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MOTION PICTURE HERALD

COPY 3 JUN -5 1942

REVIEWS

(In Product Digest)

- The Foreman Went to France
- They Flew Alone
- Westward Ho
- Home in Wyomin'
- Maxwell Archer, Detective
- Those Kids from Town

ALLIED *calls for 'Unity' in the war effort, too; directors meet to weigh Sales Plan approved by others 5 to 1*

EXHIBITORS *on east coast face first taste of war operation under permanent 'dim-out' and rationing of gasoline*

PRIORITIES *committees for production, exhibition discuss wartime requirements and voluntary conservation plan*

—in

Better Theatres

Reducing Air Raid Hazards—Carpet Conservation

VOL. 147, NO. 5 In Two Sections—Section One MAY 2, 1942

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Remember M-G-M's Prediction?

Not
ONE!

Not
TWO!

Not
THREE!

Not
FOUR!

But FIVE
BIG HITS!

IT'S TRUE!

"RIO RITA" *(Abbott & Costello)*

Topping the biggest of M-G-M's past musicals. Held over from coast to coast! Absolutely sensational!

"TORTILLA FLAT" *(Spencer Tracy, Hedy Lamarr, John Garfield)*

Trade-shown and acclaimed by showmen and press! Selected as Red Book Magazine's Prize "Picture of the Month." Watch the first engagements next week!

"SHIP AHOY" *(Eleanor Powell, Red Skelton, Tommy Dorsey and Orchestra)*

As predicted! As confirmed at trade-showings, M-G-M adds another magnificent musical extravaganza to its "Great Ziegfeld" and "Babes on Broadway" crowd-getters. Just starting its box-office career at press time! Watch!

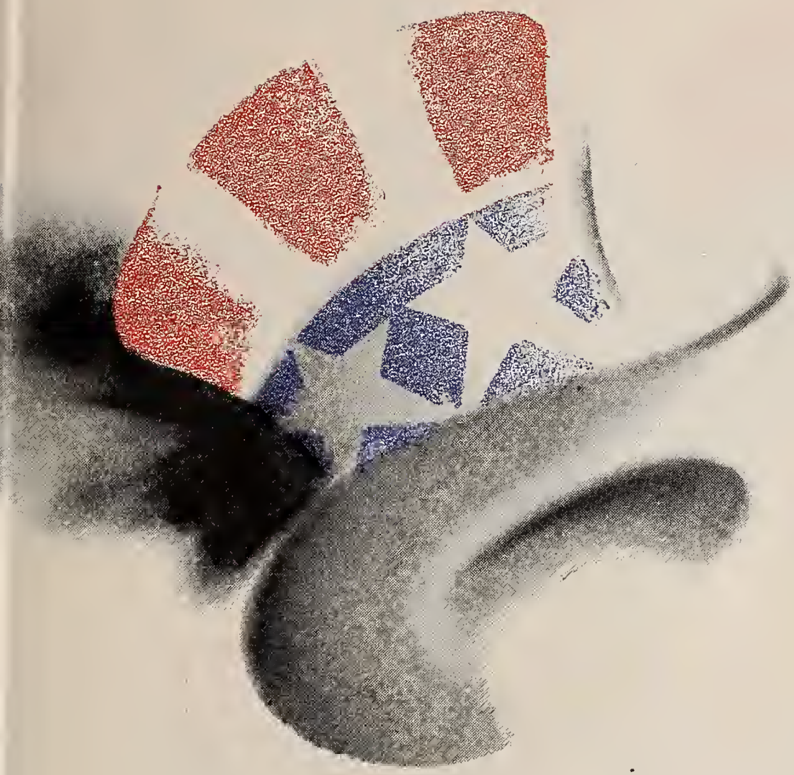
"TARZAN'S NEW YORK ADVENTURE" *(Johnny Weissmuller, Maureen O'Sullivan)*

We told you that not since "King Kong" such breath-taking thrills and fun. The trade-press says it's the best of them all! The trade-show enthusiasm is your tip-off to get set for a showmanship spree!

"MRS. MINIVER" *(Greer Garson, Walter Pidgeon)*

We predicted it would be one of this year's Biggest, perhaps *the* Biggest! Never has a motion picture been so discussed in this industry prior to its general showing to the trade or press! On word-of-mouth alone, following its several "sneak" previews in California, it is already *conceded* to be the Giant Production of 1942. Watch for notice of its trade showings. When you see it, you'll tell us "They didn't say half enough about 'Mrs. Miniver'!"

Five Big M-G-M Shows in a Row! A Prophecy Come True!



ALL SHOW-BUSINESS IS WAITING FOR THIS NEWS ➡ ⇨ ➡

AMES CAGNEY "YANKEE DOODLE DANDY" GEORGE M. COHAN JOAN LESLIE · WALTER HUSTON

· RICHARD WHORF · Jeanne Cagney · Frances Langford · George Tobias · Irene Manning · **Directed by MICHAEL CURTIZ** · Screen Play by Rob

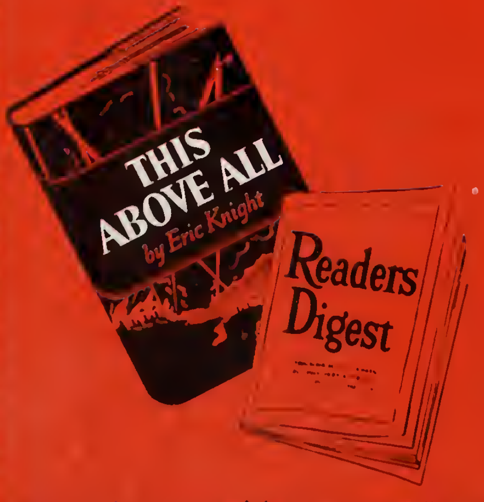
ODLE DANDY"

ady!

It has still to receive the proud, the loving, the inimitable treatment that Warners give to a truly great picture. But everything's ready... and today—before a contract has been signed or a ticket sold—we know it's one of the great boxoffice hits of all time!

er and Edmund Joseph ■ Original Story by Robert Buckner • **Lyrics and Music by GEORGE M. COHAN** • Released by **WARNER BROS**

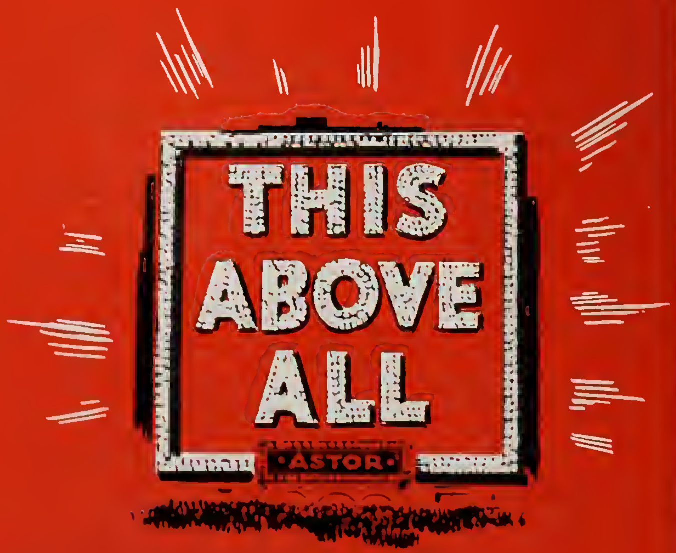
THE MOST WIDELY DISCUSSED PICTURE OF THE YEAR WILL HAVE THE MOST TALKED-ABOUT PREMIERE IN THE HISTORY OF THE INDUSTRY!


THIS ABOVE ALL
by Eric Knight
Readers Digest

No story has so stirred the nation since "Gone With The Wind"! More than 10,000,000 people read it in Reader's Digest!

**OPENS
MAY 12
NEW YORK'S
ASTOR THEATRE
AT ADVANCED
PRICES**

20th CENTURY FOX


THIS
ABOVE
ALL
ASTOR

TYRONE POWER AND JOAN FONTAINE IN "THIS ABOVE ALL", WITH A MAGNIFICENT CAST. PRODUCED BY DARRYL F. ZANUCK. DIRECTED BY ANATOLE LITVAK. SCREENPLAY BY R. C. SHERRIFF.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 5

May 2, 1942

WAR "FILLERS"

THE Government war picture program, in all of its various forms and channels, seems addressed entirely at the short film components of the theatre program.

This is the apparent acceptance of a decided sort of limitation.

The limitation is both upon the individual production and its content, and upon the access to the screen. In some theatres, notably the double bill houses of which there are yet many, the place for shorts is acutely limited, if any.

So far, what is to be said on the screen for the cause of America in the war is being largely left to chance and whim. So far, aside from the volunteered and incidentally inspired effort of makers of entertainment features, no major address, no effort comparable in calibre to the screen's more important works, is being made.

The war as a story is no "filler".

△ △ △

TOWARD THE LIGHT

THE coming of military blackouts to Broadway, and all the coastal amusement areas, can remind us now of how much the amusement business is made of light.

It is mostly coincidence that the same man gave us the electric light that made "The Great White Way", and the motion picture, too. Despite popular misconception, the motion picture was not an electrical invention and was in no way dependent on electricity initially.

Entertainment for the masses in the leisure hours of night became both possible and practical only with the arrival of electrical illumination, safe, efficient, cheap.

Many a showman still functioning can remember when the footlights at the opera house used gas.

The bright lights are both symbol and function in the world of entertainment. Their impelling power is basic. The biologists have a word for it—"heliotropism"—meaning a turning toward the sun. Most every living thing does it, including the customers under the marquee.

△ △ △

PRINT CONSERVATION

A BLAZING white spot about the size of a postage stamp, in the aperture plate of the projector, contains and covers all there is to and of our flambouyant and expansive art and industry of the motion picture. Once upon a time in the years agone your editor did a piece about it under the title of "The Needle's Eye", just to give emphasis to the fact that a machine, the projector, and a man, the projectionist, stand ever efficient, ever diligent, at that keen sharp point of delivery, finally responsible.

Now in our world-at-war that incandescent focus, with its flood of lumens flowing through the film, has upon it a new responsibility and obligation that reaches out to the white heat of battle. This function of the flowing shadows of fiction and fancy for the diversion of the people ties through that fleeting film to the desperate facts of bomb and torpedo and firing line.

Rationing of the stuff that film is made of is upon us. That same nitro-cellulose which is film base, with a touch of this and that, mostly just more oxygen, is gunpowder.

Film begins, just as many of the explosives begin, with cotton fibers and nitric acid. Mostly both have come to be made from cotton "linters", which are just the fuzzy little short fibers that stick to the seeds when the cotton is ginned. Linters are cheap and convenient for processing.

We are getting tidings of priority allotments and film rationing ideas out of Washington now because motion picture film and gunpowder are in competition, in a sense, rather directly in fact.

WHAT the reduction in the film stock available may prove to be will be settled and announced in due season. Meanwhile, it is very clear, indeed, that a new efficiency, a new attitude of conservation, is to be required at the projection machine.

Film has been cheap and abundant and it has been lavishly used, even as newsprint paper and endless other materials of our luxuriously expansive and indulgent national economy. All that has been to the betterment of the media and the service of the public. Now the war has brought a new sort of economy of conservation, where desperate necessity takes over.

It is certain now that for most pictures, all the successful ones, prints are going to have to serve longer.

There is no physical or technological reason why they should not.

There have been figures saying that exhibition prints have a working life of about 50 runs. The actual experience of the industry today is that they average 90 runs per print. That takes care of the averaging effect of the archaic machines with worn sprockets and haywire adjustments. There are plenty of them and they need replacement, repair, adjustment.

The fact is that, with a mechanism in perfect condition, properly processed film and adequate attention, a motion picture film is about ten times better than the average results indicate. Using a projector in proper operating condition, with arc controls adequate, and normally processed prints, destruction tests on looped specimens of positive prints have given satisfactory screen result for from 800 to 1,000 runs.

That is a laboratory job, under closely controlled conditions. No theatre could duplicate it in practice. It does however indicate upper limits on a performance that can be approximated. The best projectionists in the well equipped theatres are today holding up the average against some heavy odds. Purchasing agents being what they are, it is the opinion of this observer that the machines could be in better order. Priorities may get in the way of rehabilitation and maintenance,

[Continued on following page]

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This Week

in the News

ALLIED hits handling of war effort; votes on Sales Plan Pages 13, 14

THEATRES in east hit by "dim-out" and gasoline rationing Pages 15, 16, 18

PRIORITIES talks continue, Dunphy is industry WPB liaison Page 20

VAUDEVILLE success in New York forecasts comeback on road Page 21

WHITNEY unit reports 48 films shipped to South America Page 22

AAA Appeal Board rules delayed bookings unfair to subsequents Page 25

BRITISH independents arm for total war on circuits Page 29

BOSTON'S 14 anti-trust suits may go to arbitration Page 41

SERVICE DEPARTMENTS

Asides and Interludes Page 32

Hollywood Scene Page 30

Managers' Round Table Page 49

What the Picture Did for Me Page 46

PRODUCT DIGEST, including Reviews and Release Chart Page 59

No Picture Ceiling

FILM rentals and theatre admissions are among the few items not covered by the over-all price ceiling announced Tuesday by Price Administrator Leon Henderson, to go into effect next month. With the press, and radio, motion pictures are specifically exempted by the Price Control Act of 1942. The exemptions also apply to exported pictures.

The order, however, will stabilize the prices of practically every material and commodity going into the production or exhibition of films at the highest prices at which sales were made by manufacturers, wholesalers and retailers in March. All theatre equipment is included.

Mr. Henderson's order was the first concrete step taken in Washington to put into effect the seven-point anti-inflation program submitted to Congress Monday by President Roosevelt.

While films themselves escaped price control, the companies and individuals in the industry would be hit by the President's recommendation to tax away all profits in excess of a "reasonable" amount, to be determined by Congress, and his demand that no individual be left with a net income of more than $25,000 a year.

The House Ways and Means Committee questioned Treasury officials on the President's recommendation for taxes to take all excess profits and to limit individual net income to $25,000 a year, but did not indicate that they would be incorporated in the tax bill now being written.

While demanding the control of prices, Mr. Roosevelt discouraged efforts to regulate labor, saying the situation was being stabilized by voluntary action of unions. He urged continuance of overtime pay for work in excess of 40 hours a week.

Pointing out that before the end of the year, spending for war purposes would reach a figure of $200,000,000 a day, the President declared that profits "must be taxed to the utmost limit consistent with continued production" and added that "this means all business profits—not only in making munitions, but in making or selling anything else."

Canada's Ceiling

"SPLENDID" is the word for the price ceiling plan devised by the Canadian government to regulate theatre and film prices in wartime, according to Abram F. Myers, general counsel of National Allied. Mr. Myers expressed satisfaction with what he described as the "elasticity of stabilization" as applied to the Canadian film trade.

Mr. Myers visited Toronto on Tuesday to study the Canadian price plan this week, and after conferences with the Wartime Prices and Trade Board officials and the National Council of Motion Picture Exhibitors declared that he was pleased to find that effective control was maintained over film contracts in the Dominion. After talks with Henry Falk, Barnett Laver, Thomas Walton and other Canadian independent theatremen, Mr. Myers commented that the plan appeared to be a very practical arrangement, fair to all branches of the industry.

Meanwhile, in Toronto, there was widespread belief along film row that U. S. film prices might yet be controlled by the Government. They pointed out that Harry Gordon, chairman of the Dominion Wartime Prices and Control Board was in Washington conferring on Government price orders. Unaffiliated theatre owners of Canada are reported to have pledged support, through Mr. Myers, to American independents if they drive for U. S. film rental controls.

Patent Pool

FILM sound system patents are one of the many parts of an international patent agreement by which the Bell Telephone System and its parent American Telephone and Telegraph Company, and the Radio Corporation of America seek to control the communications field, William H. Bauer, attorney for the Federal Communications Commission told the Senate Patents committee at Washington on Tuesday.

He cited agreements made in 1930 with German concerns by Electrical Research Products, Inc., Bell System affiliate, RCA Photophone, and 10 U. S. producers and distributors of sound motion pictures as an example of the international by-product patent pool. "The agreement covers the whole world," Mr. Bauer said.

PRINT CONSERVATION

[*Continued from preceding page*]

too, now. Where the sprocket meets the film perforation is as delicate a point as the instant of fuel injection in a Diesel engine—and that's delicate, to the ten thousandth.

△ △ △

UP from Rio de Janeiro comes word that Brazil, where various pictures of war significance, including typically "Confessions of a Nazi Spy" and "The Great Dictator", had been officially withheld, has now lifted the ban. That is part of the changing complexion of the political map.

It may be observed, too, that here in these United States there are considerable areas where pictures of that category enjoyed little circulation at the time of their release, a period when the order and extent of this nation's participation in the war was being determined.

Since there appears to be a considerable casting about for promising reissue product, this array of pictures might now be reexamined in the light of a new state of mind in some regions.

△ △ △

ANYWAY, regardless of what seems to be happening to earning power in the upper brackets of motion picture administration and creative work, the program for wages promises to support the buying power of the masses who buy at the box office.

—*Terry Ramsaye*

"Joe Sent Me"

DOWN cellar steps. Ask for Joe. Parry or answer Joe's questions. Pass the steel door with peep window. Climb the stairs. Submit to search. Wear a mask. Pay heavily.

For what?

For the privilege of seeing American films.

The methods may differ; but this substantially is what occurs in Paris now, according to a United Press story from Vichy. The private theatres showing *verboten* American films are part of the vast, unquenchable "black market."

The films are old, but with sound. They are seen for about $1.10—double the admission at regular theatres. The private theatres usually feature bars.

Smuggling by the Germans of 1,600 reels of propaganda films was foiled by Argentine customs authorities last week in Buenos Aires harbor. They took the films from the Portugese steamship *Serpa Pinto,* raising speculation about cargoes of other Portugese boats.

Mistaken Identity

THE Society of Independent Motion Picture Producers should change its name, it was suggested this week by I. E. Chadwick, president of the Independent Motion Picture Producers Association, Hollywood, who wrote Loyd Wright, president of the first organization, that communications addressed to it were reaching the Association.

Mr. Chadwick noted his organization was older, and suggested the newer group change its name, adding:

"If such confusion exists within the industry, there must be considerable confusion outside the industry, over the identity of our respective organization."

Producers with the Society release through major distributors; those with the Association, through independent distributors.

Mr. Chadwick's association received droves of letters, telephone calls, and other communications after the Society recently opposed the suggested changes in the consent decree.

Tabled

THE War Production Board in Washington admitted late Wednesday that Donald M. Nelson, director, had before him a plan for voluntary conservation of materials by the motion picture industry, under which there would be no need for an official Government priorities order. WPB said that such a plan had been submitted, but added that Mr. Nelson as yet had not found time to consider it.

Exhibitors asking about "Patriotism and Profits"

Now the insiders of the motion picture's war-and-government relations will be a-mulling the discussions of a decidedly executive meeting at midweek at the War Activities Committee offices in the Paramount Building in New York about "patriotism and profits".

The call came from the development of exhibitor feeling over the announcement last week that in sequel to a visit to Hollywood by Lowell Mellett, Coordinator of Government films, Hollywood's producers were to make and commercially distribute some twenty-six shorts on subjects selected from a list of topics submitted by the coordinator.

"If a profit is to be made," said one exhibitor, "exhibition wants to know about it. We insist that we are not to be exploited. I do not really suppose that any producer will be making a profit on one of those projected pictures, but we want the entirely patriotic, and non-profit, nature of the activity established and confirmed.

"There are many commercial differences and conflicts among exhibitors, but there are no conflicts in patriotism."

One proposal to go before the meeting contemplated a special underwriting of the pictures by exhibitors and an accounting which would deliver any profits to war activities causes.

Among those expected to attend the meeting Thursday were: Barney Balaban of Paramount, George Schaefer of RKO, Joseph Bernhard of Warners, Harry Brandt of New York, and R. B. Wilby of Atlanta.

Britain Pays

BRITAIN played paymaster to American film companies again, Wednesday, allowing remittance of $5,000,000. It was the second quarterly installment under the monetary agreement which allows American distributors to withdraw $20,000,000 this year from Great Britain, out of their frozen revenues. The agreement expires November 1st.

The quarterly payments are exclusive of permission to withdraw 50 per cent of funds frozen as of October 28th last. That 50 per cent was estimated at $18,000,000.

Prices Going Up

PRICES were still going up this week for film stories. A record $300,000 was paid by 20th Century-Fox on Monday to John Steinbeck for the screen rights to his play and book, "The Moon Is Down." The price was the highest single payment ever recorded for an outright story purchase, and it has been topped by only a few percentage returns to authors.

Twentieth Century-Fox acquired the story after bidding against virtually every major studio in Hollywood. Offers were reported to have topped $200,000 before the play opened in New York several weeks ago, on the strength of sales of the Steinbeck book about Nazi domination of a small Norwegian town.

Nunnally Johnson, who wrote the screenplay for Mr. Steinbeck's "The Grapes of Wrath" will write the scenario for "The Moon Is Down." The deal was concluded for Mr. Steinbeck by Annie Laurie Williams. Oscar Serlin produced the play. Production will get underway as quickly as possible to take advantage of current interest in the story, with release tentatively set for early autumn.

The record price parallels similar high bidding for stage properties last year. Paramount bought "Lady in the Dark" in March 1941 for $285,000, the previous high mark.

PICTURES ADVERTISED THIS WEEK

"Tarzan's New York Adventure," MGM, 2nd cover
"Rio Rita," MGM, 2nd cover
"Tortilla Flat," MGM, 2nd cover
"Ship Ahoy," MGM, 2nd cover
"Mrs. Miniver," MGM, 2nd cover
"Yankee Doodle Dandy," Warners, Pages 3, 4, 5
"This Above All," 20th-Fox, Page 6
"Kings Row," Warners, Page 17
"My Gal Sal," 20th-Fox, Page 19
"Moontide," 20th-Fox, Page 23
"Not a Ladies' Man," Columbia, Page 27
"Affairs of Jimmy Valentine," Republic, Page 31

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This Week

■ ■ ■ the Camera observes

WAR SAVINGS
...hips...

BRITISH WAR SAVINGS certificates receive a boost from salesmanship of actress Vivien Leigh, shown here at the Ritz Cinema, Leicester Square, London.

BRITISH FILM LIAISON is what Sidney Bernstein, below, will be at Washington, observers heard there and in London. He is chairman of Granada and Bernstein Theatres, Ltd.

By Staff Photographer

NATIONAL THEATRE EXECUTIVE meeting in New York, last week brought, above, Frank Ricketson, Denver; Arch Bowles, San Francisco; Frank Newman, Seattle; Harold Fitzgerald, Milwaukee; Charles Skouras, new president; Elmer Rhoden, Kansas City; Andy Krappman, Mr. Skouras' assistant; Mike Rosenberg, California; Al Fink, Pacific Northwest; David Idzal, Detroit.

FIRST DANCE of National Screen Service Club, New York, below, brings executives George Dembow, Herman Robbins and William Brenner, who felicitate club president Al Stephanic, second from right. In the background is a plaque commemorating the men departed for service.

NSS
THOSE WHO ARE SERVING THE ARMED FORCES

By Staff Photographer

"SABOTEUR" world premiere at the Keith, Washington, D.C., last week brought from Universal, its distributor, the quartet, left: J. Cheever Cowdin, chairman of the board; Jack H. Skirball, associate producer; Norman Lloyd, who played the title role; and Alfred Hitchcock, director of the film.

RETURN to the industry, in measure, is scored by Christopher Dunphy, below, formerly of Paramount. He began Monday at the War Production Board, Washington, as "focal and facilitating agency" for all amusements.

By Staff Photographer

RKO's 4 Star Show Of Shows!
FANTASIA
WILL AMAZIA
Walt Disney's
FANTASIA
SPIN & WIN
GAME

LUNCHEON MEETING of RKO circuit midwest managers at the Bismarck Hotel, Chicago, last week, brought out, seated, Al Dawson, Morgan Ames, Sol Schwartz, Edward Alperson (RKO theatres head), Thomas Gorman (midwest division manager), Jack Osserman; standing, Will Singer, Andy Talbot, John Dostal, Jack Redmond, Harry Mandel, Toni Spitzer, John Yainnais, Milt Troehler, Emil Franke, Norman Wrobel, Lou McComish, Jack Neary, Harold Mirisch, Frank Berris, Arnold Schmitz.

IT'S MAJOR LYNN FARNOL now, left, and Colonel A. G. Rudd, above. Major Farnol, former UA advertising chief, had been captain for the First Bomber Command; Colonel Rudd (Embassy Newsreel circuit) had been a major, reserve.

By Staff Photographer

By Staff Photographer

BACK TO NEW YORK this week came Maurice Bergman, seated, as Universal's Eastern publicity and advertising manager. Watching is his chief, John Joseph. Mr. Bergman, for two months past handling exploitation campaigns at the studio, had been with Columbia and Fox, coming from Lord and Thomas, advertising agency.

■ ACTION COUNCIL. Conferees in New York last week were John C. Flinn, of long industry renown, and new secretary of the Society of Independent Motion Picture Producers; and Loyd Wright, its president.

By Staff Photographer

COORDINATOR of the entertainment and sports division of the New York U.S.O. War Fund Campaign is Jack Cohn, vice-president of Columbia.

MONEY GIFTS from Local 325, Wilkes-Barre, are handed by treasurer Joseph Malloy, center, to William Eggleston, left, and David Dykes, members who now serve the Army.

By Staff Photographer

NOW Warner sales executive in New York is Ed Hinchey, transferred from Philadelphia theatre zone.

By Staff Photographer

NEW SOUTHERN district manager for United Artists is Fred Jacks, who returned to Dallas last week from New York. He had been that for Warners.

ALLIED HITS WAR EFFORT; VOTES ON SALES PLAN

Myers Bulletin Demands Equal Representation for Exhibitor Organizations

Exhibitor trade associations are being neglected in industry war effort plans, Allied States Association charged this week on the eve of a national board of directors meeting scheduled for Thursday, in Chicago, at which the organization was to complete the exhibitor ballotting on the Unity sales plan.

Too many committees, duplication of effort, irresponsible volunteer programs and a failure by many wartime motion picture industry programs to include theatre trade associations, long the leaders of independent exhibitors were sharply criticized in a bulletin from Abram F. Myers, general counsel of Allied. The Association is one of the two leading spokesmen for independent theatre operators and led the way in the organization of the all-industry unity conferences of the United Motion Picture Industry Committee.

The industry's war efforts could be greatly benefited if they took advantage of the existing organization of exhibitor trade associations, Mr. Myers wrote. He urged, also, a better information service on what the industry is doing, and what theatremen are going to be asked to do to aid the U. S. war effort.

Allied's demand for a better integrated war program was placed high on the agenda for the Chicago meeting.

Members of the national board of directors were to meet principally to pass on the new picture selling plan proposed by the UMPI conferences, however. The action by Allied was considered likely to be decisive of the fate of the blocks-of-12 formula arrived at by the joint exhibitor-distributor meetings as a substitute for the blocks-of-five selling system now in effect under the New York consent decree between the United States Government, Paramount, MGM, Warners, RKO and 20th Century-Fox.

Exhibition in the field already has voted for the UMPI selling system by a margin of over five to one. It has received general support from independent trade associations in all sections of the country, and from member units of the United Motion Picture Theatre Owners of America.

A number of constituent Allied units have also approved the plan, or indicated that they would authorize their delegates to the Chicago directors meeting to vote in its behalf. Other units sent their representatives to Chicago with full authority to act in accord with the national consensus of Allied. At midweek industry observers were unanimously confident that the UMPI sales plan would receive approval at the Allied meeting.

Injection of the question of authority over the industry's war program was not expected to delay or interfere with action on the new selling system. The appearance of Mr. Myers' bulletin over the weekend, however, and the sharpness of his criticism of neglect of the independent theatre interests was expected to bring sharp debate in its own behalf, however.

"Exhibitors more than ever are looking to their trade associations for information and guidance," Mr. Myers wrote. "Although numerous emergency committees have been created to handle certain phases of the war work, the trade associations are still the main reliance of the exhibitors."

Much confusion exists in exhibitor ranks over the war program because of the overlapping authority and duplication of effort of some of the emergency groups, he asserted.

The solution, he indicated, is the inclusion of more exhibitors, representing the principal field trade associations, on all committees and the use of the associations and the "unity" organization of the United Motion Picture Industry as a means of direct liaison with theatre operators. It was to solve such problems for both exhibition and distribution that the UMPI movement was conceived, he added.

Committees specifically mentioned by Mr. Myers included the War Activities Committee, priority committee appointed to represent exhibition and distribution before the War Production Board in Washington, "March of Dimes" and Army-Navy Relief Fund boards. The bulletin asserted that the WAC was in particular need of "an adequate information service" to answer queries from independent theatre men and from associations.

It demanded a clarification of the status of exhibitors serving on the committees and a clear understanding as to whether present exhibitor members are serving as individuals or organization representatives. They were not originally appointed as official delegates, the Allied message noted.

"Failure to utilize the goodwill, influence and facilities of the trade associations is a regrettable loss," Mr. Myers wrote. Nothing should interfere with the fullest cooperation with the war effort, he asserted.

Goodwill Neglected

"All special committees and volunteers should realize that much of the enthusiasm and driving power of relief campaigns and similar projects are derived from the endorsement and support thereof by the exhibitor associations. As matters stand, the influence, good will and facilities of the exhibitor associations are being neglected in favor of centering all authority and credit in a comparatively few individuals in New York and Hollywood, functioning by remote control," he said.

He also criticized committees composed exclusively of New York and Hollywood executives, pointing out that in most cam-

(Continued on following page)

How the Plan Stands

The following tabulation shows how principal exhibitor organizations acted on the Blocks-of-12 selling plan up to Wednesday. The score does not include a number of local Allied units, including Connecticut, New Jerey, Michigan, United Theatre Owners of Illinois, and several other units which deferred action until the national directors' meeting in Chicago on Thursday.

Approved

- Arkansas, Mississippi and Tennessee MPTO
- Connecticut MPTO
- District of Columbia MPTO
- Iowa-Nebraska Allied-Independent Theatre Owners
- Kansas-Missouri Theatres Association (MPTOA)
- MPTO of St. Louis, Eastern Missouri and Southern Illinois
- Allied Theatre Owners of New York, Inc. (MPTOA)
- Independent Theatre Owners Association, New York
- Oklahoma Theatre Owners (MPTO)
- Oregon Independent Theatre Owners
- Western Pennsylvania Allied
- United MPTO of Pennsylvania, Southern New Jersey and Delaware
- Rhode Island MPTO
- Intermountain Theatres Association, Salt Lake City
- Texas Theatre Owners Association
- Virginia MPTO
- Washington, Northern Idaho and Alaska ITO (MPTO)
- West Virginia Theatre Owners Association (MPTO)
- Independent Theatres Protective Association of Wisconsin and Upper Michigan (Allied)
- Pacific Coast Conference of Independent Theatre Owners. The group includes: Southern California ITO, Northern California and Nevada ITO, ITO of Washington, Northern Idaho and Alaska; Oregon ITO

Rejected

- Southeastern Theatre Owners Association (MPTO). Includes Alabama MPTO, Georgia MPTO
- New England Independent Exhibitors, Inc., Boston (Allied)
- North and South Carolina Theatre Owners, Inc. (MPTO)

MAJORITY APPROVES PLAN

(Continued from preceding page)

paigns the burden of work is carried by their subordinates, and the individual theatre operator.

"Since there is to be an honorary class," he asked, "would it not have been chivalrous to include a few independent exhibitors? They, too, would like to say to Uncle Sam, 'See what I am doing for you?' Uncle Sam might even appoint some leading independent a Lieutenant Colonel or a Lieutenant Commander in recognition of the independent exhibitors' contribution to the cause."

Discussing the question of who is to handle priority problems, Mr. Myers pointed out that the UMPI movement, meeting in Chicago last December, made specific provision for a committee to handle this matter. He urged that the committee be expanded and given full authority to represent all branches of the industry. He indicated that all priority problems, particularly those involving raw stocks and a possible decrease in the number of annual features concerned the entire industry, rather than distribution or exhibition as separate groups.

The UMPI priority committee met Monday, in the office of Joseph Bernhard, Warner circuit head and chairman, to hear a report on the Washington meetings with the WPB last week. The meeting was described as a joint conference with the War Activities group inasmuch as a number of those present were members of both groups, and several representatives of the WAC sat in on the meeting. The UMPI priority committee consists of Mr. Bernhard, Sidney Samuelson, Carter Barron and W. F. Crockett.

Price controls are another item of vital concern to the industry, and will be studied at Chicago, Mr. Myers wrote. He warned that there was a tendency for film rentals to climb out of proportion to other business and warned that this was dangerous in the face of government efforts to halt inflationary trends.

"Unless the industry applies the brake voluntarily," the bulletin said, "film rentals and company earnings may become so disproportionate in comparison with other industries as to invite political attack. Again, if film rentals continue on the up-grade it is inevitable that exhibitors will launch a movement to bring them under the Price Control Act."

Studied Canadian Ceiling

Mr. Myers visited Toronto on Monday and Tuesday, en route to Chicago, to study the effects of price controls and admissions ceilings on the Canadian film industry.

Noting action by a Minnesota district court declaring unconstitutional the Northwest Allied state law against the decree selling method, Mr. Myers observed that it would probably deter exhibitor groups in other states from seeking similar legislative control of trade practices.

In addition to deciding on the UMPI sales plan and conciliation proposals the Allied directors, on Thursday, were to examine the Society of Independent Producers attack on the plan, discuss high rentals and overlapping war committees, the insurance of recognition of contributions by independent exhibitors; a revised ASCAP license schedule; desirability of continuing the Allied information service; New Jersey Allied convention proposals and general organization business.

Letter to the Editor

Wilby-Kincey Service Corp.
Atlanta, Georgia
April 28, 1942

On page 14 of the Herald of April 25th somebody writes as follows: "The Wilby & Kincey circuit of Atlanta, Georgia, a Paramount partner, also officially approved the new selling system when Robert Wilby, president, spoke on its behalf."

We have done nothing of the kind and Robert Wilby has never spoken in behalf of that selling plan. As a matter of fact, he considers it to be worse than the present plan and has so stated.

—*R. B. WILBY.*

UMPI Prepares to Act on Plan As Exhibitors Vote in Favor

Approvals of the Unity selling plan continued to flow in from the field this week as the Allied States members prepared to take concerted action at Chicago. UMPI leaders, in anticipation of a clear majority in favor of the blocks-of-twelve formula were also preparing to summon a meeting of the UMPI Committee of the Whole.

William F. Rodgers, at midweek, had not issued a definite meeting call. It was expected to follow shortly after the Allied meeting, probably next week. New York will be the scene of the meeting.

Sources close to the Unity leadership expressed hope, meanwhile, that the plan would soon be ready for presentation to the Department of Justice. The Committee of the Whole will hear reports from the field units on the acceptance or rejection of the sales plan. It will also place in final form previously approved recommendations for the improvement of trade practices. This program included, in addition to the sales plan, 2) a conciliation system for territorial disputes, 3) a method of settling individual disputes, 4) a means to prevent forcing of short subjects, and 5) recommendations for the improvement of the consent decree arbitration system.

Leaders hope that the committee can complete this program, and cast it in fitting language, by May 15th. Then a committee will present the whole to the government. If it is possible to complete this work on schedule some UMPI measures see government approval, and submission to the federal District Court in New York in time to meet the June 1st deadline of the escape clause. In any case, both exhibitors and distributors expressed confidence that the sales measure could be presented in time to permit planning to start for the new season, beginning September 1st.

Tuesday the Kansas-Missouri Theatres Association meeting, in convention at Kansas City, voted approval of the UMPI selling plan. The membership session voted solidly for the proposal, with R. R. Biechele presiding, after Ed Kuykendall, national MPTOA president, explained its provisions and how they were reached at the unity conferences and urged a favorable vote.

Other speakers at the two-day meeting in the Phillips Hotel included E. C. Rhoden, regional War Activities chairman; H. J. Griffith, Variety club leader, who discussed the promotion of war bond sales; Byron Spencer, copyright attorney; Claude Lee, Paramount director of exhibitor relations, and David Palfreyman, MPPDA representative.

Connecticut Votes Yes

The United Motion Picture Theatre Owners of Connecticut meeting last week cast their ballot in support of the UMPI sales proposal. On Thursday Ed Kuykendall, national MPTOA president, reported that he had been notified by Herman Levy, executive secretary, of the unanimous approval of the Connecticut group.

Connecticut Allied, meeting at New Haven on Monday, instructed its executive secretary Maxwell Alderman to represent it at the national Allied board meeting in Chicago with secret instructions as to the unit's vote on UMPI. Dr. J. B. Fishman, who was reelected president at the meeting, would not discuss the unit's stand on the selling proposals.

Also re-elected by Connecticut Allied were Mr. Alderman, Charles Repass, vice-president; Joseph Shulman, treasurer, and 11 directors, headed by Daniel Pouzzner, chairman; A. Schuman, Leo Bonoff, Maurice Bailey, Morris Jacobson, Jack Schwartz, Harry Lavietes, Barney Calechman, Marton Kelleher, George Lewitt and Joseph Corwel.

Texas Theatre Owners, Inc., at a regional meeting last week in San Antonio, approved the new selling plan unanimously, describing it as better than the blocks of five system and a decided step towards real unity. Henry Reeves, president, conducted the poll.

Speakers at the meeting included R. J. O'Donnell, of Interstate Circuit; D. B. Strickland, legislative representative; Mrs. Volney Taylor, assistant regional director of national defense, and H. A. Daniels.

EXHIBITORS IN EAST HIT BY 'DIM-OUT'; GAS RATIONING

Army Orders Permanent Dimming; Salesmen Get Extra Gasoline

Hundreds of theatres in New York, New Jersey and Delaware will be affected by the new Army orders issued on Monday that all skyscraper lights above the 15th floor be blacked out, all advertising signs be shaded or extinguished and all street and automobile lights be dimmed or shaded. A coastal strip 15 miles deep in the three states on the Eastern seaboard is designated in the official ruling, for the duration of the war, in order that American ships off the Atlantic coast, silhouetted against the sky glow, will not be easy prey for enemy torpedoes.

The west coast, particularly near San Francisco, has been operating under "dim out" conditions for some months.

On Thursday night, the largest amusement section in the world, New York's Broadway, Times Square and Rockefeller Center areas, had its first total blackout, which extended from 23d to 123d Street, east and west. More than 100 motion picture theatres, many first runs, were involved in the test.

Other war developments as they affected the exhibition field were reported during the week including the news that film salesmen and others who need automobiles for business purposes will receive a larger gasoline allotment than pleasure drivers. This was indicated by Oil Coordinator Harold L. Ickes last Friday in Washington.

That Hollywood has given the U. S. Government priority on talent for war work and that the entire industry is lining up for the forthcoming Army and Navy Relief drive, were other news developments reported this week which received industry-wide attention.

Early in the week, exhibitors in New York forecast that theatre business during the 20-minute total blackout Thursday night of upper Manhattan, from 9:00 to 9:30 P. M., would be subnormal. Opinion was expressed, however, that because large crowds were expected to throng Broadway to see the effects of total darkness on the famed Great White Way, business on the whole would not be greatly affected during the evening.

The test is one of a series held in Manhattan, with exception of northern part of the borough which will be darkened on May 7th. It took in the city's big first run houses, including Radio City Music Hall, Paramount, Roxy, Strand, Capitol and Rivoli, all legitimate theatres and other important amusement places. Theatres were prepared for the blackout. All exterior lighting was extinguished in addition to inside illumination visible from the street. Boxoffices remained in operation with subdued lighting and patrons were permitted to enter or leave theatres. A minimum of lighting was maintained in theatre lobbies. All of Broadway's huge electric signs, which customarily draw the attention of out-of-town visitors, were dark.

DOUGLAS BACK IN OCD WORK

Melvyn Douglas has returned to the Office of Civilian Defense at Washington. He had been working in Hollywood. It was said he would work in OCD without pay. Mr. Douglas said last week he favored changing the name of his OCD section, now known as the Arts Council, to the section of writers, radio actors, and artists.

One of the most extensive blackouts in the East will take place next Tuesday, affecting hundreds of theatres, when all New Jersey areas not previously tested will be covered, comprising the counties of Sussex, Warren, Hunterdon, Mercer, Cumberland and Cape May and portions of eight other counties. The Jersey test will last 15 minutes, starting at 10:10 P. M., covering an area of 4,460 square miles. On Tuesday night this week Southern Queens was darkened. The remainder of that borough will be tested May 5th.

First official blackout in southern Ohio will be conducted at Springfield on May 17th, with an advance rehearsal scheduled for May 10th. Exhibitors of Ocean City, N. J., reported that a uniform system of blue lighting for all theatre marquees, display windows and other illumination visible at sea has been adopted for the boardwalk to comply with dimout requirements.

Film Row Staggers Hours

In Cleveland, the city's Defense Council has asked local film exchanges and allied film industries to inaugurate a system of staggering working hours to ease the transportation situation due to greater use of street cars and busses. Four alternatives were presented and the hours agreed upon will be adopted by all. The suggested schedules are: 7:00 A.M. to 3:45 P.M., 7:15 to 4:00, 7:30 to 4:15; or 9:15 to 6:00, 9:30 to 6:15, 9:45 to 6:30; or 7:00 to 3:15, 7:15 to 3:30, 7:30 to 3:45; or 9:45 to 6:00, 10:00 to 6:15, 10:15 to 6:30. Cleveland is the first city in which the film industry has been asked to adopt staggered working hours as a war measure.

William E. Spragg, coordinator of the amusement subdivision of the Rhode Island State Council of Defense, and district manager for Mullin and Pinanski, notified the council this week that more than 40 per cent of the 62 motion picture theatres in the state were prepared for air raids. Theatres which have carried out the council's regulations will display authorized stickers indicating they have been equipped for raids. Mr. Spragg is touring the state, inspecting all houses and making necessary suggestions and recommendations to operators and managers.

Philadelphia and nearby film houses are continuing to cooperate extensively in the war effort. In connection with the drive to collect reading material for servicemen, Waxmann's Hollywood, Astor and Cinema in Atlantic City, N. J., have placed boxes in the lobbies for deposit of books and other reading matter. Wilmer & Vincent's Ritz, in Reading, Pa., ran special matinees last week from 3 to 5 P.M., admitting anyone bringing two books or phonograph records in good condition.

Rochester exhibitors reported a decrease of 40 per cent in theatre business last week due to a surprise blackout lasting one hour on Thursday night. Business was off most of the week, with many people remaining in their homes in anticipation of the test, it was said.

Gas Rationing Starts May 15th

That film salesmen and others who require automobiles for business purposes will receive a larger gasoline allotment than pleasure drivers was indicated last Friday by Harold L. Ickes, Oil Coordinator, in Washington. Regardless of any gasoline rationing system put into effect in the 17 states along the Atlantic seaboard, this recommendation would prevail, it was intimated. Other persons who need cars to get to work also will rate higher allotments, it was said.

The effect on theatre patronage was also seen lessened when Mr. Ickes declared there was no justification for statements that pleasure car owners would get only 2½ to five gallons weekly. He indicated that the figure would be nearer 10 gallons. The gasoline order is effective May 15th. But the question of whether rationing would be put on a national basis or confined to the East was undecided.

A survey of first-run theatres in Toronto, meanwhile, disclosed that gasoline rationing in Canada which became effective April 1st, has had no adverse effect on theatre grosses. Theatre parking lots are accommodating just as many cars, it was said, as in pre-rationing days, estimated at 1,000 autos a day. General opinion, however, on the effect of car and tire rationing on film business was that neighborhood house boxoffice grosses would increase.

Exhibitor Plans for Army, Navy Relief

Highlight event to launch the industry's theatre drive May 14th on behalf of the Army and Navy Emergency Relief will be a Broadway parade and other demonstrations. The parade will be held at noon on the opening day of the campaign with large divisions of the armed

(Continued on following page)

SERVICE RELIEF DRIVE SET

(*Continued from preceding page*)

forces participating. Members of the American Women's Voluntary Services will take collections in front of Broadway theatres, a reviewing stand will be erected in Times Square and legitimate stage and screen stars will ride in the parade in Army jeeps. Banners in front of theatres will announce the campaign.

These and other plans were formulated at a meeting last Friday by the industry's Army and Navy Emergency Relief Committee, which was attended by Max A. Cohen, head of the Cinema Circuit and chairman of New York State; Lt. Com. Leslie Jacobs, for the Navy; Major A. G. Rudd, of the Army; Robert M. Weitman, chairman of the Times Square Committee; Edward C. Dowden, in charge of parade arrangements; J. J. Martin, Navy Relief Society, and Oscar A. Doob, publicity chairman. The group met again on Wednesday.

The national committee, of which Nicholas M. Schenck is chairman, reported meanwhile that 5,190 theatres already have pledged to cooperate in the drive. Gary Cooper will make the special appeal trailer for the campaign to be used in theatres throughout the country, it was learned. Col. Darryl F. Zanuck is filming the picture at the 20th Century-Fox Studio.

State chairmen who are participating in the campaign include: R. B. Wilby, Ala. and Ga.; Harry Nace, Ariz.; Charles Skouras, Robert H. Poole, Cal.; I. J. Hoffman, Conn.; Carter Barron, Del. and D. C.; J. L. Cartwright, Fla.; Oscar Lam, Ga.; I. H. Harris, Idaho; Harry Katz and Kenneth Collins, Ind.; A. H. Blank, Ia. and Neb.; Fred Dolle, Ky.; M. Mullin, New England; E. V. Richards, La.; Sidney Lust, Md.; J. O. Brooks and Paul Schlosman, Mich.; John Friedl, Minn.; Harry Arthur, Mo.; Joseph English, A. M. Russell, Stewart North, Mont.; Walter Reade, Don Jacocks, N. J.; H. F. Kincey, N. C.; Mike Cooper, N. D.; P. J. Wood, O.; Ted Schlanger, Pa.; E. M. Fay, R. I.; Charles Klein, S. D.; M. F. Schnibben, S. C.; Tony Sudekum, Tenn.; W. F. Crockett, Va.; Harold Fitzgerald, Wis., and E. J. Schulte, Wyo.

Talent Priority for U. S.

The Hollywood Victory Committee at a special meeting on the West Coast last week ruled that Government priority on motion picture talent would prevail for the duration of the war. Official sanction of specific war activities within the film industry and allied agencies was announced by the committee. Priority on talent rating by Washington will give the group an official guide in allotting stars by classifying the importance of all Governmental and patriotic requests, it was said.

On this new basis, the committee is sending 30 stars to sell war bonds and stamps in 120 cities as the industry's response to the Treasury Department's request for cooperation in an intensive national drive which will begin June 1st. In addition, a special Hollywood Victory sub-committee has been formed to coordinate radio and film industry war activities. Members are: Sidney Strotz, Don Gilman, Donald Thornburgh, William Forbes, Lewis Allen Weiss, Bert Allenberg, Bette Davis, Rosalind Russell, Charles Feldman and Fred W. Beetson.

A speakers' bureau was organized for the purpose of having industry leaders available for patriotic calls. Edward Arnold is chairman and Mervyn LeRoy and Donald Thornburgh are among its members.

The committee announced that cooperation with the USO war fund drive will be highlighted by a nationwide all-star radio broadcast and by a short film starring players who have entertained soldiers at Army camps. This USO trailer is being made with the cooperation of War Activities Committee.

In order to lessen the drain on Hollywood's foremost stars and personalities, Melvyn Douglas, director of Arts Council of the Office of Civilian Defense, is reported to be considering the launching of local talent pools throughout the country from which entertainers for war purposes could be obtained.

"SLUMP" IN SOME LOCALITIES SEEN

Connecticut theatres are complaining of "spotty" business, New Haven sources report. Causes are said to be expanding war production, new training courses, volunteer defense courses, increased employment of women. However, some "downtown" New Haven and Bridgeport theatres are prospering, as are the taverns.

Pittsburgh theatres are undergoing a slight slump, compared with good receipts the past three months. Business is best in war production areas such as Homestead, Aliquippa, Braddock.

Jack Cohn Named to USO Drive

Appointment of Jack Cohn, vice-president of Columbia Pictures, as coordinator of the Entertainment and Sports Division of the New York USO War Fund Campaign, was announced over the weekend by Henry C. Brunie, campaign chairman of the New York committee. Mr. Cohn will coordinate the following groups: film industry players, home office and branch managers, theatre accessory and supply houses; the stage, radio, sports and music industry.

Chairmen for each group to act under his leadership are now being selected. Plans are already under way for a campaign to bring in $500,000 for USO via special events and entertainment. Unlike last year, however, there will be no theatre collections. USO's war fund is $32,000,000 and the drive opens May 11th.

In Hollywood last Wednesday, Louis B. Mayer of MGM, a national vice-chairman of USO, declared at a luncheon given to Walter Hoving, chairman of the national board of directors of the organization, that his experience in similar work during the first World War led him to believe the present system of furnishing off-duty entertainment for the armed forces was much more efficient than that of 1917. At that time, Mr. Mayer pointed out, there were six different agencies attempting to carry out the program which USO is doing.

At the same luncheon, Edward Arnold, chairman of the industry's permanent charities committee, named William Koenig, general production manager at the 20th Century-Fox studio, industry chairman of USO.

Radio star Kate Smith signed with Columbia Pictures on Tuesday in New York to appear in a series of shorts titled "America Sings With Kate Smith" which the company will produce. Miss Smith is contributing her services for the shorts on behalf of the USO. All profits accrued from the films will be turned over to the national organization.

Miss Smith's arrangement is one of several pictures planned by Harry Cohn, president of Columbia, on behalf of various service relief organizations, it was announced. Under the terms of the contract, the films will be produced in New York, supervised by Ted Collins, Miss Smith's manager, and will feature three songs on patriotic themes presented by the singer. This will be the first time Miss Smith has appeared in motion pictures in ten years. The shorts will go into immediate production, will be made at the rate of one per month and in addition to distribution in theatres throughout the country, will be reduced to 16 mm. for distribution to Army camps and Naval bases for the entertainment of men in the armed forces.

The count to date is 90 persons, including 23 top stars, who are set to tour with the Hollywood Victory Caravan, first appearance of which was scheduled for Washington Thursday night. Kenneth Thomson, chairman of the Hollywood Victory Committee, and Charles Feldman will act as co-managers of the Caravan, which will tour 13 cities.

All war entertainments involving the use of professional talent will be routed through a new parent committee, known temporarily as the Actors War Activities Committee, which was organized last week at a meeting held in New York. Approximately 60 representatives of all branches of the theatre, radio and concert field were present to consider the plan to help the entertainment industry function as a unit in support of the war. Bert Lytell, president of Actors Equity and chairman of the new committee; James Sauter, executive vice-chairman; Lawrence Tibbett, president of the American Guild of Musical Artists, and Blanche Witherspoon, executive secretary of the guild, explained details of the new organization.

Requests for entertainers and singers by departments and agencies of the Government, war relief and benefit organizations are to be investigated and filed by the new committee.

New York film theatre exhibitors, Broadway producers, sports promoters and baseball executives who have distributed 1,000,000 free tickets to servicemen visiting the city were officially thanked at a ceremony at the Defense Recreation Committee on Monday afternoon, at that organization's headquarters. Mrs. Franklin D. Roosevelt and Mayor LaGuardia were expected to participate in the event.

War Bond and Stamp Sales

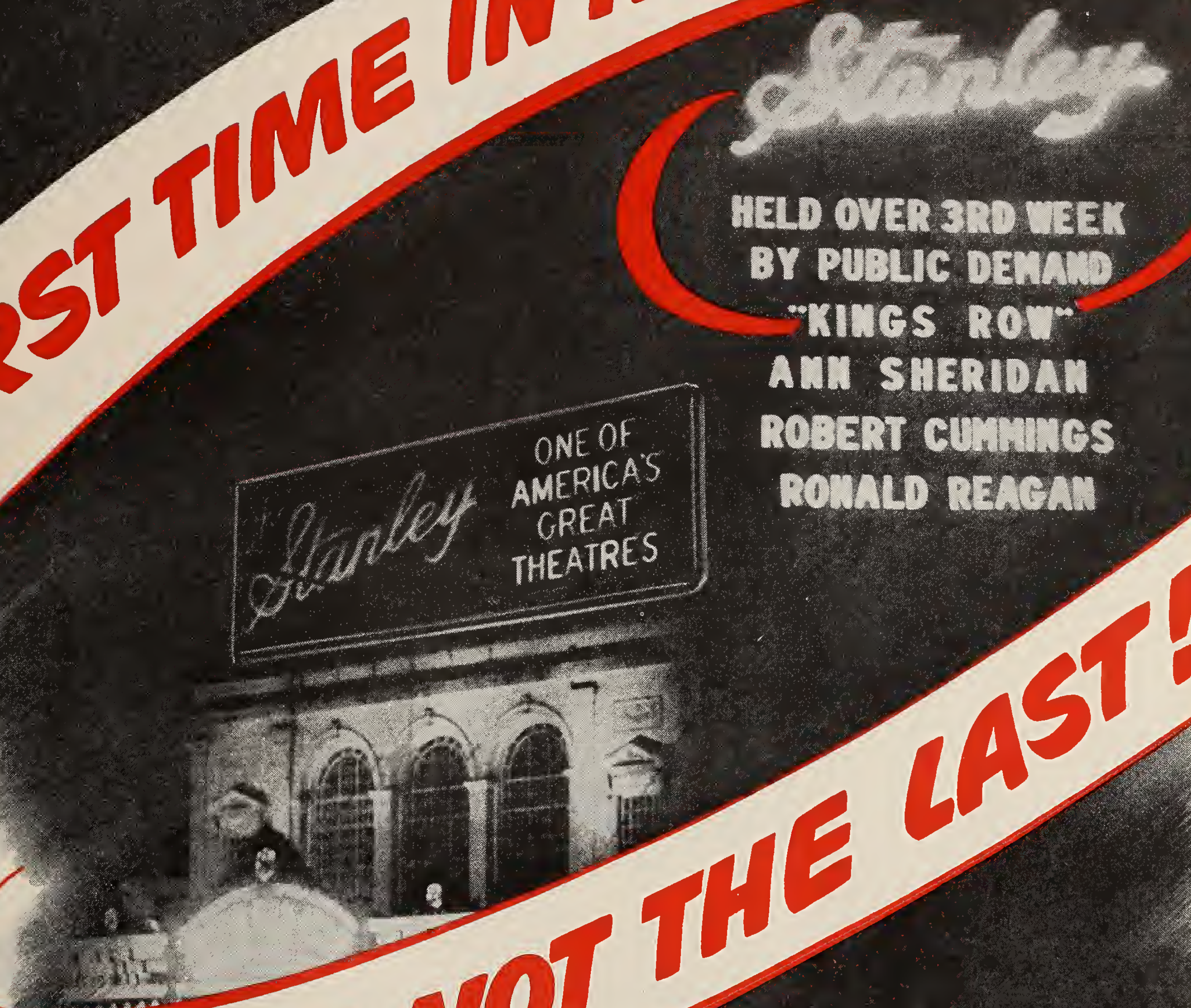
It was reported from Hollywood last week that a studio comptrollers' sub-committee had been formed to organize a systematic handling of accounts in a unification of the mechanics of a war savings plan for employes of all studios and allied industries.

More than 250 Indiana theatres are running a trailer for "MacArthur Week," this week, for the sale of war savings bonds and stamps in the state. Don R. Rossiter, executive secretary of Associated Theatre Owners of Indiana, worked out the theatre participation with Treasury Department officials. The Department also has given authority to the Indiana-Illinois Theatre circuit to display the "Minute Man" flag, signifying its 100 per cent cooperation in the purchases of war bonds on the payroll-allotment plan.

Dorothy Lamour, Paramount star, who sold more than $50,000,000 worth of bonds during

(*Continued on page 18*)

FIRST TIME IN HISTORY!


Stanley
HELD OVER 3RD WEEK
BY PUBLIC DEMAND
"KINGS ROW"
ANN SHERIDAN
ROBERT CUMMINGS
RONALD REAGAN
Stanley
ONE OF AMERICA'S GREAT THEATRES

BUT NOT THE LAST!

because

"LARCENY, INC."

"IN THIS OUR LIFE"

and

"JUKE GIRL"

are coming from **WARNERS!**

*THE STANLEY, JERSEY CITY never before held a picture more than a 2nd week! Then they played "KINGS ROW" and the 3rd week was as big as the 2nd! What business!

War Subjects Now Being Distributed

There are eleven war and defense subjects approved by the industry's War Activities Committee currently being distributed. Since the last published list (Motion Picture Herald, issue of March 7th, page 39), "Red Cross Trailer" and "The New Spirit" have been withdrawn because of completed distribution. The additional subjects are "Ring of Steel", "Fighting the Fire Bomb", "Any Bonds Today", "Lake Carrier" and "United China Relief".

From Hollywood it is reported that producers will make 40 instead of the originally proposed 26 entertainment films on the war for the Government during the first six months.

A Warner Brothers production unit, headed by Jean Negulesco, has arrived in New York to set plans for the filming of two short subjects featuring the bands and glee clubs of the United States military and naval academies.

The Treasury Department last week made available 10,000 advance prints of excerpts from Secretary Morgenthau's speech urging purchase of War Stamps and Bonds.

The eleven subjects now being distributed and the exchanges handling them are as follows:

Exchanges	Bomber	Pots to Planes	Food for Freedom	Women in Defense	Tanks	Safe-guarding Mil. Info.	Ring of Steel	Fighting the Fire Bomb	Any Bonds Today	Lake Carrier	United China Relief
Albany	MGM	MGM	MGM	MGM	Fox	Fox	War.	War.	War.		Univ.
Atlanta	U. A.	U. A.	U. A.	U. A.	MGM	MGM		War.	War.		Univ.
Boston	MGM	MGM	MGM	MGM	U. A.	U. A.		War.	War.		Univ.
Buffalo	Fox	Fox	Fox	Fox	Para.	Para.	War.		War.	Univ.	Univ.
Charlotte	Fox	Fox	Fox	Fox	Univ.	Univ.		War.	War.		Univ.
Chicago	Col.	Col.	Col.	Col.	MGM	MGM	War.		War.	Univ.	Univ.
Cincinnati	Rep.	Rep.	Rep.	Rep.	Fox	Fox	War.		War.		Univ.
Cleveland	Fox	Fox	Fox	Fox	Univ.	Univ.	War.		War.	Univ.	Univ.
Dallas	War.	War.	War.	War.	Para.	Para.		War.	War.		Univ.
Denver	RKO	RKO	RKO	RKO	War.	War.	War.		War.		Univ.
Des Moines	MGM	MGM	MGM	MGM	Rep.	Rep.	War.		War.		Univ.
Detroit	Para.	Para.	Para.	Para.	Col.	Col.	War.	War.	War.	Univ.	Univ.
Indianapolis	U. A.	U. A.	U. A.	U. A.	RKO	RKO	War.		War.		Univ.
Kansas City	RKO	RKO	RKO	RKO	Univ.	Univ.	War.		War.		Univ.
Los Angeles	War.	War.	War.	War.	MGM	MGM		War.	War.		Univ.
Memphis	Para.	Para.	Para.	Para.	Col.	Col.	War.		War.		Univ.
Milwaukee	Col.	Col.	Col.	Col.	RKO	RKO	War.		War.	Univ.	Univ.
Minneapolis	Rep.	Rep.	Rep.	Rep.	Fox	Fox	War.		War.	Univ.	Univ.
New Haven	Univ.	Univ.	Univ.	Univ.	MGM	MGM		War.	War.		Univ.
New Orleans	U. A.	U. A.	U. A.	U. A.	RKO	RKO		War.	War.		Univ.
New York		Para.	Para.	Para.	War.	War.		War.	War.		Univ.
Okla. City	War.	War.	War.	War.	Para.	Para.	War.		War.		Univ.
Omaha	MGM	MGM	MGM	MGM	War.	War.	War.		War.		Univ.
Philadelphia	Univ.	Univ.	Univ.	Univ.	RKO	RKO		War.	War.		Univ.
Pittsburgh	RKO	RKO	RKO	RKO	U. A.	U. A.		War.	War.		Univ.
Portland	RKO	RKO	RKO	RKO	Rep.	Rep.		War.	War.		Univ.
St. Louis	Univ.	Univ.	Univ.	Univ.	Para.	Para.	War.		War.		Univ.
Salt Lake City	Para.	Para.	Para.	Para.	War.	War.	War.		War.		Univ.
San Francisco	War.	War.	War.	War.	Col.	Col.		War.	War.		Univ.
Seattle	Col.	Col.	Col.	Col.	U. A.	U. A.		War.	War.		Univ.
Washington	Univ.	Univ.	Univ.	Univ.	Fox	Fox		War.	War.		Univ.

(*Continued from page* 16)

her recent cross-country trip for the U. S. Treasury, left Hollywood last Friday on another grand tour to promote the sale of bonds.

Excerpts from a speech by Secretary of the Treasury Henry W. Morgenthau, Jr., urging the public to buy war bonds were flashed on the screens of theatres last Friday almost simultaneously throughout the country, the War Activities Committee announced in New York last week. Key camera men shot the material in Washington last Monday and the Treasury made 10,000 advance prints available.

Radio Station, Set Construction Ends

The Federal Communications Commission this week barred further radio station construction for the duration, except experimental FM and educational stations.

Meeting Monday in Washington to consider the recommendation of the Defense Communications Board that no further authorizations involving the use of materials be permitted, the commission agreed to ban new stations or changes in facilities for standard broadcasting, television, facsimile, relay, or FM, but deferred action on experimental high frequency and non-commercial educational stations.

The commission ruled that no applications to meet the requirements of outstanding conditional grants or requests for extension of time to complete construction would be granted unless the applicant could show that he had made substantial expenditures, or actually commenced construction prior to the order, and had available substantially all materials and equipment necessary.

It was explained, however, that the new policy is not intended to preclude authorizations involving essential repairs or replacements to maintain existing stations, as in the case of a station damaged or destroyed by fire.

In pending applications for construction of stations or changes in facilities involving materials, the applicant is required to file a statement by June 1st, showing the circumstances he believes would warrant the granting of his application in the public interest.

Meanwhile, radio set construction for civilian use virtually ended last week. Thirty of 55 companies complied with WPB orders; the remainder wind up production within a few weeks.

The plants which stopped civilian production last week had made approximately 57 per cent of all such sets sold in 1941, $151,000,000 worth.

The list of the companies that ceased civilian production follows: Belmont, Colonial, Crosley, Delco, Eckstein, Electrical Research, Espey, Farnsworth, Garod, General Electric, Gilfillan, Hallicrafters, Hammarlund, Kingston, Meissner, Midwest, Mission Bell, Noblitt-Sparks, Packard Bell, Philharmonic, Remler, Setchell-Carlson, Scott, Sparks-Withington, Stewart-Warner, Stromberg-Carlson, Templetone, Watterson, Wilcox Gay, Zenith.

War work to which the industry is being converted includes all sorts of detection equipment, used to detect airplanes and ships, and a variety of receiving and transmitting sets for use in airplanes, tanks, trucks, and other military equipment, and even small sets for individual soldiers.

Iowa-Nebraska Record on Victory Films

All but 30 of the 375 theatres in Nebraska and 8 of the 470 houses in Iowa have pledged to show Victory Films and cooperate with the War Activities Committee, it was announced in Des Moines this week. A. H. Blank, head of the Tri-States and Central States circuit at Des Moines, Ia., and a member of the executive committee of the theatre division of WAC, reported these figures. Mr. Blank emphasized to his organization that presentation of Victory Films was one of the most important jobs of every Tri-State manager.

**THE THINGS YOU CAN DO WITH "SAL"!
HERE'S THE ROXY BUILD-UP FOR
NEW YORK'S BIG PREMIERE!**

OH, WHAT A SHOWMANSHIP NAT-U-RAL IS "MY GAL SAL"!

SPECIAL ANIMATED AND NEON-LIGHT FRONT FEATURING TECHNICOLOR SCENES!

DANCE AND "BLIND DATE" PARTY FOR 500 SERVICE MEN AND 500 WORKING GIRLS!

BROADCAST FROM LOBBY OF FAMOUS "BATTLE OF THE SEXES" RADIO SHOW!

SPECIAL PREVIEW FOR NEWSPAPER CRITICS!

NATIONAL RADIO PROGRAMS INCLUDING KATE SMITH SHOW AND KAY KYSER'S QUIZ TIED UP WITH LOCAL SPOT ANNOUNCEMENTS!

MUSIC STORE DISPLAYS! PICTURE SONGS ON THE MILKMEN'S MATINEE, MAKE-BELIEVE BALLROOM AND VICTOR RECORD RADIO SHOWS!

STREET BALLYHOOS INCLUDE "LIVING 24-SHEET" AND OPEN BAROUCHES!

"GAY NINETIES" QUARTETTES SINGING THE SONGS FROM THE PICTURE IN LEADING HOTELS AND NIGHT CLUBS (AND ARE THEY A SENSATION!)

YOUR GREATEST MUSICAL FROM 20th CENTURY FOX SINCE "ALEXANDER'S RAGTIME BAND"!

Dunphy WPB Liaison; Priority Talks Continue

Christopher J. Dunphy, former Paramount executive, took up his new duties in Washington on Monday as chief of the Amusement Section of the Services Branch of the War Production Board, to which post he was appointed last week. Mr. Dunphy will work under N. G. Burleigh, chief of the WPB Services Branch. Committees of production and exhibition leaders, meanwhile, continued discussions with the WPB on priorities for the film industry and on voluntary conservation of materials.

To Help Business Men

The new section, Mr. Dunphy explained as he took over his Government job, will serve as a clearing house for business men in the amusement industries who are seeking advice and information on priority problems. Organization of the section was expected to be completed this week. It is said that business men have been unable thus far to cope with priority problems and for some months have complained that there is no central bureau which could help resolve their difficulties. The new section was designed to meet that need and will invite amusement industries to bring their problems to it and also will function to clear the way for any formal action which may be necessary, it was said.

WPB officials, meanwhile, indicated that the section would not take over any of the work with motion picture priorities and conservation which is being handled through the Consumers' Durable Goods Branch of the board.

Mr. Dunphy said in New York last week that his appointment was a Civil Service one and that he would have the assistance of technical experts experienced in the amusement field.

He was with Paramount Pictures from 1934 to 1938, serving as advertising and publicity director of that company's West Coast studio and as assistant to Adolph Zukor, chairman of the board. Later, he served with the home office advertising and publicity department. A native New Yorker, born in 1889, Mr. Dunphy was in Wall Street and later was assistant to the late Edward B. McLean, publisher of the Washington *Post*. He served in World War 1 and was attached to the staff of Major General James G. Harbord at General Headquarters. When Secretary of War Newton D. Baker visited France during the last war, Mr. Dunphy was assigned to his staff.

Priorities Meetings Continue

Last week, when producers and exhibitors met with War Production Board officials in Washington, as reported in MOTION PICTURE HERALD on April 25th, Louis Upton, chief of the Consumers' Durable Goods Branch of the board, urged both groups to conserve materials and manpower as much as possible. The conferences developed that while there was a definite and serious shortage of many commodities, the film industry might be most vitally affected by the raw stock situation.

BLACKOUT HITS TESTIMONIAL

Speaker and guests were temporarily embarrassed Monday night in Albany when a blackout test interrupted the proceedings of a testimonial dinner given by the local Variety Club in honor of Moe Grassgreen, branch manager of 20th Century-Fox, who completed 25 years of service with that company.

Toastmaster Dave Miller of Universal's Cleveland office, was introducing Pete Dana, Universal manager at Pittsburgh, when suddenly the lights were dimmed in Dinty's, scene of the ceremonies, and the sirens sounded. Mr. Miller entertained the 200 guests with stories and anecdotes during the 30-minute test. Speakers at the dinner included Louis Schine, C. J. Latta, Tom Bailey, Sam Rosen, Sidney Samson, Phil Fox, Clayton Eastman, Harry Thomas and Mr. Dana.

Mr. Upton told representatives of the Motion Picture Producers and Distributors' Advisory Committee and the Motion Picture and Speaking Stage Theatres' Advisory Committee, enumerated in last week's MOTION PICTURE HERALD, that one of the most important materials to be conserved was film. He pointed out there was a tremendous need for film in military as well as civilian use and urged producers, it was learned, to take fewer "repeats" of scenes as one means of cutting down consumption. Members of the WPB rubber, copper, iron and steel branches also spoke at the meetings and explained the situation prevailing in those industries, product of which is consumed in considerable quantities by the production and exhibition branches of the film industry.

The meetings brought out, it was said, that the industry itself had been working for some time on conservation methods, that several programs have been laid out and that much other material has been salvaged for re-use or as a contribution to military production.

Premiere Showing of "Native Land" Set

The premiere of "Native Land," said to be America's first full-length labor film, will be held at the World Theatre in New York May 9th according to Frontier Films, Inc., producers of the picture. Narrated by Paul Robeson, "Native Land" has been dramatized by a number of players from the Group Theatre under the direction of Leo Hurwitz and Paul Strand. The film has been three years in production.

Haber Has Son

Ben Haber of the 20th Century-Fox advertising department is the father of an eight-pound baby boy, born Monday at the Jewish Hospital in Brooklyn.

Circuit Adds Seventh

The Bartelstein Bros. circuit in the Chicago area has added the Ridge Theatre to its chain, which now consists of seven houses.

Allvine Sees Committee as 'Clearing House'

An industry clearing house in which the best brains in motion picture advertising and promotion can be directed towards the solution of any and all problems in public relations is the aim of the newly formed eastern branch of the Publicity Directors Committee.

Glendon Allvine, recently named executive secretary, explained some of the objectives of the new coordinating group at its offices at 28 West 44th Street, New York City, this week. He has had experience in motion picture public relations and advertising and is a former Kansas City and New York newspaper man.

Many problems in public relations affect the entire industry. The eastern publicity directors' committee, and its western counterpart, he explained, is a sincere attempt to work out coordinated policy, and concerted and specific action to remedy them.

"We will fight no one company's battles," Mr. Allvine said. "Rather, when anything develops that affects the repute or good standing of motion pictures we will get together, talk the question over and work out an agreement to guide everyone."

Events' Calendar Setup

As a start on its program Mr. Allvine will maintain a calendar for trade shows, special press conferences, social affairs, special previews and screenings and other activities. Dates will be assigned in strict accordance with the priority of requests, he said. The calendar, it is hoped, will lessen confusion in press coverage and afford all companies an equal opportunity of gaining the attention of exhibitors and others at trade shows or other meetings.

Also the committee last week revived the issue of quoting critics' star ratings in displays or newspaper copy. A letter to the Brandt Circuit, which had advertised Charlie Chaplin's "Gold Rush" at the Globe with critics' ratings, pointed out that the practice had been dropped by agreement and asked the theatre's cooperation. It explained that the industry consensus held that the policy was hurtful to the industry in the long run.

"We will try to share the publicity headaches affecting all the industry," Mr. Allvine remarked, "and more importantly, avoid them by planning ahead and indicating what can and should be done to avoid public relations pitfalls."

Discussion Begins

The committee has already begun discussions, and exchanging ideas with the West Coast unit, on broader public relations issues, Mr. Allvine revealed. Institutional radio advertising, cooperative advertising, sensational photographic and press publicity, and other matters are already under consideration, it was learned, although Mr. Allvine declined to discuss them.

Mr. Allvine and A. M. Botsford, publicity head of 20th Century-Fox, described the new film public relations project over radio station WINS on Wednesday noon. They were interviewed by Martin Weldon, radio "columnist."

VAUDEVILLE SHOW SUCCESS FORECASTS ROAD COME BACK

Three Shows Now Playing in New York Plan Summer Road Tours

Vaudeville is coming back.

The war, bringing increased populations with greater spending money to industrial centers in the East and Middlewest, is creating the renaissance of the "good old days," observers indicate. Tire and gasoline conservation resulting in the need for people in small town areas to stay close to home for the duration is another factor, it is reported. But the general opinion of New York bookers of stage talent for motion picture theatres, including executives of Loew's, RKO, Paramount, Warner Bros. and other circuits, is that vaudeville "hasn't staged a comeback yet," and that the summer months probably will be the determining factor of its revival.

Currently, however, indications of a resurgence of vaudeville are reported from various sources. A number of film theatres of the larger circuits which book shows on a picture-stage presentation policy, contrary to precedent, are planning to continue live talent bills through the summer. Three large vaudeville shows are holding forth in New York, two under the ægis of Clifford C. Fischer and Lee Shubert, theatrical impresarios who, it is understood, plan to roadshow their attractions following the New York runs and thus give further impetus to the renaissance of vaudeville.

Talent Available

A good omen for the return of the stage tradition set by Weber and Fields, Bert Williams, Harrington and Hart, Nora Bayes, and their colleagues, according to theatrical agency officials in New York, is the availability of talent. Observers point out that oldtimers and newcomers who have been and will continue to be booked by USO-Camp Shows, Inc., for shows to Army camps and Naval bases, are available; that when they complete their USO tours, they can be booked for shows into straight vaudeville houses and film theatres where stage presentations share the bill.

Spokesmen for most of the large talent agencies in New York, including William Morris Agency, General Amusement Corp., Music Corporation of America, Fanchon and Marco, among others, are of the opinion that vaudeville has a good chance for a comeback, spurred on by war conditions, if production costs involved in presenting live talent entertainment can be "controlled."

An official for one agency indicated that possible reduction by the War Production Board, of the annual output of motion pictures for the duration, pointed to single feature bills and foreshadowed large scale booking of stage talent into film theatres as a result. He warned, however, that vaudeville under these conditions couldn't endure, unless the "best possible talent available was utilized."

VAUDEVILLE ACT TOURS FOR FILM

A film exploitation idea utilizing a vaudeville "turn" and extending to night clubs, was launched by the Roxy Theatre in New York this week which has been furnishing "My Gal Sal" quartets to the leading night spots, restaurants and radio stations to plug songs from the 20th Century-Fox Technicolor film starring Rita Hayworth and Victor Mature. Three quartets toured the city last week and will continue this week. Their itinerary included at least one stop nightly at such famed night resorts as the Stork Club, Copacabana, Leon and Eddie's, the Hotels Biltmore, Roosevelt, Commodore, Waldorf-Astoria, New Yorker and McAlpin. Other spots scheduled on the "My Gal Sal" quartets' safari were Rogers' Corner, Childs' Spanish Gardens, Childs' Paramount Grill, the Famous Door, Hickory House, Club Frisco, Toffenetti's, Gay Blades Skating Rink, the Glass Hat, Club 18 and Roseland.

Some of vaudeville's first sons and daughters, whose names were blazoned on the marquee of the old Palace, currently are appearing on Broadway. Willie Howard, Lou Holtz, Phil Baker and Paul Draper are in "Priorities of 1942," at the 46th Street Theatre. This show, with "Keep 'Em Laughing," at the 44th Street Theatre, featuring Victor Moore, William Gaxton, The Hartmans, Hildegarde and Argentina, is produced by Clifford C. Fischer with Lee Shubert as partner. "Harlem Cavalcade," a Negro vaudeville presentation, opened Tuesday night at the Ritz Theatre.

Two Successes

The former two attractions are reportedly doing "tremendous business." If they attain successful runs in New York, and are followed by out-of-town bookings, theatre officials predict they will help to spur efforts of other producers and in general will hasten vaudeville's return.

Meanwhile, reports from motion picture operators and others in the exhibition field, indicate that, particularly in key city industrial centers, vaudeville has returned. The Key Theatre of the Hersker circuit, in Hazleton, Pa., recently inaugurated a new policy of vaudeville three days a week, Mondays, Tuesdays and Wednesdays. Five acts are being presented with the film. In Milwaukee, the Riverside, combination stage and downtown film house, has increased its admission top from 55 to 60 cents.

The Roxy, New Britain, Conn., is booking name bands on weekends. A similar policy is contemplated for the Holyoke Theatre, Holyoke, Mass. RKO houses in Springfield and Salem, Mass., have adopted stage shows. The Strand, Haverhill, Mass., Poli's, Waterbury and Lyric, Bridgeport, Loew houses, play shows from two to three days each. Warner Bros. has added Keeney's Theatre in Elmira, N. Y., and the Stanley, Utica, to its stage-show-policy theatres, in addition to some neighborhood houses in and around Pittsburgh, another large war production center. Brooklyn neighborhood houses, the Albermarle, began a two-day weekend stage show policy recently, joining the Mayfair and Marine which have been booking live talent for some time.

Stage Shows Increase

A new theatre, the Central, in Passaic, large industrial city, recently inaugurated a stage-show-film policy. The Lafayette and Shea's two film theatres in Buffalo which have been presenting talent acts with pictures intermittently are now booking shows more frequently. Reports from Akron and Youngstown, Ohio, recently indicated that motion picture theatres there are contemplating keeping their vaudeville bookings running through the summer, an about-face of previous policy, it was said. Both cities have thousands of war production workers. RKO's Shubert, in Cincinnati, recently resumed stage shows with films, it was reported.

Robert T. Murphy, managing director of the Twentieth Century Theatre in Buffalo, announced last week that he had signed players for personal appearances, among them Abbott and Costello, Chico Marx, Benny Goodman, John Boles, Jimmy Dorsey, Ina Ray Hutton, Jimmy Durante and Gertrude Neisen. Mr. Murphy believes vaudeville an essential part of the present wartime entertainment program.

In Indianapolis, another key industrial city, the 1,400-seat B. F. Keith's, dark since a stock company occupied it last summer, was reopened last week on a four-day-a-week film and vaudeville policy. Three Chicago theatremen will book, produce and play their own shows and present first-run films. They are Anton F. Scibilia, who is resident manager; Nicholas Boila, a producer, and Sam Roberts, a booker.

RKO May Drop Shows

In New York, it was indicated that a major snag to the vaudeville renaissance might develop in metropolitan RKO houses. Live talent shows in all the circuit's New York theatres may be dropped shortly, it was reported, as a result of demands for increased wages by the American Federation of Musicians. Show-minded executives of RKO, observers point out, those who were responsible for giving live talent "a break" in New York, San Francisco, Cleveland and Boston at the circuit's houses, may still come to agreement with AFM musicians, if it is decided to continued stage presentations with films through the summer.

Whitney Unit Reports 48 Subjects Shipped

Inter-American Office Expects to Have Shipped 82 Subjects by July 1st

The Government film program for the exchange of non-theatrical motion pictures with the Latin American republics to date includes the shipment of 48 titles by the motion picture division of the Office of Inter-American Affairs.

Additionally 21 other subjects are nearing completion and will soon be on their way southward. By July 1st the film section headed by John Hay Whitney expects to have approximately 82 subjects in non-theatrical circulation throughout South America. Approximtely 100 other tenative productions are also being scheduled for shipment to Latin America within the next few months.

Figures on the status of production in the non-theatrical division, and an outline of future film plans were released this week by a spokesman for the films division of the Office of Inter-American Affairs.

The titles listed by the non-theatrical division are all in the educational, scientific, medical, industrial and military training fields, and are destined for exhibition from 16 mm to specially selected Latin American audiences. They are not in any sense competitive with regular commercial distribution in South America.

The aims of the non-theatrical film program as listed in the recently prepared summary of the Whitney office activities are to "reveal the military, economic and cultural aspects of the United States in a way not possible on the theatrical screen" and second, to "help Latin America improve its people's health and economy."

New Subjects Ready

The majority of the new titles cited in the report were listed in Motion Picture Herald on December 27, 1941. Additional subjects now ready in Spanish and Portugese versions are:

"Main Street on the March," an MGM Academy of Motion Picture Arts and Sciences annual awards winner; "South American Admirals"; "Bomber"; "Teaching with Sound Film," five dental subjects, "Electrosurgery"; "Army Champions" and "Unseen Worlds."

Titles now in preparation, and hitherto unreported, include "The Home Place," "Eight Points" a study of the Pan American union, a compilation of Warner Brothers patriotic shorts, "Sons of the Conquistadores"; "About Faces"; "North American Cadets"; "Harvests for Tomorrow"; "High Over the Border," on bird migration in the western hemisphere; "Marshall Islands," a newsreel compilation; "Women for Defense"; "Diagnostic Procedure"; "Syphilis" and "Menace of the Rising Sun."

The pictures were prepared from existing theatrical, commercial, Government and scientific footage. Kenneth MacGowan, on leave from his post as producer for 20th Century-Fox is director of the non-theatrical program. With his staff he has culled almost 1,500,000 feet of film for subjects likely to interest Latin American political and cultural leaders, and to fill their requests for special technical and informative motion pictures.

Since Pearl Harbor it is reported that the Coordinator's film program has been reoriented to include subjects explaining the United Nation's war aims and the threat which the Axis holds over all the Americas. A series of militant short subjects is now being prepared, some from compilation of existing materials and some from new production.

War Themes

Subjects included are a description of the U. S. submarine offensive against Japan, types of American aircraft, "To the Last Man" a study of selective service in the U. S. and the registration of all skills for the war effort. "Seven Ocean Navy" on the ship building program, "Tanks Appear" an "American Heroes" series and others.

Specifically directed against Axis propaganda in South America are such projected titles as "Italy Is Sorry"; "Nazis and Catholic Youth"; "Short Wave Radio"; "Hitler's Broken Promises"; "Nazi Biographies"; "We Sail to Oblivion," on Nazi U-Boats; "Cardinal Faulhaber"; and "Does Nature Prefer Blondes," a Robert Benchley satire on Nazi race theories.

Scripts of these films, most of which, it is said, will be produced by professional Hollywood talent, are being prepared for the coordinator by a group of top screen writers, including Lillian Hellman, Joel Sayre, Arthur Sheekman, Frances Goodrich, Albert Hackett. Philip Dunne, author of the "How Green Was My Valley," screen play is story supervisor.

Pictures taken in Latin America and now ready for distribution, non-theatrically, in the United States include: "Americans All," "Fiestas of the Hill," "Bounteous Earth," "High Spots of a High Country," "Hill Towns of Guatemala," "Brazil," "Colombia," "Venezuela," "Buenos Aires and Montevideo," "Orchids," "Wooden Faces of Totonicapan," "Our Neighbors Down the Road," "The Day Is Now," "Brazil Gets the News," "Patagonian Playground," "Sundays in the Valley of Mexico."

About Our Neighbors

Others now nearing completion are: "Freedom Rings in Haiti," "Haiti Gives," "Ecuador (2 pictures)," "Mexican Tourist Films," "Living Masks of Mayas," "Brazil," "Chile," "Know Your Neighbor," "Day of Freedom," "People of Two Worlds," "Line from Yucatan," "Jungle Quest for the Great Stone Heads," "Treasure Trove of Jade," "Chilean Ski Team," "Fire and Water," "Sky Dancers of Papantla," and "Bolivian Tin."

Plans for the formation of a non-theatrical government 16 mm distribution system in the U. S., under the Whitney office auspices are still awaiting Washington approval.

Bergman Named Ad Director for Universal

Maurice Bergman on Monday was appointed eastern advertising and publicity manager of Universal to succeed Louis Pollock, who has resigned. The announcement was made by John Joseph, Universal advertising and publicity director, who arrived in New York from the coast last Friday.

Mr. Bergman, well known in theatre and home office advertising and publicity circles, has been at the Universal studios for the last two months doing special campaigns on the company's new releases for Mr. Joseph. He also arrived in New York from the coast late last week.

Mr. Bergman was advertising manager for 20th Century-Fox for a period and previous to that post had been director of publicity and advertising for Columbia, an account executive for the Lord and Thomas agency and advertising director for the Brooklyn Paramount theatre. He was born in Chillicothe, Ohio.

Mr. Pollock joined Universal in February, 1937, under the presidency of R. H. Cochrane, as assistant advertising manager. He was raised to advertising manager a few months later and when the company was headed by Nate J. Blumberg he was advanced to eastern advertising and publicity manager.

Before joining Universal, Mr. Pollock had spent some 10 years in show business, publicizing in theatres and handling road attractions. Antedating this is some years of newspaper work culminating in an assistant editorship on the Sunday Chicago *Herald and Examiner.*

Mandel Taking Over Monogram Offices

Irving W. Mandel this week announced that effective Sunday he would take over the exchange quarters in Chicago and Indianapolis now occupied by Henri Elman, former Monogram franchise holder, together with all previous Monogram product. The new company will operate under the corporate name of Monogram Pictures, Inc.

Ben Eisenberg, former United Artists branch manager in Chicago, has been engaged as sales manager. The move marks Mr. Mandel's return to distribution. He was formerly Republic franchise holder in Chicago. He recently acquired the Monogram franchise for the Chicago and Indianapolis territories.

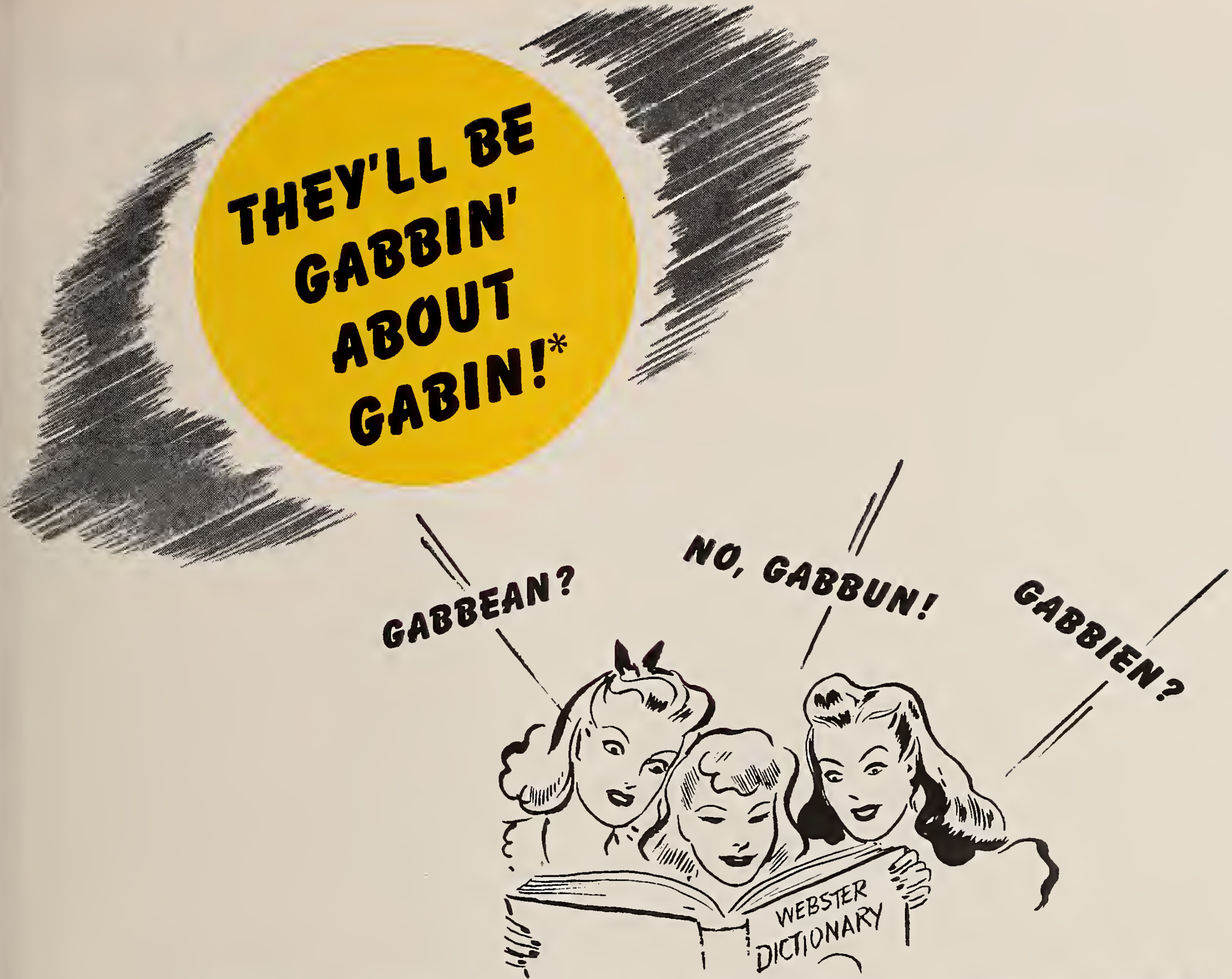
Mr. Elman has not announced his future plans, but is expected to continue in the distribution field.

Open Two in Covington

Covington, city of less than 5,000 in southeast, La., got its second and third theatres last week. The De Luxe, costing $50,000 and seating 500, is owned by company headed by C. E. Schonberg, druggist, with B. P. Fontan, manager. The Star, seating 1,500 and costing approximately $75,000, is owned and managed by W. J. Sallis.

Carrol Named Ad Head

Edward Carrol was appointed last week the new manager of the advertising accessories department of the Warner Bros. exchange in Indianapolis.


THEY'LL BE GABBIN' ABOUT GABIN!*
GABBEAN?
NO, GABBUN!
GABBIEN?
WEBSTER DICTIONARY

Girls will want to get that name right!
Exhibitors will pronounce it: boxoffice!

*20th introduces Jean Gabin (You can tell the gals: pronounced Gab-Bań) in "MOONTIDE"... a triumph! Co-starring Ida Lupino! With Claude Rains, Thomas Mitchell.

Produced by *MARK HELLINGER*
Directed by Archie Mayo.
Screen Play by John O'Hara.

Warners, RKO, Paramount Sales Forces Meet

Regional and annual national sales meetings are the order now. Paramount will hold its annual meeting for four days, beginning May 4th, at Adolph Zukor's Mountain View Farm, New City, New York. Warner circuit film buyers and bookers met Tuesday at the New York home office. The distribution company of that name held a regional sales meeting in Boston last week, and in Pittsburgh Monday. Also last week, the RKO circuit held luncheon meetings for managers in Chicago and Rochester.

New season production and selling plans are to be mulled at the Paramount session, and attendants will be sales executives from home office and exchanges here and in Canada.

Roy Haines, Eastern and Canadian sales manager, and Arthur Sachson, sales executive of Warner Brothers, conducted two regional meetings, one last week in Boston's Ritz-Carlton Hotel, the second Monday in Pittsburgh's William Penn.

Field Men Attend

The RKO circuit luncheon meetings were Friday, April 24th, at the Bismark Hotel, Chicago; and the following day at the Seneca, Rochester. Midwest managers attended the first, presided over by Thomas Gorman, division manager; New York, Cleveland, and New England managers attended the second. Both meetings were held by Edward Alperson, of the home office, accompanied by Sol Schwartz, division supervisor; Harry Mandel, publicity director; Harold Mirisch, and Al Dawson.

Joseph Bernhard, vice-president and general manager of Warner Bros., and Harry M. Kalmine, assistant general manager of Warner Theatres, addressed the all-day session of the circuit's bookers and buyers at the home office on Tuesday. Topics of discussion were the matter of extended playing time for the increased number of special attractions, furtherance of the conservation program, economical operation to offset higher costs and other related matters.

Circuit executives who attended the meeting included Nat Fellman, Alex Halperin, Bert Jacocks, George Crouch, Max Hoffman, Frank Damis, Max Friedman, Harry Feinstein and John Turner.

Home office officials were Clayton E. Bond, Harry Rosenquest, Sam E. Morris, Harry Goldberg, Leonard Schlesinger, Lou Kaufman, Harry Kaplowitz and Frank Marshall.

Universal Sets Convention

William A. Scully, vice-president and general sales manager of Universal, announced in New York on Tuesday that the company's annual sales convention for 1942-43 would be held at the Waldorf-Astoria Hotel in that city from June 2d to the 5th. Approximately 250 Universal employes, including district managers, branch managers, salesmen, bookers, office managers, as well as the home office, studio and Canadian office executives are expected to attend the convention, plans for which will be announced by the company later.

Mississippi "Blue" War Continues

City police of Jackson, Miss., closed the Paramount theatre in that city for the third Sunday in a row on April 26th and ordered Manager Henry Seel into municipal court the following day for a third successive fine of $50 in violation of the state's 120-year-old law forbiding Sunday shows. Mr. Seel appealed his two previous convictions to county court where he will get jury trials after being denied these constitutional rights in the city tribunal. This same blue law forbids baseball and football games, bull fights, bear baiting and cock fights in the Magnolia state and was the subject of hot discussion and two short-end losing votes in the House at the recent Legislature.

Speakers Laud Jewish Appeal

The industry is responding "in a highly encouraging manner" to the 1942 United Jewish Appeal, leaders of the campaign were told at a meeting of the Amusement Division at the Hotel Astor, New York, on Tuesday. David Bernstein and Barney Balaban, co-chairmen, with Albert Warner reported on the drive and urged a sustained effort climaxing with the industry drive luncheon at the Astor on May 12th.

Mr. Bernstein, in urging full support for the campaign pointed out that its relief and refugee contributions were an integral part of the war effort.

Present at the luncheon were: Arthur Israel, Jr., Leonard Goldenson, Harold Rodner, Max Blackman, Samuel Schneider, Jack Bloom, Joseph Lee, Dan Michalson, Irving H. Greenfield, Leopold Friedman, Toby Gruen, Hyman Rachmil, Samuel Rinzler, Louis Frisch, Edward Rugoff, Joseph Seidelman, David Levy, Max Seligman, Nat Lefkowitz, John Schubert, Louis Nizer, Miss I. H. Garretson, Sam Forrest and Leo Brecher.

B. & K. Shifts Managers

Al Leonard, manager of the Lakeside theatre, Chicago, Balaban & Katz house, has been transferred to the Pantheon, succeeding the late Adolph M. Eisner. Other changes among B. & K. managers are: Frank Leonard, from assistant manager of the Central Park to manager of the Lakeside; Dean Jones, from assistant manager of the Paradise to assistant manager of the Marbro, replacing William Bader, resigned; Georgia Diadum, assistant manager of the Howard, to assistant manager of the Paradise.

PRC Convention on Coast Next Week

Producers Releasing Corporation executives in Hollywood for the company's annual franchise holders convention, on Wednesday drafted the program for the meeting to be held next Tuesday, Wednesday and Thursday at the Hollywood-Roosevelt Hotel.

Company officials who will participate are: Leon Fromkess, executive vice-president in charge of production; Arthur Greenblatt, general sales manager; Joseph O'Sullivan, director, advertising and publicity; Robert O. Socas, export manager; and Robert Benjamin and George Bonwick, members of the board of directors. O. Henry Briggs, PRC president, will open the sessions Tuesday morning with Mr. Greenblatt then taking over. General company policies and production plans will be the principal topics of discussion.

Foresight Urged By Colvin, At Dealers' Meet

Women and older men should be trained to replace draftees, Ray C. Colvin, St. Louis, president, told the Theatre Equipment Dealers Protective Association semi-annual meeting in Chicago. The three-day meeting ended Monday night.

Mr. Colvin noted employing problems were becoming serious for equipment dealers. He added, however, that business was 25 per cent ahead of last year's equivalent period.

Other speakers were Lee McCullough of WPA; Fred Mathews of Motiograph; Harry Strong of Strong Electric; C. S. Ashcraft, Ashcraft Corp.; J. C. Schock, Baldor Electric; Oscar Neu, Neumade Products; and Jack Hammond, National Carbon Co.

Mr. McCullough said equipment manufacturers had pledged cooperation to the Government; and this was echoed by a similar vote of cooperation from the meeting.

Mr. Neu said 93 per cent of his company's facilities were devoted to war; but that civilian requirements were still met.

More than 70 attended, among them Joe Hornstein, New York; Phil Wicker, Greensboro, N. C.; Vivian Harwell, Birmingham.

Mr. Colvin was reelected president, secretary, and managing director of the association.

Paramount, RKO and Warner Trade Shows

Trade showing schedules for their next block-of-five releases were announced this week by Paramount, RKO and Warner Bros. Paramount's block will be screened in the 31 exchange centers May 4th, 5th, 7th and 8th, it was announced by Charles M. Reagan, assistant sales manager. The block consists of "Take a Letter, Darling," "Beyond the Blue Horizon," "A Night in New Orleans," "Sweater Girl" and "Dr. Broadway." "Undercover Man," a western, also will be shown.

In New York, "Sweater Girl," "A Night in New Orleans" and "Take a Letter, Darling" will be screened on May 4th, and "Dr. Broadway," "Beyond the Blue Horizon" and "Undercover Man" on May 5th.

RKO has scheduled trade screenings of its sixth group of five features in all exchanges with the exception of St. Louis, for May 4th, 5th and 6th. The schedule is as follows: "My Favorite Spy," and "Mexican Spitfire Sees a Ghost," May 4th; "The Falcon Takes Over" and "Syncopation," May 5th; "Powdertown," May 6th. The films will be screened in the same order in St. Louis May 5th, 6th and 7th.

Warner's next block-of-five will be trade shown June 1st and 2nd. The pictures are "The Gay Sisters," "Wings for the Eagle," "The Big Shot," "Across the Pacific" and "Escape from Crime." Exact date and time for each film will be announced shortly.

Documentary Forum

A symposium on dialogue, monologue, and commentary in the films was to be held Thursday night at the Preview Theatre, New York City, by the Documentary Film Association. Guest speakers were to be Bosley Crowther, New York *Times*; Jean Lenauer, theatre manager; Albert Perkins, Columbia Broadcasting System; Muriel Rukeyser, poet; Lothar Wolff, March of Time.

DELAYED BOOKINGS UNFAIR TO SUBSEQUENTS—AAA RULES

Reduces Asbury Park Margins Over Freehold Theatre; New Cases

Subsequent run theatres are entitled to a protection from excessive booking delays by the addition of contract clauses setting their clearance at a specified maximum after national or regional release dates, the Appeal Board of the Motion Picture Arbitration System ruled at New York this week in its 22nd decision.

The three members of the board awarded a further reduction in clearance to Liberty theatre, Freehold, New Jersey. John K. Watson, arbitrator of the case, New York's 16th in his award, reported on February 14th, directed Warners and RKO to cut the margins granted two Walter Reade circuit theatres, the Savoy and Lyric in Asbury Park, from 12 to one, and from 14 to three days, respectively. He maintained the 14-day margins held by the Mayfair, Paramount and St. James theatres, key Reade Asbury Park houses, over the Liberty.

The Appeal Board modified the award by eliminating clearance between the Savoy and Freehold, upheld Mr. Watson's three-day margin to the Lyric, and reduced the clearance of the Mayfair, Paramount and St. James to seven days.

Further, to protect the Liberty against delays in booking by the Asbury Park theatres the board held that the subsequent Liberty should receive pictures not later than 30 days after the completion of first run in New York City; or not later than 30 days after national release date on pictures which do not play first run at a New York first run theatre.

Resort City a Factor

The opinion, by Judge Van Vechten Veeder, Albert W. Putnam and George W. Alger took cognizance of Asbury Park's character as a resort city, attracting many visitors by its hotels, bathing and other recreation facilities.

The Asbury Park theatres are but one of many attractions, the board found, expressing the belief that "Attendance at them is more likely incidental" to a visit to enjoy all the recreational offerings of the seacoast resort.

Of the many visitors, it decided that those who come from Freehold, 16 miles away are a very small percentage. The Appeal Board expressed doubt that any made the journey solely for the purpose of attending motion pictures. It found that the Liberty drew no direct patronage from Asbury Park. Nevertheless it found that the theatres are in the same competitive area, but ruled that the margins between Freehold and Asbury Park should be short.

The board found the existing 12 and 14 day margins excessive on the ground of the slight competition between the two towns. It also implied that the three first run houses, the Paramount, St. James and Mayfair were secure in their status as higher price key first runs playing shortly after New York.

UMPI STUDIES ARBITRATION

Ways of speeding up arbitration and simplifying procedure will be sought by the UMPI committee of the whole when it meets again shortly to to take final action on its trade practices plan. Arbitration and the setting up of a system to settle regional and territorial trade disputes are an important part of the five-point UMPI plan. It was reported by an UMPI leader that members of the committee were hopeful that it would be possible to eliminate much of the detail which they feel has delayed some arbitration proceedings. It was also reported possible that machinery for settling territorial and other grievances not covered by the consent decree would take advantage of the machinery now available in the 31 tribunal cities of the motion picture arbitration system. Last week the AAA reported that arbitration cases, under the consent decree rules, had taken an average of 167 days, or five and a half months to reach completion.

"A reduction in clearance should help the Liberty by affording its patrons an earlier opportunity to see pictures without in any way injuring the Asbury Park theatres for the reasons previously given. We believe that the prior run and a clearance of seven days is ample protection for the Mayfair, Paramount and St. James," the board said.

Granting a 30-day maximum clearance after national, or New York release date the board noted that it was the practice of Asbury Park theatres, although they had national release, to wait until pictures first played in New York in order to gain the benefit of metropolitan advertising.

"We think the Liberty is entitled to reasonable protection in case Asbury Park delays unreasonably to play its pictures. This principle was recognized in the Decision of the Code Authority, decided on January 17, 1935, under the NRA and, while not necessarily a precedent, seems to us to have been sound," the judges wrote.

Costs were divided equally.

Omaha

The clearance complaint Case No. 1, Omaha, filed last August, by Morris Cohn, operator of the Strand, Council Bluffs, Ia., against the five consenting companies and the Broadway, Council Bluffs, has been withdrawn following a settlement.

The specific run case filed by the Savoy Theatre, Jamaica, L. I., last December, against RKO, 20th Century-Fox and Paramount, has been withdrawn by the complainant. Terms of the settlement were not revealed. It was New York's 30th case.

Los Angeles

Cinema Enterprises, Inc., operator of the Monterey Theatre, Los Angeles, filed a combined specific run and clearance complaint under Sections VIII and X of the consent decree, at Los Angeles against Loew's, Paramount, RKO and Warner Bros. The complaint charges that both the Crystal and Vern Theatres, circuit houses, have been sold runs ahead of the Monterey, one of which runs was sought by the complainant. A reduction of the existing clearance of the National and Keystone over the Monterey is sought under Section VIII.

St. Louis

In St. Louis, the Beverly Theatre has filed a clearance complaint against the five consenting companies, charging that the clearance granted to the Victory, formerly the Mikado, and the Wellston Theatres is unreasonable. Community Theatres circuit operates the Beverly. The Victory is a unit of the St. Louis Amusement Company while the Wellston is charged with having a close working arrangement with the same circuit.

Boston

Ruth M. and Paul A. Hunter, Jr., operators of the Playhouse in Gorham, Maine, won a partial victory in their clearance case, Boston No. 8, against all five distributors. Garrett S. Hoag in his award on Monday upheld the 30-day margin of Portland theatres over the Star theatre, Westbrook, Me., an intervenor, but reduced the Star's margin over the Playhouse to seven days, from 30 days.

Citing Appeal Board precedent in the settlement of the Piedmont theatre clearance case in San Francisco, the arbitrator ruled that clearances between the Maine theatres should be computed from the end of run. He also ruled that the total clearance in favor of the Portland houses should not exceed 45 days, in case of delayed booking.

Costs were divided among the five distributors. Paramount was exempted from the award to the extent of decree sections granting it the right to make contracts as it sees fit with its affiliated State and Maine theatres, Portland, and the Star in Westbrook.

The tenth Boston case was filed Monday by the Princess Amusement Corporation, which asked elimination of clearance and national release date for its Middleboro theatre, in Middleboro, Mass.

All five distributors were cited as well as the M. and P. circuit, operating the Brockton theatre, and Park and Strand in Taunton; Interstate Theatres, operating the Colonial in Brockton and Plymouth and Old Colony, in Plymouth; Loew's and RKO Boston first run houses; Cape Theatres, Inc., operating the Bourne in Buzzard's Bay and Wareham and Onset theatres; and Al Rubensteink, owner of the Capitol in Middleboro and Bridgewater theatre.

Case No. 11 at Boston was a clearance demand on Tuesday by Frank M. Deane for the Colonial theatre, Manchester Depot, Vt., against MGM and RKO. He named the Paramount and Grand theatres in Rutland, which book from to participate in the event. The same night,

(Continued on following page)

New Arbitration Cases in Boston and Chicago

(Continued from preceding page)

nington, serviced from Albany. The Colonial now plays immediately after the theatres, but Mr. Deane asks day and date charging that he suffers from delay in their booking.

Chicago

A 17th case was filed at Chicago Tuesday by the Y. and W. Management Corporation for the first run Palace in Gary, Ind. RKO and 20th-Fox were named in a clearance demand which charges the margins of the B. & KK. Tivoli and Southtown and Warners Capitol and Avalon in Chicago are unreasonable. The theatres are 25 miles from the Palace.

New Orleans

William A. West, Jr., is the arbitrator of the complaint of the Glenwood theatre, New Orleans case number five.

J. A. Vance, Jr., will arbitrate the ninth Detroit case, clearance demand by Don Gregory for the Crystal theatre in Beulah, Mich.

Buffalo

Two Buffalo cases, Nos. 14 and 15, clearance actions against All Five and the Schine Circuit have been combined and will be heard by William E. Barrett. Town Hall-Homer Corp., operating the Capitol in Homer, N. Y., and the Corona-Groton Corp., operating the Corona theatre, Groton, are the complainants. Murray Briskin owns both houses. Hearings continue on May 6th.

Nathan Rovner will arbitrate the 13th case, also by Mr. Briskin, for the State theatre at Waterloo, N. Y.

Los Angeles

John C. Austin will arbitrate L. W. Allen's Southgate theatre complaint, case number five, at Los Angeles. Andrew O. Porter is arbitrator of the eighth case, clearance demand by the Tumbleweed theatre, in Five Points.

Indianapolis

Grier M. Shotwell is arbitrator of the clearance complaint of the Rivoli theatre, Indianapolis, the city's fourth case.

Hedda Hopper Replaces Chapman on News

Hedda Hopper is replacing John Chapman as Hollywood columnist for the New York *Daily News,* and its syndicate operated in conjunction with the Chicago *Tribune*. Mr. Chapman returns to New York in June, ending a two-year stint.

Miss Hopper has been a Hollywood feature of the Des Moines *Register and Tribune* Syndicate; and it is said that in transferring to the *News-Tribune* group she brings 30 customer-newspapers.

CBS Publicity Acclaimed

The publicity department of the Columbia Broadcasting System, headed by Louis Ruppel, has been voted the best network publicity department for the fourth consecutive year in the annual poll of radio editors conducted by *Billboard.* The National Broadcasting Company was second and Mutual Broadcasting System third. The poll also adjudged network publicity services best, with independent press agents as a second choice; stations, third, and advertising agencies, fourth.

General Theatres Changes Name; Earned $284,568

The General Theatres Equipment Corporation this week changed its name to General Precision Equipment Corporation "in recognition of the gradual change in the character of the business which is now devoted principally to the manufacture of precision equipment for various industries and war purposes.

The firm's consolidated net profit for it and subsidiaries, but excluding the Cinema Building Corporation, and applying to the three months ended March 31st, is $284,568, after depreciation and estimated Federal income and excess profits taxes.

In the corresponding period last year, the company earned $256,886.

Coe MPPDA General Counsel

Charles Francis Coe, executive assistant of Will H. Hays, has also been made general counsel of the Motion Picture Producers and Distributors of America, Inc., it was learned at New York on Wednesday. Mr. Coe joined the MPPDA four weeks ago.

The appointment of Sidney Schreiber as general attorney for the organization has also been confirmed in New York. Mr. Schreiber has handled the MPPDA's legal work for some time, without official title. Jack Bryson is legislative contact for the MPPDA with headquarters in Washington.

Mr. Coe is a member of the Florida bar, practicing at Palm Beach. He is a former chairman of the State Bar Association's public relations committee.

Mr. Hays returned to New York this week from California following a series of conferences with studio heads, Lowell Mellett, Coordinator of Government Films, and the industry lawyers' committee of Six. He is expected to remain in New York until after the quarterly MPPDA directors meeting early in June.

Summer Concessions Granted

In view of the growing severity of gasoline and tire rationing, Actors' Equity Association has granted concessions to the Summer Stock Managers Association. Manager Herbert L. Sweet of Maine's Lakewood Theatre has been allowed to cut his season from 17 to six or eight weeks.

Set Open Air Shows

Ed Ramsey, operating the Plymouth, the only theatre in Plymouth, Ohio, again will conduct free open air shows in the downtown area on Wednesday evenings, when the theatre will be closed. The showings are sponsored by local merchants.

Promote Beal

Henry C. Beal has been made Western Electric's engineer of manufacture. He had been manager of the company's plant at Kearny, New Jersey.

Thomas Heads Club

Lowell Thomas, radio and newsreel commentator, author and traveler, last week was elected president of the Overseas Press Club, New York.

Kositsky Promoted

Stanley Kositsky is new head booker of the Vitagraph exchange in Cleveland, turning the office managership over to Arthur Weinberger.

B. & K. Scores $1,588,230 Net

The Balaban & Katz circuit, Chicago, made a net profit of $1,588,230, or $6.03 a share, on the common stock, for the 52 weeks ended January 3, 1942, stockholders were told at their annual meeting last week. This is against $1,526,911, or $5.62 a share, for the preceding year.

Leonard M. Goldenson, in charge of Paramount theatre operations, was elected a director, replacing Y. Frank Freeman. All other officers and directors were re-elected.

John Balaban, secretary and treasurer, stated that business since the first of the year has been running substantially ahead of a year ago and profits, before taxes, are up correspondingly. He also told the stockholders that while commercial progress in television was at a standstill because of the war situation, experimental work was continuing and he believed the company was in excellent condition to lead the field.

Current assets of the company, as of January 3, 1942, amounted to $1,147,061, against liabilities of $2,227,551. Fixed liabilities were reduced during the year by $419,947. There are 264,206 shares of common stock outstanding, of which Paramount owns 258,237 shares.

Chicago Variety Club Plans in Abeyance

The Chicago Variety Club will be known as Tent No. 26. All plans for getting the chapter underway are being held in abeyance pending the decision of Jules Rubens to become chief barker. It is expected that a meeting of charter members will be held in the near future to elect a slate of officers after which suitable quarters will be selected.

The Cincinnati Variety Club Monday gave a "double feature" dinner for Robert Dunbar, Warner branch manager, who has been transferred to the Detroit exchange, and for John Eifert, Warner city salesman, who has been promoted to the post of Cincinnati branch manager.

Columbia, Midtown Sued Over Title

Columbia Pictures and Mid-Town Theatre Corporation, operator of the Rialto theatre, New York, have been named defendants in a suit filed in New York supreme court for an injunction and accounting by Edgar M. Belmont and Milton Silver. Plaintiffs claim infringement of the title to their play "The Mystery Ship," staged on Broadway in 1928, by the Columbia picture of the same name.

Gauker MGM Manager

Foster Gauker was last week named MGM branch manager in Indianapolis to succeed Wade W. Willman, who gave up the post because of poor health.

Carolina Houses Sold

The Clemson and Co-Ed Theatres in Brevard, N. C., were sold on March 2nd to C. B. Carter, H. B. Shiflet and associates of Morganton, N. C. by F. D. and Verne Clement.

Page, Redden, Switched

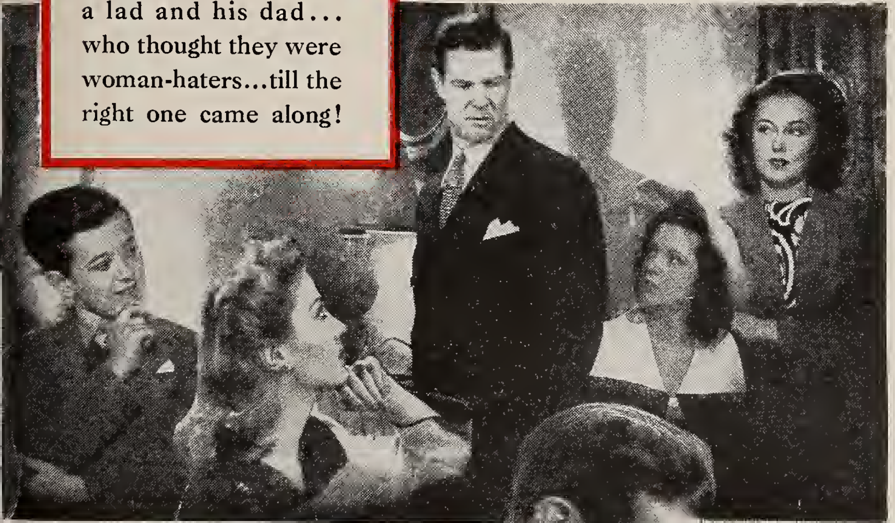
Joe Page, Ross Federal Service branch manager in St. Louis, and Bill Redden, branch manager in Dallas, have switched posts, Mr. Page going to Dallas, and Mr. Redden to St. Louis.

D.A.'S EX-WIFE TURNS GUN MOLL

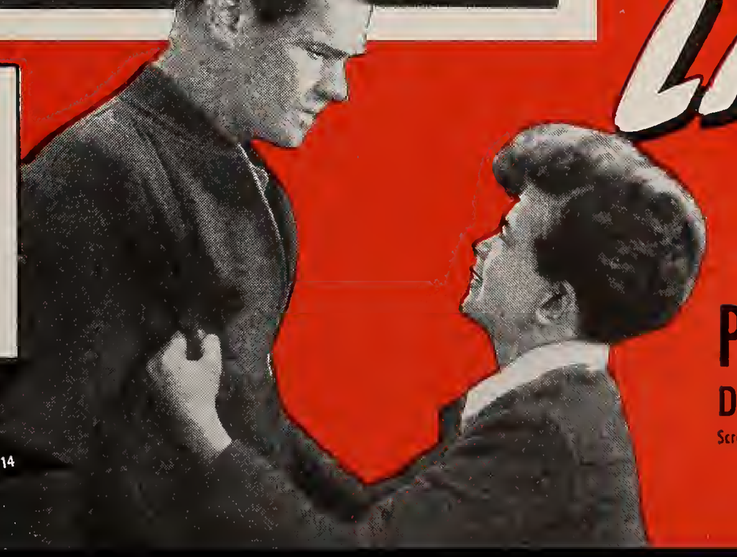
SON BATTLES FATHER'S FOES

BREATH-TAKING DRAMA IN THE POUND OF FIST ON FIST... THE IMPACT OF HEART ON HEART!

. . . . **THE STIRRING EMOTIONAL STORY** of a lad and his dad... who thought they were woman-haters...till the right one came along!



"I'M A WOMAN-HATER MYSELF, DAD," says the kid, "but I think it's time you fell in love!" And he proceeds to surround his father with every marriageable girl in town!



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Screen play by Rian James · Directed by LEW LANDERS · Produced by LEON BARSHA

A Columbia Picture

RELEASED MAY 14

COLUMBIA PICTURES

IN BRITISH STUDIOS

By AUBREY FLANAGAN

In London

The oily and begrimed figure rising from a turgid studio sea is the normally well groomed and enlightened Mr. Noel Coward, author-playwright-producer-composer and actor, currently producing, jointly with David Lean, directing and starring in the Two Cities film, "In Which We Serve", now on the floor at Denham. . . . On his first encounter with the frigid and oleaginous waters, Mr. Coward clambered out and shiveringly commented to David Lean, who is perched in the port side of the photograph, "Remind me next time to write a drawing room comedy."

War First Theme

Still convinced that the picturegoing public has a tendency to brood over its troubles, that no entertainment factor is a safer investment than the contemporary scene, the bulk of British producers remain married almost immovably to the war as a subject for current production. High explosive and international violence, adventure ashore, afloat, and in the air, drama and comedy, sensation and political dialectic all find a place in the programs current and future of the British film producer.

War pictures have made a hit—in certain obvious instances. "49th Parallel" and "Target for Tonight" are outstanding. Many others have been a complete flop. Contemporary productions with no war inspiration have made and are still making money for the British exhibitor. But few films in current production, none the less, have a setting outside the battle and the breeze. Few producers set the clock back in the quieter days before September, 1939.

In the week of writing, quietest for many months, only five films are on British studio floors. Three of these, a far lower percentage than normal, are war subjects directly and exclusively. Pictures planned for production in the immediate future, when the studios remaining to the industry have had their Spring cleaning, are almost entirely bellicose in inspiration and content. The British exhibitor will find it hard to escape the war if he does not want to escape showing British films.

Five in Work

Of the quintette at work currently, two, one an American sponsorship, are definitely and obviously escapist. Even Butcher's apparently inocuous "Rose of Tralee" has bombs bursting beneath its floral surface. The escapist subjects are Warners' comedy, now on the floor at Teddington, as yet untitled, and a new George Formby comedy for Columbia.

The new production at Warners' Teddington Studios cuts right away from war themes and evolves as farce, purely and simply. Ann Crawford, the company's "discovery," Donald Stewart, Rene Houston and Oliver Wakefield are principals, with Walter Forde directing.

The story, by Brock Williams, concerns the activities of a money-minded business man, his bored wife, a comedy countess and a satin-smooth jewel-robber. The background is a large tropical city.

New Formby

The war does not seem to ruffle the horizons of Box Office Champion George Formby's "Much Too Shy" which is at present under way at Elstree for release by Columbia. Indeed, the settings so far used by director Marcel Varnel have been exclusively bucolic, farmsteads, lone hillsides, etc. Formby's role in this latest comedy is a variegated one, his supposed talents including window cleaning, chimney sweeping, painting and walking out dogs. The noted and esteemed Formby vocalism, accompanied by the now traditional ukelele is featured.

From the peaceful vistas of this twain the attentions of producers currently move otherwise to the war. Most distinguished of the war subjects in production at present is undoubtedly Two Cities' "In Which We Serve," the Noel Coward epic of a Navy at war, in which the author-actor-producer is at one and the same time producer actor, and author, and co-director. On the set at Denham the Two Cities craftsmen have constructed a full scale model of a British destroyer on which much of the action of Coward's film unrolls. Dover Quay, canvas against which much of the post Dunkirk drama was enacted by the B. E. F. has tellingly been reconstructed in the studio.

Coward, whose exceptionally constructive methods are quite literally setting up new production records for the British industry, daily confuting the critics, scored this week yet another record of a different kind, by being the first producer director whose work has attracted a King and Queen of Great Britain to a British film studio.

Their Majesties, with their two children, visited Denham and the destroyer set this week accompanied by Lord Louis Mountbatten, inspected the set, saw sequences shot, chatted with executives and production staff, and took tea before they went back home.

Philosophy of War

The more philosophic problems provoked by war are perhaps more greatly featured in Charter Films "Thunder Rock," which is being made at Denham for release by Metro. The film is, of course, an adaptation of the stage play of the same name. Geoffrey Dell, film writer and author of the celebrated "Nobody Ordered Wolves," has done the screenplay. John Boulting produces and his brother Roy directs. Michael Redgrave, who had the lead in the London stage version, James Mason, Barbara Mullen and Lilli Palmer have principal roles.

Translating the play into screen form the Boultings have designed it with a variegated setting, with backgrounds including the League of Nations headquarters in Geneva, France, Fascist Italy, and the lighthouse on Thunder Rock wherein the play was originally set.

▽

A new British National film, "Mediterranean Crossing," a story of the submarine service, goes into production at Hammersmith on April 22, with Frank Richardson producing and Oswald Mitchell directing.

BRITISH INDEPENDENTS ARM FOR WAR ON CIRCUITS

Dispute with Gaumont on "GWTW" Touches Off Full Dress Policy Battle

by AUBREY FLANAGAN
in London

War on a scale hitherto unparalleled may redden the wider horizons of the world, but the British exhibitor, without in any way lessening the intensity he gives to the greater battle, still expends no negligible energy in the minor but bitter battle of industry warfare. Seldom has the spirit of bellicosity been more marked than it is at present against the circuits.

Independent resentment, smouldering at all times, burst into flame recently against the Gaumont British group for the booking of "Gone With the Wind," a booking, it was contended, directly contrary to the C. E. A.'s policy. The battle axes have once again been flourished over the circuit heads, for the part they, it is contended, have played in regard to the new increase of entertainments tax. The two matters are to some extent involved one with the other.

Looking at the situation with a vision beyond the immediate tomorrow, it is difficult that anything really concrete will be done in either case. The war against the circuits will continue verbal rather than actual, and further forays and guerilla tactics are more likely to be local than national. "Gone With the Wind" is still being booked to some extent on terms which would seem to be within the scale laid down by the initial C. E. A. Committee. The increase of entertainments tax, proposed as a hundred per cent increase by Sir Kingsley Wood, is not likely to be cancelled, though there are chances that its incidence or indeed its form may, following conversations between the C. E. A. and Treasury, be altered.

New Tax Causes Criticism

Most crucial of the developments which have provoked further the independents' ire against the theatre groups, is the new increase of entertainments tax. It is to take the form of a hundred per cent increase on all grades, states Sir Kingsley Wood, and to apply to all entertainments without reservation. On the Chancellor's own admission the bulk of the revenue it will bring in will come from the motion picture industry. The industry, he states, brings in 90 per cent of the revenue derived under the heading of Entertainments tax. It is estimated that the increase would yield the Exchequer £12,000,000 this year and £14,000,000, in a complete twelve months period.

A noteworthy fact in this regard is Sir Kingsley's suggestion that practically a quarter of all attendances at cinemas are for seats at the present admission—inclusive of tax—of 1s 5d—irrespective of any further increase decided on under the C. E. A.'s proposal for an all-round admission increase this year.

The Chancellor's proposal came as a distinct shock to the industry, was far heavier in its blow than had been expected. It was widely believed that any new tax would take the form not of an all-round increase, but of a percentage levy on the exhibitor's gross turnover. This latter formula would not have been taken ill by exhibitors, unless the percentage was exorbitant. It would have been practical, mechanically easy, and, they claim, would have operated equitably all around. On the other hand, to merely increase the tax by 100 per cent on all grades produces an immediate complication. The addition of such figures as a penny farthing or two pence three farthings or other amounts would mean the institution of impracticable prices. (There are no fractions of a penny in the entertainment world of Britain.)

LATEST FILMS FOR AEF IN IRELAND

American troops, stationed in Northern Ireland, will view the latest films from the United States before they are released in England, according to a plan devised by the Cinematograph Exhibitors Association. A provision of the plan, however, states that no civilians are to be admitted to such showings. The Kinematograph Renters Society has taken a similar stand with respect to showings for British soldiers.

Incidentally, British exhibitors had already decided on the increased scale of admissions and were advised to withhold arranging it until they had heard the Budget proposals. Now it is clear that to set up even slight increases over and above the new taxation would complicate matters considerably, because an extra halfpenny or penny would bring many admission rates into the higher taxation class.

It is clear that simple as it may seem to the uninitiated, the whole matter will have to be threshed out carefully and in the greatest detail. The promise of Sir Wilfred Eady, Treasury spokesman, that he would be glad to see the exhibitors again, and discuss difficulties with them, is likely to be taken up, and the C. E. A. tax committee will seek an interview and put to him the complexities of the situation.

Action Undecided

Whether they will merely ask for the incidence of the tax to be altered to a more mechanically practicable scale, or whether they will press for the percentage on turnover plan has yet to be decided. They feel that they cannot now refuse to bear the burden thrust on them during such a crucial period, but that since it is the total the Exchequer is after there may well be a case for arguing how that total is to be achieved. Admissions have to go up, and the tax to go on. Remains now how to solve the problem of marrying the two purposes.

Readiness of the exhibitor in general to shoulder a new financial burden, a readiness characteristic of his whole attitude to the war effort, has not in any way dimmed the independent animosity to the circuits over the tax question—and "Gone With the Wind."

It is freely understood that the first steps towards an all-round increase of admissions were taken by the circuits. It is an established fact that they declared publicly their intention of putting up the prices, even devised a detailed scale to which they committed themselves, no matter what the action taken by the other 3,000 odd picture house operators.

This, coupled with the open bragging by the larger theatre groups about the business done recently and currently, declaration of immense profits and—until this last year, of huge dividends—is interpreted by the independents as having played into the Chancellor's hands by persuading him that the industry was riding high on a wave of prosperity, and ripe for further financial plucking. The Gaumont British role in booking "Gone With the Wind" and planning increased admissions wherever the picture is to be shown has been read as a direct invocation to the Treasury to come along armed with a pair of pliers, a fine tooth comb and a stomach pump.

Had it not been for this swaggering exhibitionism, declare the independents, the tax increase would almost certainly have been much lower than it has now proved to be.

Resent "GWTW' Rental

Resentment among the independents against G. B. for booking "Gone With the Wind" has been intense and widespread. Since last month, when the news was divulged, exhibitor groups throughout the country have been the scene of the fiercest criticism, not only of the circuits, but of the C. E. A.'s officers for their part in the matter. This month at the General Council it blazed into full fury when criticisms and denunciations which had been made in the provinces and elsewhere were made with as much vigor and as little mincing of words *vis a vis* Commander Jarratt, the alleged villain of the piece.

So intense was the resentment against Gaumont for supposedly going contrary to the association's policy, and violating the terms of the resolution advising members not to book the film save at a lower rental, that a formal effort was made in the Council to secure the expulsion of Gaumont British from the C. E. A. The movement, however, did not find sufficient support, and G. B. remain where they are, even, if anything, a little stronger.

Whether "Gone With the Wind" will harvest any but a merger crop of box office corn remains to be seen. Social conditions have altered considerably since the film was first presented to the trade. Four hours is considerably more than the vast bulk of the working populace can contribute nowadays to entertainment. Most office workers seldom leave work before six o'clock, the same hours obtain with shop employees, and many factory and munition workers close down even later, from a day shift. Allowing for an evening meal, travelling, queueing, etc., at the very least another hour is disposed of. Few, if any, cinemas are open after 10 o'clock. How, then, is the patron going to see the four-hour film with a very maximum of three hours at his or her disposal Even as it is, restricted bus services and late buses will compel many to leave for home before 10 P. M. The number of people able to go to the cinema during the day is notoriously small. Remains the weekend. Whether that will suffice the exhibitor's needs—and those of Metro—is a matter for speculation.

THE HOLLYWOOD SCENE

By **WILLIAM R. WEAVER**
Hollywood Editor

Esteemed Editor:

It is in large measure to your friend Pete Smith that the press, trade, public and nation owe the establishment of a monthly preview of short subjects in Hollywood under sponsorship of the Academy of Motion Picture Arts and Sciences.

It is to his experience acquired during a youth devoted to pursuit of the art and science of publicity that the enterprise, which gets under way May 13th, owes a format which is preassurance of benefit to all parties at interest.

The primary objective of the shorts preview is, of course, to bring about the return of the short subject to that place in the scheme of things theatrical from which it has been shunted in recent years by forces external, oblique and casual.

What happened to the short subject when the two-feature program policy swept over large areas of the exhibition map is nobody's secret.

It vanished from more screens than was good for it or them.

Quite coincidentally, but disastrously, this land of sunshine and habitat of the syndicated columnist, filmnews reporter and magazine correspondent happened to be a place where the two-feature program policy throve to such an extent that the ladies and gentlemen who write pieces about the screen for the nation's theatregoers virtually never got to see a short subject in the normal course of their activities.

It vanished, therefore, from the running news of the art-industry as purveyed to the public by some 350 scribes who, it should be noted, were quite unmindful of their dereliction.

Short Subject Blackout

Upshot of these coincidences has been an approximately complete blackout of short subject publicity aggravating a partial blackout of short subject exhibition.

It was to this state of affairs that Pete Smith addressed his attentions some months ago, and it was by way of working out ways and means for correcting it that he conferred with other short subjects producers and uttered a preliminary announcement of screenings to come.

It may be remarked parenthetically that this state of affairs takes on new significance and implication in a wartime emergency under which the nation's government has elected to convey information to the nation's people via the medium of the short subject.

Just what fraction of the nation's people might be expected to view the 26 shorts arranged for by U. S. Coordinator of Films Lowell Mellett, under conditions prevailing heretofore, is a matter of distressing speculation.

The Academy shorts previews foreshadow extensive correction of publicity, and it is reasoned that correction of exhibition practice may be expected to ensue as result of the application of the law of demand and supply.

The entire Hollywood contingent of correspondents, numbering some 360 and inclusive of the foreign press, are to attend the screenings.

The exhibitions are to be held at the Filmarte theatre, centrally located and commodious.

Each program is to be made up of 14 reels, to consist of two reels (two one-reelers or one two-reeler) supplied by each of the seven shorts-producing studios as its best product of the month.

That a lifting of the publicity blackout will follow immediately is regarded as a certainty.

That readers will make inquiry of exhibitors regarding exhibition date of the product they read about is considered a dependable eventuation.

That exhibitors will supply to customers the product inquired for would seem to be plain business procedure.

PRODUCTION EASES

Production eased a bit, on the week, with fifteen pictures clearing the cameras, while only ten took their place on the stages. The easement is something in the nature of an offset to the recurrent but repeatedly dispelled report that studios are rushing production for the purpose of amassing a backlog of stock against the possibility of governmental curtailment of materials.

The weekly report:

COMPLETED

MGM
Apache Trail
Monogram
Do Not Disturb
PRC
Isle of Forgotten Men
Loew-Lewin
Moon and Sixpence
Paramount
Wrecking Crew
Forest Rangers
Priorities of 1942
RKO-Radio
Army Surgeon
Scattergood Survives a Murder
Highway to Night
Republic
Springtime in the Rockies
Roach
Calaboose
Universal
Great Impersonation
Danger in the Pacific
Destination Unknown

STARTED

Columbia
Fingers
MGM
Tish
Monogram
Down Texas Way
Texas Trouble Shooters
RKO Radio
Big Street
Republic
Cyclone Kidd
20th-Fox
Black Swan
Universal
Invisible Agent
Timber

SHOOTING

Columbia
Blondie for Victory
Overland to Deadwood
Man's World
Lone Wolf in Scotland Yard
Goldwyn
Pride of the Yankees
MGM
Me and My Gal
Cairo
Yank at Eton
Seven Sisters
Paramount
I Married a Witch
Wake Island
Happy-Go-Lucky
Silver Queen
Triumph Over Pain
Major and Minor
Road to Morocco
Republic
Moonlight Masquerade
20th-Fox
Iceland
Orchestra Wife
Postman Didn't Ring
Pied Piper
Thunderbirds
Universal
Madam Spy
Love and Kisses, Caroline
Private Buckaroo
Pardon My Sarong
Warner
Hard Way
Now Voyager
George Washington Slept Here
Across the Pacific

Doubtless there is no way of determining with accuracy the extent to which Columbia's guest-star trailer has contributed to the thriving gross of the imported "Invaders," but there are signs that the company rates it considerable.

It was Cary Grant, Jean Arthur and Ronald Colman, stars of the then in-the-making "Talk of the Town," who appeared with director George Stevens in the Hollywood-made trailer for the Britain-made "Invaders," in which they do not appear, speaking eloquently of their enjoyment of the picture.

Now Laurence Olivier and Leslie Howard, stars of "The Invaders," are to appear in a Britain-made trailer for the Hollywood-made "Talk of the Town," which is in the nature of a reciprocal gesture at bottom and yet may turn out to be also a precedent of proportions.

Although no statement of intention to perpetuate the policy has been made, the idea possesses merits of practicability which declare themselves.

For quite some while the House of Metro-Goldwyn-Mayer has been permitting its writers to plant the names of its stars in the dialogue of pictures in which they do not appear, and audiences have manifested relish for these allusions.

Twentieth Century-Fox has engaged intermittently in the same practice, with the same result, and Paramount has crossed company lines on a number of occasions to mention other studios' stars whose names have happened to fit into dialogue.

One effect of the device is to humanize, in a singularly direct and offhand way, an individual commonly regarded as more actor than person.

It is of service, too, as a means of keeping fresh in audience consciousness the personnel absent in line of wartime duty.

Abuse could destroy it, but care in application can make it one of the most useful tools in the screen craftsman's kit.—W.R.W.

▽

RKO Radio announced last week that it would distribute two "Tarzan" films this year, both to be produced independently by Sol Lesser. The first of these, scheduled for shooting in June, will be the seventh in the series based on Edgar Rice Burroughs' jungle stories, featuring Johnny Weismuller and Maureen O'Sullivan.

▽

Henry Fonda, Twentieth Century-Fox star who will shortly complete "The Magnificent Jerk," has been cast in the star role of that studio's forthcoming production, "The Ox-Bow Incident," which is based on the novel by Walter Van Tilburg Clark. William Wellman will direct the picture from a script written by Lamar Trotti, also named as producer.

▽

Bette Davis, Warner star, will receive an honorary degree of Doctor of Laws from Bates College. She will fly east upon completion of "Now, Voyager" to accept the honor.

▽

RKO plans to reissue "Gunga Din" and "King Kong," according to Ned E. Depinet, vice-president. The two films will be released on June 12th.

HAS PLENTY OF B. O. OOMPH

Cleverly plotted, well-acted melodrama has plenty of b. o. oomph. "Affairs Of Jimmy Valentine" contains a generous dose of entertainment. Good acting helps keep this film well in the entertainment groove.

—Film Daily

AFFAIRS OF JIMMY VALENTINE

DENNIS O'KEEFE
RUTH TERRY
GLORIA DICKSON

ROMAN BOHNEN
GEORGE E. STONE
SPENCER CHARTERS
DIRECTED BY BERNARD VORHAUS
SCREEN PLAY BY OLIVE COOPER • ROBERT TASKER
SUGGESTED BY A STORY BY PAUL ARMSTRONG, JR.

A REPUBLIC PICTURE

★

BUY U. S. DEFENSE BONDS

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

United Artists is having trouble with armed Nazis in Paraguay, down in South America, where there are reported to be considerable pro-Fascist influences holding out in certain rural sectors.

Last week the company was all set to put on a big opening at Asuncion for "The Dictator," highlighting the Chaplin rib of that be-moustached guy who holds forth in Berlin. Nazi agents made one attempt to seize the print of the film, but failed. In this attack, they stole a film-delivery truck which later was found intact, presumably because it did not contain the "Dictator" picture. On the following day, last Thursday, they attacked custodians of the print, assaulted them and made away with it. Another copy is on its way to Asuncion.

▽

Universal, last week, went all the way to Waco, Texas, to put on a big Hollywood opening for a short subject.

"U's" current "Stranger Than Fiction" single-reeler features the little Tom Thumb Church in Waco, and Universal staged a special "premiere" in Waco for the event, featuring the Honorable Lee O'Daniel famed bible-selling United States Senator from Texas. The Senator has sold as many as 30,000 copies of the Bible in a month. He gave free Bibles to all those who attended the "Stranger Than Fiction" showing.

▽

The war outlook is really getting serious. Last week's order by the War Production Board banning the manufacture of non-commercial fishing tackle doused the glimmering hopes of those few remaining salt water angler diehards in the eastern film sector who have held out these many years against the invasion of golf and gin rummy in the hobby lobby of stalwarts.

The Government had already stopped the making of tennis balls and golf balls, and now, as if to appease the film whackers of tennis and golf balls, they have taken away the rods and reels of those salty sons of Sundays at sea. But, then, unless Uncle Sam takes away the sea, or the right thereto, as he is likely to, the stalwarts will probably be found whittling down some choice branches of sturdy trees as in the days of Huckleberry Finn.

▽

Hollywood's Gary Cooper never saw a baseball game until his starring part in Samuel Goldwyn's "Pride of the Yankees," about the late Lou Gehrig, brought him in contact with a game. But he's a crackerjack boxer; he was champion boxer when he went to Grinnell College, in Iowa.

▽

Loew's, in New York, is picking key houses in which to experiment with various machinations to stimulate the sale of War Stamps in preparation for the nationwide drive in theatres, starting May 30th. At the Pitkin Theatre, in Brooklyn, for example, they have an electric-eye shooting-gallery device; whoever buys a War Stamp may take a shot at Adolph.

▽

Bill (William Anderson) Orr, executive at MGM's home office, once had charge of New York State's prisons. And Paul (National Screen of Dallas) Short is a full-blooded Cherokee Indian, born on a North Carolina Indian reservation.

ALBERT DAVIS, 80, owner of one of the world's largest collections of theatre memorabilia, died the other day at his home in Brooklyn, New York.

London-born, Davis, who retired from his theatrical sign business 20 years ago, started his accumulation at 13. His first item was an autographed photo of Edwin Booth, which he obtained from the actor when the latter was appearing at the Detroit Opera House.

After a few years of autograph-collecting at the stage door of the Detroit, Davis decided that he, too, would become an actor. With another youth from his neighborhood, he formed the comedy team of Davis and Kelly.

Following his marriage, Davis shifted to New York and established himself as a theatre sign painter. He remained in this business until 20 years ago, when his collection influenced him to retire to give all his attention to his mementoes.

The collection, representing 65 years of hobbying, consists of 100,000 photos, more than 100,000 programs and 50,000 lithographs and miscellaneous items.

Other than the prized Booth photo, the aged theatre devotee regarded a photo of Lillian Russell in tights as the best item he had.

One of his favorite anecdotes told of the day Lillian Russell and Sam Bernard visited his shop and asked for the photo. Miss Russell told him at the time it was the only such photo extant, and that she would pay high for it so that she may rip it up. Davis shrugged off the money and handed her the photo. (It wasn't until after Miss Russell's death that he revealed that he had a copy of the photo.)

The top floor of the 12th St. home was entirely devoted to theatre photos. Among them are the great and the near great of three generations of American trouping: minstrels, legitimate stars, circus performers, soubrettes, even circus headliners.

Davis' collection was first brought to the attention of the public when he interested Oscar Hammerstein in it. Hammerstein selected a number of unusual photos of Yvette Guilbert, whom he was then presenting at the Olympia Theatre, and exhibited them in the lobby. As payment Davis received a rare picture of Hammerstein.

One of the choice parts of his collection was a file of hundreds of photos presented to him by a drama critic. The photos represented a pictorial history of the New York stage from 1870 to 1890. Another section was obtained from John Wood, who owned a studio on the Bowery. Among the 400 plates he received from Wood was a picture of Sullivan's challenge to Jake Kilrain, dated December 7, 1888.

Another corner of Davis' collection dealt with the opera, an alcove of his home containing 22,000 pictures. In it is the photo of every singer, conductor, manager and impresario ever connected with the operatic stage in the last 50 years.

▽

Columbia Pictures has renamed Lorraine Gettman, Leslie Brooks. Warners have given Bryant Fleming the new monicker of Gig Young, and Paramount, Monday, changed Dolly Loehr to Marguerite Lynn and Lora Lee to Donivee Lee. When Lora Lee first arrived at Paramount from Texas, she was Donivee Purkey. The change was first made to Lora Lee, now to Donivee Lee. Must be tough on the Social Security recorders.

Theatre owners who run vaudeville or stage shows smay not be able to hire magicians any more since the war priority order taboo-ing pockets and extra hiding spaces inside men's suits. Russell Swann, magician president of the newly incorporated Master Magicians of America, in New York, has placed on top of the organization's agenda the assignment to get pockets back for magicians, the legerdemain boys needing plenty of pockets in their outfits to conceal army jeeps, rabbits, barrels, barrage balloons, toothpicks and other sleight-of-hand appurtenances. Meantime Mr. Swann and his magicians will just have to hope—just like the rest of us.

▽

And while on the subject of men's pockets, it seems there is under consideration in this great war effort, a plan for giving war and war entertainment first search of the public's pants under a scheme put forward by a New York cleaner and dyer. Should the proposal be adopted, all cash found in clothes, sent to tailors, cleaners and laundries, would be turned over to Army and Navy Relief, the USO and the Red Cross.

Proponent of the plan is Phil Cooper, New York, who has discovered that some $11,865 was left in garments last year. Eighty-five per cent was returned to owners and the rest, he says, turned over to civilian charities.

Most frequent coin found is the dime and Mr. Cooper can think up a reason for this—it's so small it's easily overlooked. But he can't account for the man—a Brooklynite—who left a dead mackerel in his pocket.

▽

Wartime Aside: Metro-Goldwyn-Mayer announces in New York the purchase of a new story, entitled "I'd Rather See a Ghost."

▽

The entertainment officers of the USO in Cincinnati are going a step further than their New York colleagues who get free tickets for servicemen. The Cincinnatians have promoted free tickets to the local zoo.

▽

Mr. Coffin is in charge of the auto graveyards section of the Industrial Scrap Salvage Program.

▽

Walter Reade, movie and other entertainment purveyor, layed the cornerstone for a big new swimming pool at Asbury Park, New Jersey, the other day and invited workers and guests to have sandwiches and beer. Some 200 accepted his invitation, including a gang of AFL building trades mechanics who had been picketing the job.

▽

Ken Hughes, of the Music Box Theatre, in Portland, Oregon, says he had "The Man Who Came to Dinner," but he stayed late and got some $500 out of the box office safe.

▽

New York radio station WOR has a newscaster named John Gambling who used to air early-morning weather forecasts, until Pearl Harbor and the Government called a halt. So he hit upon an idea of having his radio public make their own predictions by hanging a donkey's tail outside their windows. Arising, the ariser notes whether the tail is dry. If it is, then it isn't raining. If the tail is wet, it is raining. If the tail moves, it is windy. If the tail doesn't move, it isn't windy. Simple?

Charles Skouras Elected National Theatres Head

Directors of the National Theatres Corporation and the National Theatres Amusement Company elected Charles P. Skouras president of both companies at board meetings in New York on Thursday. He succeeds his brother, Spyros, who resigned to become president of 20th Century-Fox.

Charles Skouras retains his post as president of Fox West Coast Theatres. He returned to his Los Angeles home immediately following the board meetings. He expressed satisfaction with the present functioning of the two theatre companies and said he contemplated no immediate change in personnel or policy.

The meeting did not decide whether National Theatres home office would be moved to Los Angeles or remain in New York. Mr. Skouras indicated, however, that he does not plan to move his home from Los Angeles. Mr. Skouras fills the place on the board of directors left by the death of Sydney Kent.

Directors present at the meeting included Spyros Skouras, Charles Skouras, Henry Cox, Hermann Place, H. D. Campbell, J. R. Dillon, Earl G. Hines and W. C. Michel. A. S. Gambee, National Theatres vice-president; J. P. Edmondson, secretary, and Richard F. Dwight, counsel, also attended.

Mr. Skouras entered exhibition in St. Louis with his brothers, Spyros and George. He later was active in the management of the Warner circuit, which acquired his St. Louis holdings. In 1930 he joined Paramount theatres, leaving to direct Metropolitan theatres in New York City, from whence he moved to Fox West Coast.

May Name Ricketson

In New York this week it was reported that Mr. Skouras would bring Frank (Rick) Ricketson, head of the Fox Intermountain division of National Theatres, to New York from Denver as eastern operating head of the National circuit. This would permit Mr. Skouras, the president, to remain in Los Angeles, in charge of Fox West Coast, the largest of the National Theatres divisions.

Division heads discussed the proposed changes in operations headquarters from New York to California at meetings in New York last week. Among those present were Arch Bowles, San Francisco; Elmer C. Rhoden, Kansas City; Harold J. Fitzgerald, Milwaukee; Frank Newman, Seattle; Mr. Ricketson, Denver; and David Idzal, Detroit.

Mr. Ricketson has been associated with Spyros and Charles Skouras in National Theatres since about 1930 as chief of the Intermountain division. Previously he had been division manager for the Hughes-Franklin circuit in Kansas City, in other theatre operations, and a newspaperman.

Ellis Adds Three

A. M. Ellis has added three houses to his independent circuit in acquiring operation of the Breeze, Pastime and Dixie, all in the South Philedalphia section. He recently sold the Towers and Broadway in Camden, N. J., to the Varbalow interests, and acquired the Admiral in Philadelphia.

Unity Tax Committee Names Regional Units

With the announcement of the formation of six new UMPI Tax Protective Committees by Leon J. Bamberger, executive secretary of the United Motion Picture Industry, 45 of the 54 local committees, set as a quota, have been established. Previous committee members were listed on page 15 of Motion Picture Herald *for March 28th, on page 13 of the April 11th issue and on page 14 of the April 18th edition. New members are as follows:*

Arizona: Nick Diamos, Lyric Amusement Co., Tucson; Lou Christ, Fox Theatre, Phoenix; Harry Nace, Publix Theatres, Phoenix; J. F. Samuels, RKO Radio Pictures, Los Angeles, California.

Arkansas: B. F. Busby, Chairman, Central Film Exchange, Little Rock; Louis Haven, Imperial Theatre, Forrest City; M. C. McCord, Malco Theatres, Little Rock.

Kentucky: Sam J. Switow, Chairman, Kentucky Theatre, Louisville; Sylvester Grooves, Capitol Theatre, Louisville; J. H. Stevens, Paramount Pictures, Indianapolis, Ind.

Montana: Jos. E. English, Washoe Theatre, Anaconda; Jack Edwards, Marlow Theatre, Helena; Sam Gardner, Loew's, Inc., Salt Lake City, Utah.

Nevada: William G. Cooke, Chairman, Reno; Arthur Brock, New Palace Theatre, Las Vegas; N. D. Thompson, Majestic Theatre, Reno; Leland Hulling, Loew's, Inc., San Francisco, Calif.

New Mexico: George L. Tucker, Albuquerque Theatre, Albuquerque; Milas Hurley, Hurley Theatre, Tucumcari; R. J. Morrison, 20th Century-Fox, Denver, Colo.

Previously listed committees have elected the following chairmen:

Idaho: I. H. Harris, Burley Theatre, Burley.

Louisiana: Page Baker, RKO-Radio Pictures, New Orleans.

Mississippi: L. C. Conner, Vitagraph, New Orleans.

North Dakota: F. E. Wetzstein, Palace Theatre, Mandan.

Tennessee: T. W. Young, 20th Century-Fox, Memphis.

Wyoming: E. J. Schulte, Rialto Theatre, Casper.

In Ohio, where separate committees function in the Cleveland and Cincinnati territories, P. J. Wood, executive secretary of the Independent Theatre Owners of Ohio, Columbus, has been elected state chairman.

Lou Bard, exhibitor of Los Angeles, replaces J. C. Quinn of Allied States Association as a member of the southern California committee.

Holdovers in Key Cities

Reports on holdover business of current releases in New York and other cities were reported this week by various distributing companies.

"The Invaders," Columbia: second week holdovers at the Bijou, Springfield, Mass., Orpheum, San Francisco; E. M. Loew's, Hartford, and Rialto, Atlanta.

"Joe Smith, American," MGM: two week holdover at the Capital, Philadelphia; held for three weeks at Criterion, New York.

"Courtship of Andy Hardy," MGM: moveovers, two weeks, at the Century to Valencia, Baltimore; Penn to Warner, Pittsburgh.

"Kings Row," Warner Bros.: company reported the film is going into a third consecutive week in first-runs in Philadelphia, Cincinnati, Atlantic City, Wilmington and Reading and already has registered three weeks or longer in 13 of its pre-release engagements. The film is in its fourth week in Brooklyn, third in Oklahoma City, Jersey City, Hartford, Los Angeles and Hollywood.

"Larceny, Inc.," Warner Bros.: second week holdover at the Strand, New York.

"Bashful Bachelor," RKO: second week at the Strand, Louisville.

"My Favorite Blonde," Paramount: completed its fourth and final week at the Paramount, New York.

"Reap the Wild Wind," Paramount: completed its fifth week at New York's Radio City Music Hall.

United Artists reported that Charlie Chaplin's "The Gold Rush" was responsible for the biggest single day's business in the history of the Globe Theatre, New York, last Saturday, when nearly 11,800 people attended the showings. UA also announced that "Jungle Book" broke all opening-day records at the Fox Theatre in San Diego where it opened last week.

Grosses Reported

"Reap the Wild Wind" at the Music Hall, New York, in its fifth week, was reported to have matched the business of the preceding weekend by grossing an estimated $50,000 last Thursday to Sunday. Completing its first week at the Globe, "The Gold Rush" drew an estimated $33,500 and continued strong with an estimated $12,500 for last Saturday and Sunday. "My Favorite Blonde," concluding a four-week run at the Paramount with an estimated $49,000 expected for the final week, with $23,000 expected for Saturday and Sunday. "Larceny, Inc.," at the Strand brought an estimated $22,500 last Friday through Sunday.

Reiner in Temporary Paramount Change

Manny Reiner, head of short subjects publicity and advertising at Paramount, has been loaned to the feature department for an indefinite period, according to an announcement from Oscar A. Morgan, sales manager of shorts and news. Budd Getschel of the home office publicity staff will take over Mr. Reiner's duties during his absence. Mr. Reiner and R. M. Gillham, director of publicity and advertising left yesterday for Los Angeles to confer with studio officials.

Astor Distribution

Astor Pictures of New York announced 100 per cent distribution last week with the signing of E. L. Kennedy in New Orleans and Mayer H. Monsky, in Omaha. There are 32 offices located in all cities represented by national distributors.

Fitzgibbons Details FP Gains, War Work

Famous Players in 1941 Paid Over $5,500,000 in Taxes of All Kinds

The financial position of Famous Players Canadian Corporation, Ltd., was strengthened during the year 1941, shareholders were told by J. J. Fitzgibbons, president, at the annual meeting held at the head office in Toronto last week.

He said that Famous Players and its subsidiary and affiliated companies, during the year have paid to the Dominion, Provincial and City Governments throughout Canada a total of more than $5,500,000 in taxes of all kinds, including amusement taxes, which is equivalent to more than three and one-half the net earnings which were available for distribution to the shareholders of these companies.

Because of deductions for taxes, the net earnings of the company show only a slight increase over the previous year.

Officers Elected

The annual meeting of the board of directors was held at the same time and the following officers were elected: Mr. Fitzgibbons, president and managing director; R. W. Bolstad, vice-president and treasurer; N. G. Barrow, secretary; L. G. Geering and J. A. Troyer, assistant secretaries, and A. MacCunn and W. E. Kerr, assistant treasurers.

Elected to the board of directors were Mr. Fitzgibbons, Mr. Bolstad, Barney Balaban, Mr. Barrow, Wendell Farris, Stanton Griffis, Austin Keough, Mr. MacCunn, N. S. Robertson and H. P. Robinson.

Mr. Fitzgibbons stated that rapid changes in the social life of the public have been reflected in the greater demand for comedy, melodrama and action pictures, "The great transition," he said, "from peacetime manufacturing to wartime production of heavy industry is one of the outstanding achievements in Canadian history. The motion picture has played an important part in recording this achievement for posterity."

Will Maintain Product

"Despite the difficulties of operating under wartime conditions," Mr. Fitzgibbons said, "we are confident that the industry in England and the United States will be able to maintain a production sufficient to assure a continuous flow of the very best motion picture entertainment for our theatres throughout Canada.

"Our company has long term franchises and contracts that assure the patrons of our theatres in these troublesome times a choice of the very latest and best talking motion pictures made.

"We look into the future with great confidence and we pledge this company to every activity that will justify the continued success of the motion picture industry in a wartime economy. We are grateful to our employees throughout Canada who each week are making regular purchases out of their salaries of War Savings Stamps and Certificates. We are proud of the amount of Victory Bonds for which these same employees have subscribed."

Mr. Fitzgibbons revealed that Famous Players and its affiliates spent last year in direct wages to employees in excess of $4,400,000, and that supplies, fuel, power, etc., purchased exceeded $1,750,000, which figure in its turn was distributed amongst wage earners, merchants and others supplying materials.

Advertising Expenditures

The company and its affiliates, he said, also spent in excess of $825,000 paid in newspaper advertising and nearly $600,000 in other forms of advertising, much of which, he said, was in the form of labor to artists and in the purchase of materials, as well as over $1,000,000 paid to repair men and construction people and equipment manufacturers of various kinds. "All these monies went back into the pockets of Canadians," Mr. Fitzgibbons pointed out.

In conclusion, Mr. Fitzgibbons said:

"In every country the motion picture is recognized by the government as a powerful and essential voice in reaching the people; but in dictator countries the screen has been corrupted by being turned into a slave of the dictators to issue their propaganda. In countries like our own the screen is the free but willing ally of the peoples' government in spreading the truth about our institutions, while at the same time, it is at liberty to play its primary role of entertaining and inspiring its audiences.

"The motion picture screen must be preserved vigorous and intact to play its important role in the world reconstruction that must follow after peace with victory and to this end we pledge our services."

Bolstad Elected Head Of Canadian Circuit

R. W. Bolstad was elected president of Eastern Theatres, Ltd., at the annual meeting held in Toronto last week. He formerly was vice-president and treasurer of the company, and succeeds J. J. Fitzgibbons, who resigned. Mr. Fitzgibbons is president of Famous Players Canadian Corporation.

N. G. Barrow was named vice-president and will continue as secretary. A. MacCunn was elected treasurer, and J. J. Taylor was elected a director, succeeding Mr. Fitzgibbons.

Set RKO Golf Tourney

The RKO Radioites at the home office will usher in the spring golf season with a tournament on Thursday, May 14th, at the Westchester Country Club, Rye, N. Y. The War Bond Tournament, as the committee on arrangement has named it, will be open to the industry at large. On the committee are Senator J. Henry Walters, chairman; John Farmer, treasurer; Al Dawson, Lou Gaudreau, Dick Gavin and Robert Sherman.

Brown in Republic Post

Russell I. Brown, formerly with Republic at Dallas, has been named branch manager of Republic's exchange in Oklahoma City, succeeding Sol Davis, who has retired. Mr. Davis and Morris Loewenstein were former partners in the Republic franchise there prior to its being sold to Republic as a home office distributorship.

Canada Shows War Films on 16 mm. Circuit

An experiment in bringing films about Canada at war, by means of traveling 16 mm. theatres, to isolated areas, was launched this winter by the National Film Board of Canada. By April 1, 1942, 40 such theatres were in operation, serving farm audiences of over 250,000 each month. This makes an estimated circulation, for a twelve month period, of 3,000,000 persons.

Co-operating with the Film Board are the Dominion Office of Public Information, and the Canadian Council of Education for Citizenship. In addition, eight provincial Departments of Education and seven University Departments of Extension are assisting in this venture. Most of the costs are met by funds provided by the Office of Public Information.

Tours Rural Areas

Each circuit plays approximately 20 communities, returning to the same community each month on a given day. There are afternoon showings for children and evening ones for adults. Community participation has proved encouraging; already locally sponsored talkies and forum discussions are accompanying the film showings.

Many commercial 16 mm. projectionists who are normally unemployed during the winter and spring months have been hired as operators. These men serve remote districts by train, by automobile, and sometimes during snow storms by sleigh. Where electric power is not available, portable generating units are used.

Films produced by the Film Board, along with a few war items from Australia and Great Britain, make up the programs. The theme of the opening presentation in January was "Peoples of Canada." There then followed programs about the Commonwealth Air Training Plan and Canadian armament production. In April, several films about the Navy and a new educational picture about the MacKenzie River district of the Canadian sub-arctic were shown. A special teaching film is also added each month for schools.

In general the circuits have been restricted entirely to rural areas. Only here and there are villages or towns of as many as one thousand inhabitants included. The films therefore go to regions which do not usually see motion pictures; in fact, one report from the Lac St. Jean district in Quebec states that over ninety per cent of the audience had never heard or seen a sound film before.

In each community served, a committee was formed in advance to arrange for a hall, to conduct publicity, and, in cooperation with the Canadian Council of Education for Citizenship, to choose a speaker to give a few remarks to accompany the films. Posters and lecture notes for speakers are sent to these committees well ahead of time.

The original plan for the circuits was that thirty of them should be organized by January, 1942. This ambition was not only accomplished by the date set, but in addition, by February, an extra four circuits were in operation. Now by April the number has increased to forty-three, with every possibility of further growth.

The travelling 16 mm. theatres are distributed as follows:

British Columbia 3, Alberta 7, Saskatchewan 10, Monitoba 4, Ontario 5, Quebec 7, New Brunswick 4, Prince Edward Island 1, Nova Scotia 2.

The average attendance in February was over 1,500 a week on each circuit.

"WHAT'S ARMY-NAVY RELIEF?"

It's the solace that kept our soldiers at Bataan knowing through dark days that their young ones, their loved ones at home would be quickly helped.

It's the comforting thought that softens the hardships of our men at sea, risking their lives on all the oceans of the world, assured that Mother and the kids will have a friend.

Army-Navy Relief won't let them down. It acts fast. It's ready in the pinches to feed hungry little mouths. The public is ready too. They've all got relatives, friends, sweethearts in service.

Mr. Exhibitor, here's something that the American heart understands. Please help us in the Army-Navy Emergency Relief drive during the week of May 14th-20th. Join the showmen of America, run the trailer, make audience collections. Every film company office, every studio, every Exchange Center is taking part.

A pledge blank has been sent to you. Kindly sign it and mail to the address below at once so that the free trailer may be shipped to you. Your action speaks for you. It says: "I'm keeping faith with them. Count me in."

Motion Picture Industry Campaign, Nicholas M. Schenck, Chairman, Army and Navy Emergency Relief (War Activities Committee) Room 303, 1501 Broadway, New York City.

Library of Congress to Keep Important Films

MacCleish Inaugurates Motion Picture Section to Preserve Features

A national film library to preserve the screen classics produced in the United States is the aim of Archibald MacCleish, poet, Librarian of Congress and now head of the Office of Facts and Figures, it was revealed this week.

Exercising his jurisdiction over copyright procedure, Mr. MacCleish is taking steps to secure prints of all "important" pictures for preservation in a national film repository at Washington. Plans for the film library were revealed by Edwin P. Kilroe, 20th Century-Fox attorney and chairman of the distributors' copyright committee.

Mr. MacCleish approached the industry about six months ago, Mr. Kilroe said, with the request that a plan be devised to preserve, in a central repository the principal film features, short subjects and newsreels produced by U. S. companies. Working with the copyright committee of the industry Library of Congress officials have devised a system by which notable pictures, requested by a Library reviewing committee, will be stored in the official copyright archives at Washington.

Prints under the agreement reached between the companies and the library will be presented after the picture in question has completed its national release. This will spare the distributors the expense of a special print manufactured solely for the library archives.

Under copyright statutes in effect since 1912 motion pictures must be submitted to the Librarian of Congress for examination before a copyright may be issued. Lack of storage facilities for film has hitherto made such procedure little more than a formality, companies generally submitting only a few frames of film from the title and credits, and a synopsis along with the copyright application.

These, or the complete picture, when submitted, were usually examined, entered in the copyright record and then returned to the distributor.

Film Vault Prepared

In the case of books, magazines, literary works or musical compositions, Mr. Kilroe noted that the copyright law required the filing of two copies of the work with the Librarian of Congress. These are retained in the library's permanent collection if important, or, if trivial, returned to the author, he said.

This provision in the law for file copies has made the Library of Congress one of the greatest research and bibliographical collections in the world. Mr. MacCleish pointed out to the industry that if provision had been made for a film repository many classics of the early screen now lost might still be available for research students.

The nation's chief Librarian has already started work on the acquisition of a film vault where films may be stored safely and in conditions calculated to preserve them for a maximum period of time. It is expected that facilities will be available within the year for the reception of the pictures selected.

Under the agreement the motion picture industry will screen all films for a Library representative at the time of release. Pictures which because of content, artistic value or production distinction are considered to have future reference value will be singled out by the Library reviewers and prints stored in the national vaults when the run is completed.

Shorts, Newsreels Included

A schedule worked out between the Library and the distributors calls for the depositing of prints of features eight months after their release dates. Short subjects will be filed at the library a year after their release. Newsreels will be deposited three months after release, Mr. Kilroe said. It is possible that a compilation of the best footage from each of the five principal newsreels will be filed, rather than separate prints of each issue.

Mechanics for the screening of the pictures and the cataloguing of prints still are to be worked out, Mr. Kilroe said. He indicated, however, that Library representatives would probably see the films at Washington exchanges or trade showings.

The files of the film library will be available only to bona fide researchers in the motion picture field, Mr. MacCleish indicated. The repository will contain facilities for viewing pictures in projection rooms and through desk film viewers, it was said.

The Librarian of Congress in announcing the establishment of the film collection noted that it would be the world's first such comprehensive Government film library.

Hungerford Duties Assumed by Smith

Thomas Hungerford, for the last 11 years supervisor of the Essaness Theatre Corporation's Oak Park and Northwest districts, in Chicago, has resigned to devote his time to private interests. Ralph Smith, who has been supervising the south and west side districts, succeeds Mr. Hungerford and in addition will retain the Michigan and Crown theatres of his old division. Stanley Krueger, who was manager of the American theatre, has taken over the territory formerly handled by Mr. Smith.

Other changes in the circuit are: Elbert Truesdale, from assistant to manager of the American; Edward Kennelly, from manager of the Mode to manager of the Davis; Howard Burns from manager of the Davis to manager of the Town, Cicero, Ill., and Allan Marshall, from manager of the Town to manager of the Mode.

Seattle Film Personnel

Irving Berry, formerly assistant to Albert Fink of the Evergreen Theatres in Oregon, has replaced Frank Christie as film buyer for Hamrick-Evergreen Theatres in Seattle. The new head booker of Universal's Seattle exchange is Harry Frampton, Jr. Arthur Snyder has joined the Warner Bros. sales staff in the Washington territory.

Mexico Plans Color Films

by LUIS BECERRA CELIS
in Mexico City

Alonso Sanchez Tello, one of the first producers in Mexico, has completed details for the start of what will be the pioneer Mexican full length film in colors, "La Panchita" (Saucy Little Frances), a comedy drama. Shooting is expected to start soon. Several shorts in colors have been made by Mexicans during the past few years.

A second color feature is planned for the near future by Ismael and Roberto Rodriguez who have gone to Hollywood to arrange details for the picture, which is particularly adapted to colors. Its theme is about romantic Michoacan state and will be titled "Que Lindo es Michoacan ("How Beautiful Is Michoacan").

With better times, in the way of response at home and broad and money assured to complete their programs, the producers now estimate that they will be able to make at least 80 films this year. The previous estimate was about 70. Production in 1942 is seen as far exceeding that of last year.

▽

Mexico's first film bank, the Banco Cinematografica, S.A., is now installed in its permanent headquarters at Ejido Street, No. 26, on the local film row. Recently opened, the bank had been functioning in temporary quarters.

Antonio Espinosa de los Monteros, president of the bank, has announced that the institution is soon to raise its capital to $1,000,000 from the initial $600,000 which was provided by the industry, the Government and some private banks here. The increased capital, the official said, will enable Mexican producers to do more business with the United States as they will be able to adapt their pictures more to American audiences.

▽

Ground is being broken in a fashionable residential district here by a syndicate of businessmen of San Luis Potosi City, important central community, for the erection of a theatre, details of which have not yet been disclosed.

▽

Guillermo (Jimmy) Urbina, for some years manager of United Artists here, has presented his resignation so that he will be able to go to Buenos Aires and establish an exchange for the exclusive distribution of Mexican pictures there. Sr. Urbina is expected to leave for the Argentine some time in May. He has followed the example of Gustave Mohme, for many years the 20th-Fox manager here, who resigned some time ago to engage in the distribution of Mexican pictures in the United States. Mr. Mohme, returned here for a short stay, said 26 Mexican pictures had been booked for exhibition in the United States during the rest of this year. For next year he expects bookings to average one a week.

▽

Gonzalo Elvira, widely known in local film circles, is organizing a production company here with the Spanish business men, Jesus Gil and Victor Cano Ruiz. The new company is expected to start production before the end of the coming summer, with "Linda" ("Pretty"), based upon the work of the poet Miguel N. Lira, winner of a medal donated by the local municipal government as the best stage comedy presented here in 1941. Jorge Negrete, Sofia Alvarez and Isabela Corona have been signed as the leading players.

CIO's Office Guild Drives for Managers

Entering a new field, the CIO's United Office and Professional Workers of America this week asked the Warner circuit for recognition as the bargaining agency for managers, assistant managers, and treasurers in six northern New Jersey cities, Newark, Irvington, Union, Union City, Hoboken, and Jersey City. One hundred men are affected of whom, the union asserts, a majority are members.

The union's Local 109, Screen Office and Professional Employees Guild, has organized for over a year in distributor home offices, winning recognition at Loew's, Columbia, and Twentieth Century-Fox. The workers claimed are clerical. It was understood the UOPWA would establish a separate local for the managers.

Negotiate on Exchanges

Negotiations for new two-year contracts between exchanges and the International Alliance of Theatrical Stage Employees' Film Exchange Employees Union still proceed in New York, Philadelphia, Buffalo, and Cincinnati; but Richard Walsh, president, said these would be concluded shortly. Contracts have been signed in other key cities.

Mr. Walsh added that negotiations with the American Federation of Musicians might be resumed for the mutual assistance pact abrogated March 15th by the AFM after 29 years.

Conferences at New York home offices continued this week over a contract with Local 306, the city's projectionists' union, for operators in home office booths.

Motion Picture Laboratory Technicians Local 702 talked with Paramount this week on the demand for a closed shop at the Long Island studio.

Twenty-seven Broadway legitimate theatres were picketed for six hours Saturday by the American Federation of Labor's Building Service Employees Union, Local 54, representing porters and cleaners, seeking a 20 per cent pay boost. Pickets withdrew before the matinee when the strike was settled by an agreement to confer this week.

Gerald Griffin, removed three weeks ago as executive secretary to the American Guild of Variety Artists, last week formally denied the right of the Associated Actors and Artistes of America, parent actors' union, to remove him.

Bate in Charge of NBC Department

Fred Bate, who since 1932 has been director of the National Broadcasting Company's staff in western Europe, has been named head of the NBC International Division by Frank E. Mullen, vice-president and general manager. He will be in charge of shortwave broadcasts to Europe, South America and the rest of the world. He succeeds John W. Elwood, recently transferred to the Pacific Coast Division for special assignments under Sidney N. Strotz.

Mr. Bate went abroad to study in 1912. In 1919, he became associated with the Reparations Commission serving in Vienna as general secretary of the Austrian Section until 1921. He later joined the United States' unofficial delegation and also served as secretary of the Reparations Conference. Mr. Bate was badly wounded in a London air raid. He returned to his post in London after recuperating in this country but came to the United States on leave a few weeks ago.

'I.Q.' Broadcasts Earn Top Theatre Grosses

Advertising Agency Claims High Attraction Power for Radio-Stage Shows

"Some of the biggest grosses in their histories," according to an advertising agency, are being earned for key city first run motion picture theatres by a popular radio quiz program which broadcasts from their stages.

This boxoffice success by "Dr. I. Q." was described at New York recently by John C. Morrow, vice president of the Grant Advertising Company, the agency which presents the broadcast from theatres under the sponsorship of Vitamins Plus, Inc., a Vick Chemical Company subsidiary. Weekly, on Monday nights, the half hour radio question and answer program is broadcast from the stage of one of the country's largest theatres, via a nationwide National Broadcasting Company hookup.

'Standing Room Only'

Consistently the program has played to standing room only in 1,500 to 3,000-seat theatres, Mr. Morrow said. It first started broadcasting from a "cinema circuit" three years ago. He cited the program's success as instance of the related audience appeal of radio and the screen.

The program has been picked up weekly from the largest theatres, generally principal first run houses, in such cities as Cleveland, San Francisco, Seattle, Dallas, Buffalo and others of approximately the same population. Currently it originates from a different theatre every week, moving across the country in one night stands at towns designated by the Vitamins sponsor. Previously, under the sponsorship of Mars, Inc, a Chicago candy maker, it played extended runs up to six weeks in each city. Then, too, house records were smashed on broadcast nights, the agent said.

The broadcast plays both circuit and independent theatres, Mr. Morrow said. The sponsor usually selects the largest theatre in a designated town. He asserted that managers have never missed an opportunity to book the broadcast, and the advertiser and agency have been offered as much as $2,000 for a broadcast.

However, "Dr. I. Q.," played by Jimmy McClain, is booked into theatres, by the radio agency and sponsors, without charge to exhibitors. In exchange for the program and its boost to grosses theatre men provide advance exploitation locally, and supply props, an advance trailer, paper, several hundred passes for the sponsor's local distributors and about a dozen passes for the following week's show. The latter are awarded to contestants.

Agency Provides Equipment

The advertising agency pays for the installation of special telephone lines into the theatre, and all radio charges. It also provides the program itself and prize money for contestants selected at random by announcers with portable microphones in balcony and orchestra of the theatre. Prizes run up to $200 for correct answers to a set of six questions. The quiz contest does not trespass lottery or anti-bank night laws.

The theatre is promoted by the radio program a week in advance of a booking by a mention in the preceding town that the show will be broadcast from such and such a theatre the following week. The announcement, plus a brief screen trailer in the theatre and a line in the theatre's regular newspaper advertising invariably brings a packed house, Mr. Morrow said. In the course of the broadcast the theatre receives an additional free plug when Dr. I. Q. awards two tickets to the theatre's next show to each contestant. The titles of pictures are not mentioned.

As part of its contribution to exploitation the theatre undertakes to write to local retailers of the vitamin product notifying them of the broadcast and urging them to call it to the attention to their customers. This provides a helpful tie-in for the theatre program and augments the regular mailing list of the theatre with a list of retailers who generally post both the theatre bill and the display pieces sent by the sponsor, the agent said.

Lines Remain

Telephone lines installed in the theatres for the program are left intact in theatres after the broadcast and they remain the property of the agency. This permits a return engagement policy. Also, Mr. Morrow admitted, they are frequently made available for theatre sponsored or special event broadcasts from the houses. He was reluctant to discuss the details of such special permissions, but made it clear that directly competitive radio broadcasts were never allowed over the facilities.

In the first three years on the air the "Dr. I. Q." program was broadcast on an extended run policy, staying in one theatre for from three to six weeks. Now, under the Vitamins Plus aegis it plays one night stands only, is reaching many more cities, and playing return engagements, Mr. Morrow explained.

Among the principal theatres and cities in which the program has appeared recently, "aiding boxoffice in every instance," according to Mr. Morrow are: The Stanley, in Philadelphia; Metropolitan in Houston; Shea's Buffalo; the Seattle Olympic; Fox St. Louis; Grauman's Chinese in Hollywood; the Capitol in New York; Stanley in Pittsburgh; Palace in Dallas and theatres in Billings, Mont., Des Moines, Cleveland, Detroit and elsewhere.

Bethel with Republic

William Bethel, formerly with Columbia Pictures in Philadelphia, last week joined the Republic exchange as a salesman, replacing Norman Silverstein, who went into the Army.

Supply Company Bought

Sound Systems of St. Louis last week purchased the Cooperative Sound Service and Supply Co., Inc.

Newsreels Study Consolidated Export Plan

A consolidated foreign newsreel, combining the best footage of all five United States news film companies, is being discussed as a solution to wartime export problems, it was learned in New York this week. A weekly international newsreel release would largely supplant individual export issues outside the Western hemisphere, it was reported.

The plan, although still described as in the conversation stage, is said to be well advanced. According to tentative proposals the five principal newsreels, Movietone, News of the Day, Paramount, Pathe and Universal would form a new company, lending executive personnel and technicians to compile a weekly international reel from their 10 semi-weekly domestic issues.

Distribution of the new reel would be divided among overseas exchanges with only one distributor handling the reel in each country. Approximately 14 nations in Europe, the Near East and Orient would receive the reel in place of the sporadic shipments of regular export reels now reaching them. Foreign language commentaries would be dubbed in the United States.

The plan, according to one source, is expected to solve many of the shipping difficulties now obstructing overseas distribution of all five newsreels. With only one release weekly it would be possible to secure air transportation and other shipping priority more easily, it was said.

Details of production, financing, the number of prints and what territories each distributor will handle are still to be worked out. Sweden, Finland, Turkey, and parts of the British Empire which now receive irregular shipments of the five reels are among countries which would receive the collaborative weekly issue.

Cammack in RKO Southwest Post

Ben Y. Cammack, who recently returned from South America, has taken over the post of Southwestern district manager for RKO with offices in Dallas, Tex. A native Texan, Mr. Cammack has been general manager for RKO in Argentina, Uruguay and Paraguay.

Starting his career as a poster clerk with General Film Company in 1916, Mr. Cammack has held executive positions with Universal, Warner Brothers Theatres and RKO Export Company.

Galanter Succeeds Rich

Ted Galanter, former advertising manager of Filmack Trailer Company in Chicago, has succeeded Gene Rich, as assistant to Bill Bishop, Chicago exploitation man for Metro-Goldwyn-Mayer. Mr. Rich, a lieutenant in the air corps, will be stationed at Spokane, Wash., in a public relations capacity.

Lexey Promoted

Jack Lexey, for many years manager of Warner Brothers' Broadway Theatre, in South Philadelphia, has been named district manager. He succeeds Lou Davidoff, recently promoted to the film buying department in the Philadelphia zone.

SOLDIERS PICK SIX FAVORITES

The following six motion pictures were most popular with soldiers during the month of March, as reflected by attendance at War Department Theatres: "Song of the Islands", "Captains of the Clouds", "Son of Fury", "Johnny Eager", "The Bugle Sounds" and "Ride 'Em Cowboy". This information is a recent service of the U. S. Army Motion Picture Service, operated by the Chief of The Special Services Branch.

Korda Buys UA Stock

Alexander Korda has acquired from the Prudential Assurance Company Ltd, of London, the one-half interest held by that company in Mr. Korda's block of United Artists' stock and the debentures held by Prudential in Alexander Korda Productions for approximately $1,400,000, the producer said Monday on his arrival in New York from London via Lisbon.

The securities acquired from Prudential, he said, represent that company's entire investment in his company. Mr. Korda's United Artists' stock represents one-fourth interest in that company. Prudential's interests in Mr. Korda's enterprises have been estimated as high as $12,000,000 at times.

Mr. Korda disclosed purchase of distribution rights for the western hemisphere to two British productions, "One of Our Aircraft Is Missing" and "In Which We Serve." It has not yet been decided whether United Artists will distribute them here, he said.

Mr. Korda said he would leave for Hollywood within two weeks to resume production. He plans to contribute two or three pictures to the United Artists' schedule for the new season, he said, and is considering Tolstoy's "War and Peace" as his first.

Mr. Korda said that British studios were attaining new heights of excellence despite wartime production obstacles.

Russian Film In Canada

A change in Canada's attitude towards Soviet Russia's films, which have been largely "taboo," was further indicated in the opening of "Inside Fighting Russia" at Shea's theatre in Toronto under the direct auspices of the Canadian Government. One newspaper there protested mildly that the short subject on the war in Russia could be classified as Communistic propaganda.

"White Gorilla" Scheduled

The script of "The White Gorilla" has been completed for immediate production at the Hal Roach studios in Hollywood. Peter Lorre has been suggested to lead a cast including Bela Lugosi.

Gullette Named Agent

George S. Gullette has been appointed general representative for Marsh Cinesound, Inc., which has studios at Cedarhurst and Oceanside, Long Island.

Wright to Try Schine Case for Government

The Government lawyer who will try the "field" anti-trust suit in Buffalo Federal Court against the Schine circuit, subsidiaries, Universal, United Artists, and Columbia, is Robert L. Wright, special assistant to the United States Attorney General, it was disclosed there last week. Mr. Wright, of Government counsel in the New York anti-trust case which produced the consent decree, replaces Seymour Simon, who reports to the Navy Monday.

Mr. Wright had been head of the special Department of Justice unit assigned to follow the operation of the decree; and it was over his signature that the report on its first year was issued some months ago. Mr. Simon introduced him to Federal Judge John Knight, in the Buffalo court last week.

The Schine trial begins May 19th.

The five companies in the decree this week retained Raulston Irvine, of Donovan, Newton, Leisure, and Lombard, New York law firm, to represent them at the trial.

Distributors To Be Called

Film deals the distributors made with the circuit are expected to be mentioned at the proceedings. It was recalled that at the anti-trust trial of the Crescent circuit, subsidiaries, and the "little three" last year in Nashville, executives of the majors were called for testimony. Decision in that case is still to come from Federal Judge Elmer Davies, who this week was still occupied with a full calendar. Four months have elapsed since final arguments.

Meanwhile, in New York Federal Court, hearings on the Government's petition to divorce theatres acquired by Fox and Paramount since the decree's signing, will occur May 19th, as the result of postponement two weeks ago. The Government asserts the theatres were acquired contrary to decree provisions.

Thurman Arnold, Assistant United States Attorney in charge of anti-trust prosecutions, last week opposed civil triple damage suits, thus:

"A triple damage suit simply means that the plaintiff gets the money, and then he becomes a member of the gang. I do not believe in private police, in anti-trust litigation. I have consistently protected business from triple damages."

Many triple damage suits have been filed by exhibitors against the majors.

Turner Promoted

John Turner has been appointed chief film buyer for Warner Brothers in the Philadelphia zone, according to an announcement by Ted Schlanger, zone manager. He succeeds Ed Hinchey, who is assuming other duties with the company. Mr. Turner's vacated position as assistant to the chief film buyer will be filled by Lou Davidoff.

PRC Sets Atlantis Deal

A deal by which Atlantis Picture Corporation will produce "The Army Takes Over" for Producers Releasing Corporation was revealed this week by Leon Fromkess, PRC president. PRC also has closed for "Corregidor," an original story, for a new season film, he said.

Duncan Succeeds Cooper

Eugene Duncan has been named manager of the Northwest Film Club in Seattle, succeeding Joe Cooper, whose resignation, because of ill health, was accepted by the club board recently.

Uncle Sam Demands—

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2. Accurate Record of Daily Income
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Gower Gulch Boys Most Popular in Home Town

HOLLYWOOD—epitome of sophistication to millions in the hinterlands—is just another town in its motion picture tastes as far as western pictures go.

That community of ephemeral boundaries supports, of all things, two theatres showing outdoor action pictures exclusively, being perhaps the only locality in the United States of like size to do so.

It all started prior to January, 1941, when the owners of the ABC Corp., who prefer to remain anonymous, were doing so well with two newsreel theatres on Hollywood boulevard that they cast about for another theatrical enterprise.

So they made an investigation.

They found that 15,000,000 copies of western pulp paper magazines were sold monthly. That meant, on the basis of four readers per magazine, an estimated total of 60,000,000 readers.

They found that western rodeos were consistently drawing to capacity on their tours.

They heard of New Yorkers paying $4.40 in Madison Square Garden for live western attractions.

They discovered that the trend of "westernizing" fashions in clothes was growing.

And a survey showed that the persons interested in the West came from all walks of life—nurses, doctors, lawyers, judges, other professional men and women, as well as those in trades and crafts.

Applying their studies to the Hollywood scene, they found out that persons wishing to see western pictures had to watch their neighborhood theatre bills on Fridays and Saturdays, when exhibitors made up their programs with an eye toward catching the children's business.

The result was that one of the newsreel theatres, originally a garage, was converted into The Hitching Post, the first Hollywood theatre to show western pictures exclusively. That opened in January, 1941.

Staged Ballyhoo Opening

Irwin Parnes, publicity-advertising exploitation director for the company, staged a parade down Hollywood boulevard in which many cowboy stars participated. Searchlights lit the sky, floodlights lined the boulevard and thousands of residents turned out to see the celebration, jamming the street.

The Hitching Post seats only 300 persons.

Successful from the start, and with a constantly pounding exploitation campaign by Mr. Parnes, the small theatre was packed nightly. Adults predominated in its audiences.

For the first time, even Hollywood's "Gower Gulch" denizens, the high-heeled boot gentry who loll about Sunset Boulevard and Gower Street between calls for work in western pictures, had an opportunity to view the pictures they worked in without driving 40 or 50 miles Fridays and Saturdays.

One of the Parnes stunts was the placing of a sign, "Check Your Guns," at the boxoffice. Originally arranged as "atmosphere," the sign took on meaning.

Youngsters were bringing their cap pistols and shooting at the rustlers in unison with the screen heroes' blazing six guns.

The situation became serious when attendants discovered one boy with a BB gun, peppering the screen. A real scare came when, some time later, a .22 calibre automatic was taken from a juvenile customer.

The Hitching Post shows two western pictures, changing bills once a week, and a serial chapter on Saturdays. The prices—15 cents for children; 35 cents for adults.

The ABC Corp., its coffers again swelling, burgeoned. It took over the 500 seat Regal theatre, on Vermont Avenue, three miles away from the Hitching Post, and placed it on an all western program basis. Renaming it the Pony Express, the company opened it six weeks ago, with cowboy stars and western musicians giving a stage show.

In the "black" from the start, the Pony Express has become another successful project.

Boyd, Autry Favored

Most popular cowboy star, according to Mr. Parnes, is Bill Boyd, the "Hopalong Cassidy" of Harry Sherman's outdoor action pictures being released by Paramount. Gene Autry comes next.

Hollywood's cowboy picture fans prefer straight hard hitting, shooting, fighting action over the musical westerns. RKO's old series of George O'Brien vehicles get a big hand.

The audiences are critical, too. Most of them are regular customers at each change of the bill. They don't like recurrent cliches as "They went thataway" or "Let's go get 'em, boys" or "We'll head them off at the creek."

Action, and plenty of it, and scenery and the lure of something typically American—and which only America has—are the lodestones in Hollywood, just as in any other town or hamlet in the United States.

Flushed with success and proud of offering a formula of entertainment hitherto not attempted in Hollywood's theatre circles, the ABC Corp. decided to give their customers something more.

Will Open Museum

A museum containing props and mementos of every famous cowboy star and western picture will be installed shortly at The Hitching Post. It will be a repository, and the only one hereabouts, of the West as motion pictures see it. Negotiations are being carried on now with the various cowboy stars and western producers for the displays.

And something more—the owners of the corporation have further visions. They see in the future, and the not too distant future, a first run theatre, as de luxe in western fashion as any other first rate house, being built on Hollywood boulevard. It will have a large seating capacity, comparable to any other major cinema. The ushers will probably be garbed in jeans and chaps, and high heeled boots, with jingling spurs, and kerchiefs and sombreros.

How many tickets you-all want, pardner?

Unique Newsreel House Opens in Louisville

Opening of Scoop, the new newsreel theatre, last week, gives Louisville an enterprise that in a number of ways has few parallels—anywhere. The management has gone strong on innovations.

Scoop is the first theatre in the United States to be connected with a complete newsbroadcast station.

The theatre is the second largest in the world for the showing of newsreels. Only five other cities in the country have similar theatres.

Breaking entirely with tradition, the interior of the theatre is not completely dark during the showing of films. The screen and lighting are arranged so that one can read his program or look at his watch.

The seats are of the new kind which can be pushed back to let customers past the other patrons' knees.

A simple arrangement will make it possible to reach the spectators by telephone. When a call is received an usher will pass through the aisles carrying a lighted notice showing the name of the person who is wanted on the phone. Incidentally, the ushers will be girls, principally students.

The news-broadcast station is probably one of the most unexpected features of the theatre. It will be located in a studio next door, into which the public may look through large plate glass windows.

News bulletins will be posted on a bulletin board in the lobby of the theatre and whenever the news justifies, the broadcasts will be carried over loudspeakers inside the theatre.

Not only will patrons be kept abreast of the news as it breaks, but they will be able to see local events on the screen. The theatre will have its own cameraman who will follow the news in sports, disasters, politics and social events, using for the most part full-color film.

Short Subjects on Bill

Although newsreels will form a major portion of the programs (the best and unduplicated shots being taken from most of the major newsreels for presentation in one master newsreel), there will be other features, too. Each program, for example, will include at least one cartoon. There will be weekly commentary shorts by H. V. Kaltenborn and Tex McCreary.

There will also be other features such as foreign film and documentary pieces not available in other theatres. The first program will probably include "Churchill's Island," the first of "The World in Action" series. Admission will be 20 cents until 6 P. M. and 30 cents in the evening, with reduced rates for soldiers in uniform.

James W. Walsh, a Frenchman, aviator in the first World War, is operator of the new theatre. Now 45 years of age, he operated a circuit of nine French and Swiss newsreel theatres before coming to the United States in April, 1940. He joined a group which opened the City, in New York.

The Scoop was formerly the Drury Lane and prior to that it was the Walnut Theatre. It has been dark for some time.

BOSTON'S 14 TRUST ACTIONS MAY GO TO ARBITRATION

Exhibitors Compare Speed of AAA with Courts, But Cash Award Is Obstacle

by MIKE KAPLAN
in Boston

New England exhibitors are expecting a boom in the number of arbitration cases before the Boston tribunal as a result of the speed with which the Arbitration Association is disposing of complaints. Seven cases have been concluded and exhibitors are comparing this favorably with the more than a dozen trade practice trust suit actions which have been dragging along in Federal court since 1936.

Although most of the cases in the Federal court are complaints based on clearance, there are a few some run and it is expected that several of the complaining exhibitors will seek satisfaction before the AAA under the Consent Decree. Most, if not all, of the complaining exhibitors probably will leave their cases on file at the Federal court in the hope that the eventual settement will bring them cash as well as relief. Under the anti-trust laws, the complainants are entitled to three times the sustained damages and it is believed most of the exhibitors are awaiting such a settlement.

Oldest case awaiting settlement, of those filed within the past six years, is the $100,000 action in tort filed by the A & W Amusement Corporation of Providence, R. I., former operators of the Metropolitan Theatre in that city. The case names Paramount, MGM, Fox, Vitagraph, Vitaphone, First National, RKO, United Artists, Universal, Columbia, RKO Rhode Island Corporation, Paramount Theatres Corp., and Loew's, Inc., as the defendants in the suit.

The complainants charge that the defendants formed a conspiracy to control production and regulate and increase prices and that by January 1, 1930 they enjoyed a monopoly in the field.

Forced to Close

A&W claims they were unable to contract for pictures and were forced to use independent product. It is also alleged that the local branch manager for Fox agreed to sell the house for last-run if admission prices were raised. The compalint said that the Fox home office never approved of such a contract. The firm was forced to close the Metropolitan on November 6, 1935, because of the scarcity of product. The case finally was turned over to a master and is still pending.

Three cases, seeking damages totaling $300,000 were filed on September 8, 1936 and are still pending. All were based on clearance conditions. The Elite Amusement Enterprises, Inc., brought suit against Paramount, MGM, Fox, Vitagraph, RKO, United Artists, Universal and Columbia. The plaintiff alleged that the defendant firms refused to contract for pictures for the Rialto Theatre in Poughkeepsie, N. Y., except after long periods, generally six months. It was said that the house was forced into using vaudeville in an effort to maintain business.

CLEARANCE RULING SEEN PRECEDENT

The AAA appeal board's decision in establishing new clearance arrangements for the independently-owned Palm Theatre, neighborhood house in St. Louis, and two St. Louis Amusement Company theatres, will have a far-reaching effect, according to Ben Tepper, attorney for Victor Thein, owner of the Palm.

The board reversed the decision of Arbitrator J. Wesley McAfee and directed Paramount, 20th Century-Fox to grant the St. Louis Amusement Company-owned Aubert a maximum of three days' clearance over the Palm instead of seven, and liberalized clearance between the Palm and the Union, another Amusement Company-owned theatre in the same territory.

Mr. Tepper believes the board's ruling paves the way for independents to obtain definite availability dates for pictures instead of being forced to wait until the St. Louis Amusement Company has finished playing pictures at all its houses. He says he has been approached by two more independents to prepare cases for them on the same basis of the Thein case.

Another case was filed by Nashua Theatres, Inc., against Colonial Theatres Co., Nashua, N. H., Paramount, MGM, Fox, Vitaphone, RKO, United Artists, Universal and Columbia. The plaintiffs alleged that they operated the Colonial Theatres which was said to be a subsidiary of the Shea circuit. The complaints were the same as in the Elite case and the defendants filed a motion to dismiss the case for lack of jurisdiction. Federal Judge Sweeney allowed the motion on April 30, 1937, but a supplemental case was filed on February 1, 1939, which is still pending.

The third case was brought by the Standard Amusement Enterprises, Inc., operators of the Capitol in Elizabeth, N. J., from March 1935 to May 1936. The complaints were the same as in the other cases and the brief charged that the house finally was closed because of lack of product. The same firms were named as defendants in the case which is still pending.

Biggest cases still pending before the court are the Momand cases brought by A. B. Momand and Loretta L. Momand. The later case was filed first, on February 5, 1937, and named Paramount, Loew's, MGM, 20th Century-Fox, Vitagraph, RKO, United Artists, Universal and Columbia in an action of tort for $100,000. The Griffith Amusement Co., said to be a subsidiary of Universal, was named as intervenor in the action which alleged that pictures were not made available to the Odeon Theatre, Shawnee, Okla., until six months after release. A motion to dismiss was denied on April 23, 1937, and an appeal was taken to the Circuit Court of Appeals where the matter still rests.

Seeks $3,000,000

The suit brought by A. B. Momand was filed June 8, 1937, and seeks $3,000,000 as assignee of the claims and rights of action of the Home Amusement Co., Shawnee Theatre Co., Wewoka Theatre Co., Clinton Theatre Co., Inc., Holdenville Theatre Co., Inc., Hartshorne Theatre Co., Inc., Pawhuska Theatre Co., Inc., Alva Theatre Co., Inc., Momand Realty Corporation and Momand Theatres, Inc. The complaint, substantially the same as that filed by Loretta Momand, originally was filed in the District Court of Oklahoma on April 17, 1931. It was dismissed on July 9, 1936, but the Circuit Court of Appeals reversed the district court order seven months later.

During the course of this legal battle, George Ryan, attorney for the plaintiff, introduced as evidence the court case brought by the U. S. Government against Paramount-Famous Lasky Corp., et al, in which the so-called "Standard Exhibition Contract" was adjudged in violation of the Sherman Anti-Trust Act. The Momand case has been taken under advisement by Federal Judge Wyzanski who is considering a motion that the statute of limitations be applied in the case.

On January 13, 1939, Edmund G. Pollard, operator of the Opera House in Rumford, Me., brought a $100,000 suit against the Maine and New Hampshire Theatre Co., Paramount, United Artists, Loew's, 20th Century-Fox, Vitagraph, RKO, Universal and Columbia.

Charged Circuit Control

Mr. Pollard alleged that the Maine, New Hampshire organization was controlled by Paramount and that the firm had two houses in Rumford, the Strand and the Arcadia. The former allegedly was operated at high prices while the latter was kept closed. The Arcadia later was opened and the defendant distributors allegedly refused to contract with Pollard for pictures for long periods, usually six months after the films were shown at the Maine, New Hampshire theatres.

In their answers, the theatre circuit admitted that Paramount Pictures, Inc., of New York, owned 50 per cent of the stock but did not control the firm. The defendants subsequently brought a motion for dismissal on the grounds that Mr. Pollard had failed to comply with the rules of civil procedure and had failed to prosecute the action. The case

(*Continued on following page, column 1*)

Boston Trust Suits May Go to Arbitration

(Continued from preceding page)

was dismissed when no one appeared to oppose on August 6, 1940.

On January 8, 1940, seven cases were filed by the E. M. Loew chain of Boston, or subsidiaries. The complaints were mainly some run. The suits were brought by Loew's Drive-In Theatre, Inc., Providence, R. I., Governor Ritchie Theatre, Inc., Glen Burnie, Md., E. M. Loew's, Inc., Mt. Vernon Theatre Corporation, Alexandria, Va., Miami Drive-In Theatre, Inc., Lynn Open Air Theatre, Inc., and Winchester Theatre Co.

The first claim, brought by the Providence Open Air Theatre was against 20th Century-Fox, Loew's, Vitagraph and Paramount and sought $450,000 on a some run charge. The case is still pending but may be assigned for trial some time in April. The second case, brought by the Governor Ritchie Theatre was the same as the first except that damages of $225,000 were asked. The case brought by Loew's also named Paramount, Columbia, RKO, Universal and United Artists and named the Massachusetts Amusement Corporation, Massachusetts operating Co., and Middlesex Theatres, Inc., as co-defendants. The plaintiff claimed that his Winchester theatre was forced to wait 21 days after the Granada in Malden and 14 days after the Strand in Woburn and the Capitol in Arlington; plus $120,000 damages. The Middlesex Amusement Co. later was added as a defendant and the action against the Massachusetts operating Co., Inc., was dismissed. The action is still pending.

The fourth case pending, brought by the Mount Vernon Theatre Corp., named 20th Century-Fox, Loew's, Vitagraph and Paramount in a some run case seeking $150,000 damages.

The fifth case was brought by the Winchester Theatres Co., and is substantially the same as the complaint made by the Loew chain. The sixth case and seventh case were both some run complaints brought by the Miami and Lynn Drive-In Theatres of the Loew chain and both sought $450,000 damages. In the Miami case, 20th Century-Fox, Vitagraph and Paramount were named as defendants. In the Lynn case, Loew's was added to the list of defendants. Both cases are still pending.

Of these 15 cases filed since 1936, one was dismissed and the remainder are still pending.

Leon Fromkess Heads PRC Production

Leon Fromkess, vice-president of Producers Releasing Corporation, will be in charge of the company's production, with permanent headquarters on the coast, it was announced this week by O. Henry Briggs, president. George Batcheller, former production head, resigned.

Soviet Film Booking

The most extensive circuit bookings ever achieved by a Soviet-made short subject are currently being played off by "Defense of Moscow."

10,051 PASSES FOR ARMY IN CHICAGO

During the month of March, the Balaban and Katz Theatre Circuit issued 10,051 free passes through the Amusement and Recreation division of the Chicago Commission on National Defense, according to figures just released. This is against 4,320 in February; 3,846 in January and 2,384 in December. The Chicago Theatre, with a policy of single features and a stage show, was the most popular choice of the service men.

Eight Promoted by Loew's Theatres

Eight promotions and transfers in the personnel of Loew's out-of-town theatre circuit were announced last week by Joseph R. Vogel. Thomas J. Foley, Sr., formerly treasurer of the Orpheum Theatre in Boston, is now assistant manager of the State in the same city. He is succeeded by Dominic Del Torto, assisted by William Tibbetts.

Joel Margolis, student assistant, is now at the Century Theatre, Baltimore, in place of James Dixon, who becomes assistant at the Broad, Columbus. Russell Grant, student assistant at the Poli, Hartford, succeeds Margolis as assistant in Norfolk. Cashier Helen McLaughlin of the Poli in Meriden takes up the post of Harold Mortin, who moves as assistant to the Poli in Springfield.

National Decency Legion Classifies 12 Pictures

Of the 12 pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, five were listed as unobjectionable for adults and four were cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Hello Annapolis," "Suicide Squadron," "Wloczegi" (Polish). Class A-2, Unobjectionable for Adults: "Falcon Takes Over," "Grand Central Murder," "Man with Two Lives," "Mr. Wise Guy," "The Saboteur." Class B, Objectionable in Part: "In This Our Life," "Moontide," "Not a Ladies Man," "Pasha's Wives" (French).

Hanson Gets Paramount 16mm Rights in Canada

Oscar R. Hanson has acquired all Canadian 16mm distribution rights to Paramount product, to be sold through a new company, Hanson 16mm Movies, Ltd., with headquarters in Toronto.

Representatives will open branches in Montreal, Winnipeg, and Vancouver, Mr. Hanson said. He will continue Pioneer Films, Ltd., handling Monogram and Independent features. Paramount 16mm product formerly was released in Canada through N. L. Nathanson's company.

Wolf in Philadelphia Altec

Martin Wolf has been appointed the new Altec credit manager for the Philadelphia territory, replacing D. M. Kerby, who is now at the Cincinnati office.

Plan Georgia Theatre

J. S. Thompson, Atlanta banker, will erect a theatre in Smyrna, Ga., for operation by Lucas and Jenkins circuit under a 20 year lease.

Promotions in Warner Circuit

In a unique employee-relations promotion, Warner Bros. Tri-State Zone theatres has issued a list of 82 names of theatre men promoted from within the ranks during the past five months.

Headlined "Who Will Be Next?" the announcement, poster size and displayed in special typography, noted: "Times may change from bad to worse, the world may teeter on the edge of revolution, but the everlasting worth of manpower is more evident than ever. And Warner Bros.' policy of promotion from within the ranks, bottom to top, has been amplified and extended.

"Your name is on the list," the placard continued. "How far up, how far down has depended, will depend, upon you and what you do with your time and your responsibilities."

The list of 82 men includes Harry Kalmine, promoted from local zone manager to assistant general manager of all Warner theatres; C. J. Latta, formerly Kalmine assistant, who was moved up to Albany zone manager; Joe Feldman and Harry Feinstein, who were appointed assistant zone managers under Moe Silver, and six men now on leave of absence in military service.

Promoted from assistant managers to managerships have been Jack Bartholic, Jack Blatnick, Bernard Davis, Theodore Gee, Andrew Gorgo, Jack Kahn, Edward Knupp, William Miller, Charles W. Olcott, Milford Parker, O. Alton Rea, John Senise, Don T. Shultz, Alfred Skigen, David Smith, George H. Tipp, Lester Young, David Wald, Robert Wanamaker, and Paul Williams.

Managers appointed to bigger managerships have been Frank Austin, Carl Bechdel, Elijah Brien, James A. Laux, H. T. Rastetter, Charles Schiffhauer, John R. Schultz and Charles Shannon.

Moved into assistant managerships have been John Bowling, Anthony Collincini, Samuel Day, Howard DeBold, Clem DeFrancesco, Herman Denmark, Robert Ederhart, Bernard Elinoff, Kalman Erdeky, Victor Goldberg, Saul Golding, Wilbert Henderson, Robert Holly, William Josephson, Alfred Katz, John Macioce, Joseph McCarren, Benjamin Merz, Richard Milhelm, Peter Musico, Arthur Molans, Richard Neff, Chester Olson, Eldon O'Neill, Charles Passinger, Lester Patterson, Marlin Patterson, Lloyd Pitzer, Charles Preuhs, Charles Price, Joseph Ranallo, Sam Rivetti, Alvin Simmons, Hobart Stein, Dominic Tamburri, Steve Vnuk, William Warrington, Saul Wiesenthal and Earl Woodall.

Promotions in the central office have been James M. Totman, advertising director; J. K. Robertson, assistant advertising director; Jules Green, booking office; Lawrence Leonardi, Sam Roen and Arline Zerelstein.

Service Men Admitted Free in Pittsburgh

The Harris Amusement Company and most of the independent theatres in Pittsburgh now are admitting men in uniform without charge at all performances. The theatres heretofore charged a reduced admission for men in service. The Warner circuit, operating 23 houses in Pittsburgh, has not yet indicated any revision of that policy.

Set Tracy-Hepburn Film

Spencer Tracy and Katharine Hepburn will be teamed again by Metro-Goldwyn-Mayer in "Keeper of the Flame," I. A. R. Wylie story. Victor Saville will produce.

RKO, Universal 20th-Fox Open New Product

New York premieres were held this week for four important releases, "The Tuttles of Tahiti," RKO's feature starring Charles Laughton, which opened at Loew's Criterion on Wednesday; "My Gal Sal," 20th Century-Fox film starring Rita Hayworth and Victor Mature, at the Roxy on Thursday; "Moontide," the RKO picture which introduces Jean Gabin, French film star, to American audiences, at the Rivoli on Wednesday night, and "The Great Man's Lady," with Barbara Stanwyck, Joel McCrea and Brian Donlevy, at the Paramount, on Wednesday.

Last week's opening was "Saboteur," the Alfred Hitchcock-Frank Lloyd production for Universal, which bowed at RKO-Keith Theatre in Washington before a distinguished audience of Government officials, diplomats and military officers.

Jean Gabin arrived in New York on Monday from Hollywood to be on hand for the "Moontide" premiere Wedesday night, which was sponsored by the American Theatre Wing War Service. Following the opening, a benefit supper, with actor Gabin as guest of honor, was held at the "21" Club. Proceeds of both the premiere and the supper were donated to the Theatre Wing. Committee which was in charge of premiere plans included: Mrs. Gilbert Miller, Mrs. Chester LaRoche, Mrs. Vincent Astor, Mrs. Whitney Bourne, Mrs. Carroll Carstairs, Mrs. Julien Chaqueneau, Mrs. Averill Harriman, Mrs. Walter Hirshon, Mrs. Lawrence Lowman, Elsa Maxwell, Mrs. John Barry Ryan, Mrs. William Rhinelander Stewart and Mrs. Paul Felix Warburg.

"Sal" at the Roxy

"My Gal Sal," which opened at the Roxy Thursday, had a special preview on Tuesday night at which 20th Century-Fox held a "blind date" party for 500 service men and 500 working girls invited through the New York Civilian Defense Recreation, Welfare and Hospitality Committee. Following the performance, the couples, as well as the Gae Foster girls of the theatre's stage company, danced in the rotunda of the Roxy. A. M. Botsford, director of advertising and publicity for Fox, has arranged an elaborate exploitation program for the film.

"Saboteur," the Universal film directed by Alfred Hitchcock and produced by Frank Lloyd, made its initial appearance in Washington last Wednesday before a gathering of Capital officialdom. Director Hitchcock was introduced to the assembly by Drew Pearson, who, with his column associate, Robert S. Allen, sponsored the premiere.

Among the notables present were: Postmaster General Frank C. Walker, Paul V. McNutt, Major Frank Capra, Thurman W. Arnold, Secretary Claude R. Wickard, Steve Early, and representatives from the War Department. Stars Robert Cummings and Priscilla Lane, who have stellar roles in the film, were on hand. Present also was Jack Skirball, associate producer. Universal executives who went to Washington for the opening were W. A. Scully, J. Cheever Cowdin, John J. O'Connor, Matthew Fox, former company vice-president, now on the War Production Board; F. J. A. McCarthy, Freddie Meyers and Jules Lapidus. Malcolm Kingsberg of RKO also attended.

"Yankee Doodle Dandy," the Warner Bros. musical based on the life of George M. Cohan, and starring James Cagney, will open at the Hollywood Theatre on Broadway, May 29th, following an invitation showing the previous night. Ben Kalmenson, general sales manager of the company, announced the date and theatre premiere of the James Cagney picture in New York last week. Price scale and policy for the run have not yet been determined, it was said. Exploitation and advertising and publicity plans for the feature currently are being prepared.

Edward Alperson and Harry Mandel of RKO addressed that company's managers' meeting in Chicago last Friday at the Bismarck Hotel. Purpose of the conference was discussion of publicity plans for "Fantasia" which opens in Chicago on May 2d at the United Artists Theatre.

MGM announced in New York this week that it would use up to five "Gone With the Wind" announcements on each radio station on 58 outlets in 38 cities on the opening day and the day following. Donahue and Coe, advertising agency, is handling the spot announcement placing.

SHORT PRODUCT PLAYING BROADWAY

Week of April 25th

ASTOR	
Aqua Antics	MGM
Feature: Gone With the Wind	MGM
CAPITOL	
This Is Blitz	United Artists
The Hungry Wolf	MGM
Feature: The Lady Is Willing	Columbia
CRITERION	
Public Sport No. 1	RKO Radio
Concerto in B-Flat Minor	Columbia
Feature: Tuttles of Tahiti	RKO Radio
MUSIC HALL	
Truant Officer Donald	Disney-RKO Radio
Feature: Reap the Wild Wind	Paramount
PARAMOUNT	
At the County Fair	Paramount
Unusual Occupations, No. 3	Paramount
Feature: My Favorite Blonde	Paramount
RIALTO	
Superman, No. 1	Paramount
Hedda Hopper's Hollywood, No. 1	Paramount
Quick Returns	Paramount
Feature: The Man Who Wouldn't Die	20th Cent.-Fox
RIVOLI	
Lend a Paw	Disney-RKO Radio
Feature: The Jungle Book	United Artists
ROXY	
Jewel of the Pacific	20th Cent.-Fox
Eat Me, Kitty, Eight to the Bar	20th Cent.-Fox
Feature: Rings on Her Fingers	20th Cent.-Fox
STRAND	
Daffy's Southern Exposure	Vitaphone
Soldiers in White	Vitaphone
Don Cossack Chorus	Vitaphone
Feature: Larceny, Inc.	Warner Bros.

Paramount Signs Moore

Victor Moore has been signed to a two picture contract by Paramount. The contract contains options for additional pictures.

Altec Signs Circuit

The Henry Hall Circuit, operating throughout Texas, has appointed Altec Service to take charge of sound, repair and replacement, and booth parts service in all Henry Hall theatres. C. J. Zern negotiated for Altec.

Engineers Meet To Review Film Progress

The application of the motion picture to wartime needs for efficient training methods will be one of a number of important subjects discussed at the 51st semi-annual convention of the Society of Motion Picture Engineers, opening Monday, May 5th, at the Hollywood-Roosevelt Hotel.

Advances in every field of motion picture technique will be reviewed as the 52 technical papers scheduled for the conclave are read and discussed by the several hundred engineering delegates from all parts of the country.

A feature new to SMPE conventions will be a symposium on the technique of motion picture production which, over four technical sessions, will trace the motion picture art through all its phases from the camera technique on the set to projection and sound reproduction in the theatre. An expert in each field will contribute to the symposium. The subjects to be covered include: cinematography, illumination, motion picture laboratory practices, production sound, scoring and prescoring, re-recording, cutting and editing, photographic embellishment, and projection.

De Mille to Speak

The convention will open at noon Monday with an informal get-together luncheon at which the principal speaker will be Cecil B. deMille, producer-director of Paramount Pictures. Emery Huse, SMPE president, will preside. Social highlight of the convention will be the banquet and dance, to be held Wednesday evening at the hotel.

The use of motion pictures in military training will be discussed in the Monday afternoon session, with officers of the U. S. Army Air Corps and the U. S. Navy taking part. Technical progress of the motion picture art in the Soviet Union will be reported as well. The symposium will get under way Monday evening, running through the Tuesday afternoon, Thursday afternoon and Thursday evening sessions.

The use of motion pictures in television is another subject due for discussion during the convention and will be amplified by a demonstration at the Paramount studios Wednesday afternoon. Three sessions will be given over to technical discussions on various phases of motion picture sound recording and reproducing.

Carrier Operation Authorized by ICC

Authority to operate between New Orleans and points in Louisiana and adjoining states has been recommended by Division Five of the Interstate Commerce Commission on application of Motion Picture Delivery, Inc., of New Orleans. The Railway Express Agency and other carriers protested the application.

The commission found the New Orleans distributing agency as "fit and willing" to perform the proposed services and pointed out that the applicant also proposed to "pay special attention to the forwarding of films from one exhibitor to another in the specified localities."

Public Wants Screen News With Its War Bulletins

Newspapers Holding Normal Ratio Between War and Hollywood News

When America reads its newspapers, it wants news about Hollywood, its personalities and productions, as well as the latest bulletins from the fighting fronts. At least, so the comparative division of space in the news columns of a majority of the papers in key exhibition centers indicates, according to Conrad Krebs, RKO Radio newspaper contact.

Mr. Krebs, field contact man between the RKO studio and news and motion picture editors, described how Hollywood news was more than holding its own in spite of decreasing newspaper sizes. He recently stopped off at the New York home office during his semi-annual swing through southern and eastern seaboard editorial rooms.

The total size of newspapers has been sharply curtailed in all sections of the country, Mr. Krebs reported. Editors, he said, faced with an all-time high in the amount of war and national news are trimming excess copy from their papers with sharp shears. Local news, syndicate material, and feature articles have all been cut drastically and in many instances local staffs and columns reduced or dropped.

Screen News Holding

News from Hollywood, and elsewhere, about motion picture stars, productions and other activities is more than holding its own, however, against the trend towards space cutting, he said. In some instances the total number of columns devoted to screen news has been actually increased on a monthly average. This is particularly true in cities which are enjoying defense work and construction booms, he said.

Both syndicate news from Hollywood's legion of correspondents and free exploitation material from the studios are holding their own in the face of the expanding columns of war news, Mr. Krebs indicated. Publicity and news stories originating from local showmen are also staying at a high level in cities he visited recently. Papers, he found, are particularly willing to lend news attention to any screen copy which ties in with front page headlines on the war or national armament work.

Activities of screen talent in behalf of defense bond campaigns, Army and Navy Relief, the USO, Red Cross and service camp entertainment also attract full coverage in local newspapers, the RKO publicity man reported. Papers in the vicinity of large army or navy bases regularly accord appearances by Hollywood screen stars full coverage, news and photographs, he said. The personal appearances at army camps of marquee names from the film capital is also aiding local theatre operators with increased publicity and news attention, he said.

No change in the trend towards smaller newspapers, amalgamation, and the elimination of many features and syndicate articles is seen by Mr. Krebs. Many papers, particularly in towns of medium size, have been hard hit by the reduction in national advertising budgets and the elimination of previously staple advertising revenue from sources such as the oil, automobile and tire industry. Department stores are also cutting their advertising budgets, it is reported. This has led to drastic paring of news space in many cases.

The fact that newspapers continue to devote important attention to Hollywood news is regarded as a very tangible proof, according to exploitation men, that the public seeks relaxation from the labor of defense war work and the worry of news headlines in motion pictures.

Hollywood Correspondents

Byline columns by Hollywood reporters are also maintaining their readership, Mr. Krebs reported. He said that he had found few daily papers without at least one daily "chatter" or news column from the coast. Many theatres are carrying several and at least one, the Washington *Post,* boasts that it covers the screen world through the pens of both Hedda Hooper and Louella Parsons.

One or the other of their columns is featured in a box on the front page of the Sunday edition. At latest report, Miss Hopper's bulletins held a margin of 12 to 9 over Miss Parson's in winning the front-page "play."

Discussing the type of exploitation material from the studios which editors favor Mr. Krebs said that the brief, and factual, story is most in demand. With space limited, he reported, there is no longer a demand for lengthy features and art on one subject. Film and makeup editors generally prefer to allot the available space to a greater variety of items.

Editors all ask that the studio handouts be kept shorter, Mr. Krebs said. He also reported requests for coverage on what film figures are doing in the war and defense program.

Mr. Krebs, following his New York visit, headed westward on a tour of publications in the midwest and southwest.

Set "Carnival in Rio"

Columbia's forthcoming Fred Astaire-Rita Hayworth musical, "Carnival in Rio," has been assigned to Producer Louis Edelman, who announced that the final script would call for seven Jerome Kern tunes with lyrics by Johnny Mercer. The numbers will be divided between the two stars and Xavier Cugat's orchestra. The picture will be directed by William Seiter.

Interstate Building in Houston

Interstate Theatres have contracted for a new $75,000 neighborhood theatre in Houston. The theatre will be the circuit's 15th house in Houston and will seat 1,000. An unusual feature will be a combination recreation room and dance floor.

Forscher Named Booker

Jack Forscher has been shifted from the contract department to booker at the Twentieth Century-Fox exchange in Philadelphia. He replaces John J. Bergin, who joined the Paramount exchange as salesman.

Spread of War Cut Number of Correspondents

Film news correspondents representing newspapers and news services in Germany, Italy and Japan have been dropped from its list of "accredited newspapermen" by the foreign department committee of the Association of Motion Picture Producers in Hollywood and the International Publicity Committee of the MPPDA in New York.

Among those enemy Axis correspondents who no longer have access to news sources in connection with Hollywood's film capital are the following:

Paul Scheffer, of the *Berliner Tageblatt;* Ernest Gunther, representing *Der Film* and *Der Stern;* Hans Sievenich, writing for the *National Zeitung,* and Heinrich von Eckhardt, *Ullstein Press Service,* all of Germany. Italian correspondents include: Renzo Oliveri, *Cine Illustrato;* Dr. Pio Sterbini, *Cinema;* Guido Errante, *G'Ornale D'Italia,* and Edmondo Laura-Legiardi, who represented a number of Italian papers. Japanese newspaper men dropped were: Yiuji Isobe, *Asahi,* Tokyo; Ito Schichisui, *Asahi,* Tokyo and Osaka; G. Y. Nishiyama, *Asahi Cinema,* Tokyo; C. Hagimari, *Domei Tsushin Sha,* the Japanese news agency; Y. F. Muraoka, *Hochi Shimbun,* Tokyo, and Fukuichi Fukumoto, *Nichi Nichi,* Tokyo.

The International Publicity Committee, through a New York spokesman, also reported that in the last two years agents of newspapers and news services of Nazi occupied countries of Europe have been dropped, although their correspondents in most cases were not Fascists, but rather "hard working newspapermen who suddenly found themselves out of jobs when Hitler took over." A list of these papers follows:

ABC Press Service, Avrobode, Provinciale Geldersche, Nyvegen en Nymeegsche Courant, all of Amsterdam; *Le Matin* and *Chanteclair,* both of Antwerp; *Ordinea, Succes, Cinema,* of Bucharest; *Pest, Pester Lloyd, Delibah, Radio News,* and *Informacio Hirlaptudosito,* of Budapest; *International Press,* Copenhagen; *Prager Montagblatt, Ceske Slovo, Lidove Noviny, Kino Revue* and *Telegraf,* of Czechoslovakia; *Opera Mundi, Confidences, Pariser Tageszeitung, Le Peti Parisien, Cinematographie Francaise, Cinemonde, Le Journal, Leichtensteiner Volksblatt, L'Orchestra* and *Soir,* of France; *Berlingske Tidende* and *Nationaltidende* of Denmark; *Berliner Illustrierte, Kolnische Illustrierte* and *Munchener Illustrierte* of Germany; *De Weredkroniek, Syndications Press Service,* and *De Telegraaf* of Holland, and *Tonfilm-Theatre-Tanz* of Vienna.

According to the foreign department committee of the AMPP, Hollywood's "army" of foreign correspondents, now numbering 64, have received from their publications a new high in calls for Hollywood news since the United States entered the war. In addition, the United Press has set up a special Hollywood service for Latin America with Neil Burkhardt in charge, responding to subscriber requests for more film news.

AMPP further reports that foreign correspondents now serving a total of 914 news outlets file approximately 50,000 words a week. Those countries which receive regular Hollywood news service include: England, Australia, New Zealand, Sweden, Switzerland, Canada, South Africa, India, Scotland, Mexico, Guatemala, Nicaraugua, Costa Rica, El Salvador, Honduras, Cuba, Puerto Rico, the Dominican Republic, Haiti, Colombia, Venezuela, Trinidad, Ecuador, Peru, Bolivia, Chile, Argentina, Brazil, Uruguay, Paraguay and Panama.

IN NEWSREELS

MOVIETONE NEWS—No. 66, Vol. 24.—Scenes of MacArthur. American troops in Australia....New Army uniforms....Submarine "Shad" launched.... President rewards Lt. O'Hare....McNutt explains new job....Sports.

MOVIETONE NEWS—No. 67, Vol. 24.—Men 45-64 enroll in draft....AEF troopship sails....Marines invasion drill....War games at Panama....Annapolis spring parade....Movie stars on Victory Caravan.... Building boat upside down....Sports.

NEWS OF THE DAY—No. 264, Vol. 13.—With MacArthur and Yanks in Australia....U. S. Cavalry still in harness....President decorates Navy ace....McNutt new manpower chief....Shipbuilders speed production....Sports.

NEWS OF THE DAY—No. 265, Vol. 13.—President signs up in manpower draft....Hollywood launches a Victory Caravan....Yanks practice jungle warfare in Panama....Marines in rehearsal of invasion.

PARAMOUNT NEWS—No. 69.—Cavalry come-back ....Winant, Marshall, Hopkins report from Britain....Girls in tractor schools....Navy radio school graduates....President honors Lt. O'Hare....AEF in Australia.

PARAMOUNT NEWS—No. 70.—Tanker heroes.... Senator Connally weds....War posters....Trip to the zoo....Marines test equipment....One-millionth free ticket to soldier....Hollywood Victory Caravan.... Men 45-64 register....Sports.

RKO PATHE NEWS—No. 69, Vol. 13.—Film story of AEF in Australia....McNutt made manpower head ....President honors Lt. O'Hare.... Grumman Aircraft wins Navy "E"....Army fashion show.

RKO PATHE NEWS—No. 70, Vol. 13.—Men 45 to 64 register....U. S. troops embark....Marines in ship to shore drill....RAF and ground troops stage show ....Girls fill farm labor shortage....Troops in Canal Zone manuevers.

UNIVERSAL NEWSREEL—No. 78, Vol. 15.—Convoy to Australia....Aussies hail Yanks....MacArthur set to go....Young 2nd lieutenants commissioned in reserve....Dare-devils shoot rapids....O'Hare honored ....McNutt heads manpower draft....Turn out "gifts" for axis... Cavalry maneuvers.

UNIVERSAL NEWSREEL—No. 79, Vol. 15.—RAF shows how....President registers for draft....Build ships upside down....Marines practice landings.... Panama defenses tried out....Middies hold dress review....Victory Caravan on tour....Sports.

Paramount Declares Dividend on Common

At a meeting of the board of directors of Paramount Pictures, Inc., Wednesday the common stock was placed on a regular dividend basis by the declaration of a regular quarterly dividend of 25c per share, payable July 1, 1942 to stockholders of record on June 15, 1942. The Board also declared the regular quarterly dividend of $1.50 per share on the first preferred stock payable July 1 to stockholders of record on June 17, 1942.

Weitman Honored

Robert M. Weitman, managing director of the New York Paramount Theatre, received the Distinguished Service War Entertainment button awarded by the New York City Defense Recreation Committee Tuesday from Mayor F. H. LaGuardia. The ceremony took place in conjunction with the one millionth ticket presented by New York City theatre managers for the entertainment of men in the armed forces.

Kill Daylight Bill

New York State will not add another hour of daylight saving to the present hour under Federal wartime. Senator Coudert has withdrawn his daylight saving bill, in response to the declaration of Federal Transportation Coordinator Eastman that adoption of the bill would hamper shipments of war material.

Plan Employees' Features

General Motors, according to a report from Hollywood, is entering the feature film field with a series of 12 designed for free exhibition to its employees. The first will be written by Arch Oboler under a deal set by the Myron Selznick agency, it is reported.

Taylor Succeeds Buck in ASCAP "Revolution"

Deems Taylor succeeds Gene Buck as president of the American Society of Composers, Authors and Publishers. Mr. Taylor will serve without pay, it was said. The post formerly paid up to $50,000 yearly.

Mr. Buck had been president since 1923. Election of Mr. Taylor last week by the ASCAP directors was termed a surprise. Mr. Buck will remain in advisory capacity.

Mr. Taylor has been music consultant to the Columbia Broadcasting System since 1936. He is also a composer, and has written about music.

The election was reported the result of internal differences, beginning when the Society in December, 1940, presented radio with a revised contract asking more money, and thereby precipitated a one-year war.

Also elected, as part of the new administration, were the following: Gustave Schirmer, vice-president; Oscar Hammerstein, vice-president; George W. Meyer, secretary; Max Dreyfus, treasurer; J. J. Bergman, assistant secretary, and Irving Caesar. assistant treasurer.

The alleged copyright infringement case of ASCAP against E. M. Loew's, Hartford, was settled before trial in the U. S. District Court, New Haven, it was reported last week, at a figure in line with the consent decree provision of 15 cents per seat. The Pequot, New Haven case, in which Harry L. Lavietes, defendant, alleges that on the night of the claimed infringement of copyright he loaned the theatre to his son gratis, will be heard on May 5th at the Federal Court there.

SEC Reports Stock Changes

The Securities and Exchange Commission on Friday reported from its new offices in Philadelphia that Nathan J. Blumberg, Universal City, Cal., officer in Universal Corporation, disposed of 12,000 of that company's common voting trust certificates in December by gift and received 5,000 common voting trust certificate warrants as compensation. At the close of the year, Mr. Blumberg held no certificates, but reported 20,000 warrants.

The February summary of the commision, in which Mr. Blumberg's report was incorporated, also showed that the American Company, Jersey City, acquired 2,900 shares of Radio-Keith-Orpheum common stock in February, giving it a total of 290,130 shares, and that Atlas Corporation, Jersey City, acquired 400 shares of convertible preferred stock, for a total of 51,571 shares.

The only other film transactions reported for February were the purchase by Loew's, Inc., of 33 shares of Loew's Boston Theatre's common stock, of which it held 119,017 shares at the close of the month, and the sale by J. Robert Rubin, New York, officer, of 800 shares of Loew's, Inc., common stock, leaving him with 13,615 shares.

Reports on the holdings of persons becoming officers or directors of corporations showed that DeWitt Millhauser, New York, held no Radio-Keith-Orpheum securities when he became a director of that company on February 3rd.

ANOTHER REPUBLIC FAN MAGAZINE AD

FAIR WARNING
ABOUT A
BIG PICTURE

IF you should bust a rib and split YOUR sides, laughing at "YOKEL BOY," don't say WE didn't WARN you. BECAUSE we GO on record RIGHT here AND now that THIS latest REPUBLIC comedy HIT is pure and UNADULTERATED FUN all the way FROM start to FINISH. Which is just what you HAVE a right to expect from such SURE-fire comedy stars as EDDIE FOY, Jr., JOAN DAVIS, ALBERT DEKKER, ALAN MOWBRAY, ROSCOE KARNS, MIKHAIL RASUMNY, LYNNE CARVER, MARC LAWRENCE AND MARILYN HARE. Grand PERFORMERS all, and with a RIOTOUS script and same TOP-flight musical numbers to HELP them, they make "YOKEL BOY" a real comedy classic. It's FROM the Broadway SUCCESS that HAD audiences HOWLING for MONTHS in New YORK—and EVERYONE who has seen the PICTURE agrees that "YOKEL BOY" is even greater on the SCREEN. You'll jump for joy at "YOKEL BOY." It's

A REPUBLIC PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN WASHINGTON: Herbert Marshall, Virginia Bruce—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BEDTIME STORY: Loretta Young, Fredric March—Died at the box office and it wasn't even a slow death. Believe the title did it, although we had just as well hang out the SRO sign because they will not come anyway for these sophisticated comedies here. Well liked by those we could get in. Running time, 85 minutes. Played April 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BLONDE FROM SINGAPORE: Florence Rice, Lief Erickson—Amusing but not lucrative. Running time, 70 minutes. Played April 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HONOLULU LU: Lupe Velez, Bruce Bennett—Satisfactory program picture. Business satisfactory.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—Drew a blank, which we expected. Good picture, but not the type for our action-loving trade.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RICHEST MAN IN TOWN, THE: Frank Craven, Edgar Buchanan—Saw a few scenes of this on first night, and made a point of seeing the entire picture on second night. Enjoyed as much as any picture we have played this year. Business average.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone—A sophisticated type romantic comedy with many amusing scenes. This was well received here. Running time, 85 minutes. Played April 4-5.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone—Wonder if she can tell us what happened to business the two nights we played this. Drew a few laughs from the few who did come.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SHE KNEW ALL THE ANSWERS: Joan Bennett, Franchot Tone—This is one of the best from Columbia. Patrons very well pleased. Running time, 85 minutes. Played March 22-25.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

SING FOR YOUR SUPPER: Jinx Falkenburg, Buddy Rogers—This gave general satisfaction along with "Man at Large" from Fox studio on family night. A fair comedy that acts as supporting fare on any program. No box office value to speak of. Running time, 65 minutes. Played March 31.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

STORK PAYS OFF, THE: Maxie Rosenbloom, Rochelle Hudson—Played as a dual with "Moon Over Her Shoulder." Rates as under par for a "B" program picture. Business was at a low ebb. Second feature only slightly better. Running time, 68 minutes. Played April 7.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TEXAS: William Holden, Glenn Ford—A western drama in sepia tint that just made the grade on our giveaway nights. Consider it fair but not outstanding. Running time, 94 minutes. Played April 1-2.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

THREE GIRLS ABOUT TOWN: Joan Blondell, Binnie Barnes—Dandy little comedy that pleased an average-sized crowd.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TIME OUT FOR RHYTHM: Ann Miller, Rudy Vallee, Rosemary Lane, Three Stooges—Very good program musical.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

YOU BELONG TO ME: Henry Fonda, Barbara Stanwyck—Still another fine picture that went haywire at our box office. And yet we can't understand either why a producer would make such a sap out of a popular hero. Barbara Stanwyck is always grand but no draw here. Running time, 97 minutes. Played April 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

YOU BELONG TO ME: Henry Fonda, Barbara Stanwyck—A very good romantic comedy that created a number of giggles from the audience and held interest. Business was good on our giveaway nights, therefore no complaints. Running time, 97 minutes. Played April 8-9.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Metro-Goldwyn-Mayer

BARNACLE BILL: Wallace Beery, Marjorie Main, Virginia Weidler—Didn't think it was so hot myself, but patrons liked it and turned out to see it. Beery is great favorite with rural patrons here. Played April 10-11.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Ian Hunter—Rather old, but still did above average business. The color photography is beautiful and Taylor makes a very good outlaw. Running time, 105 minutes. Played April 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—I was afraid to run this but it seemed to give fair results. Played March 31-April 1.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—Boy! What a picture. Excellent print and recording which we always get from MGM. Excellent business. Some patrons saw it four times before. Only trouble was getting them out after they'd seen it. With pictures like this, it's a real thrill running a theatre. Play it, even if you have before. It's tops. Played April 13-14.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

HONKY TONK: Clark Gable, Lana Turner—An excellent portrayal of the early west with superb performances by Clark Gable and Lana Turner. Packed full of dramatic action. Gable's captivating roguishness pleased them all. Running time, 105 minutes. Played March 14-15.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

LOVE CRAZY: William Powell, Myrna Loy, Gail Patrick—Tops in this class. Best grosses of many weeks. Excellent production. Played March 26-28.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy—This is the first Maisie picture that I have run, and it was very well liked. Played March 17-18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—Does not appeal to all classes and for that reason did not do too well at the B. O. At that it did a little better than I expected. The better class will attend and thank you for running it.—I. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—This picture was well received by all juveniles present, of which we had many, and such adults as care for the Tarzan pictures, of which we did not have very many. Running time, 80 minutes. Played April 5-6.—A. E. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WHISTLING IN THE DARK: Red Skelton, Conrad Veidt, Ann Rutherford—They seem to like Skelton on the radio, and came out to see him. Business was above average, and the picture was well liked. Played March 10-11.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—Usual grosses from the so-called spectacular musicals. They just won't do outstanding business here. It's the same old story, but try and convince the salesmen. Played March 15-17.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Monogram

SIGN OF THE WOLF: Michael Whalen, Grace Bradley—Here is the old story of showmanship. It's salesmanship. Monogram produced a good piece of merchandise. We exploited it some and the box office kept ringing, thank God. Patrons well satisfied. Our only objection: it needed about eight minutes' additional footage. Played March 19-21.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Beautiful color. Picture good, but not as good as expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Can't rate this much better than average. Business was not up to par. I think Paramount's best grossers are coming up, starting with their fifth block.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin, Carolyn Lee, Rochester—This, in my opinion, is the best Crosby film since "Rhythm on the Range." It did not break any records for us; in fact, it did below average at the box office. But it is a swell show, anyway. Running time, 95 minutes. Played 11-12.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Had a four-day snow storm during the run of this picture, and it hit a new low in gross receipts. It was a good show, but have seen Crosby in better films than this. Played March 27-29.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—Henry Aldrich goes over very good. The radio puts him over. This picture brought in a lot of extra business. Played March 13-15.—Otto V. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—This had no drawing power whatsoever and I didn't get film rental. Played March 20-22.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and smafll town patronage.

WIDE OPEN TOWN: William Boyd, Russell Hay-

(*Continued on following page*)

(Continued from preceding page)

den, Andy Clyde—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Producers Releasing

ARIZONA GANG BUSTERS: Tim McCoy—Tim still draws the western fans. Just robbers and cowboy G-men, but they really enjoyed it.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SOUTH OF PANAMA: Roger Pryor, Virginia Vale—Enough action and comedy to hold up its end of a double bill. Pryor very good as usual.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Republic

APACHE KID, THE: Don "Red" Barry—Thin plot even for a western. But enough action to get by with our average crowd.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

COUNTRY FAIR: Eddie Foy, Jr., June Clyde—Using politics in a comedy as the main theme didn't help this very mediocre production. Lulubelle and Scotti are very popular here. This one will hurt their draw in any further pictures that they appear in.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DOWN MEXICO WAY: Gene Autry, Smiley Burnette, Fay McKenzie—Still a box office tonic, Gene Autry does well, but think he should have better stories.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RED RIVER VALLEY: Roy Rogers—Average Rogers western. Business O. K.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—They laughed at this and that seems to show they liked it. Running time, 73 minutes. Played April 13.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

SHEPHERD OF THE OZARKS: Weaver Brothers and Elviry—Good picture and good business. Will please in any small town. Running time, 70 minutes. Played April 12-13.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

SIERRA SUE: Gene Autry, Smiley Burnette—This one didn't stir up much excitement at the box office. Running time, 64 minutes. Played April 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RKO Radio

CALL OUT THE MARINES: Victor McLaglen, Edmund Lowe, Binnie Barnes—A very good action picture. Running time, 70 minutes. Played April 17-18.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—A unique comedy angle with a human interest touch. Running time, 90 minutes. Played March 21-22.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

FATHER TAKES A WIFE: Adolphe Menjou, Gloria Swanson—Just fair entertainment. Too silly in spots. Gloria was at the top of the heap when I was a kid, but I don't think she showed her teeth so prominently then. This display rather hurt her appearance.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

PLAYMATES: Kay Kyser, John Barrymore, Lupe Velez, May Robson. We had more walk-outs than we have had in our whole existence and people of every age told me how much they disliked it all the time the day after we ran it. The idea back of the picture may have looked good on paper, but the whole thing fell very flat here. Usually college students like this kind of material, but this is one time they didn't. Smallest receipts for any show in eight months. A couple of fairly good musical numbers and a few laughs by Patsy Kelly are the best I can say for it. Hope you can do better. Running time, 100 minutes. Played April 16.—W. Varick evils III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—Show well received. Very poor box office receipts, but then it still was a good show. Running time, 87 minutes. Played April 12-13.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett, Roddy McDowall—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—Good program picture. Nolan always well received here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GORILLA, THE: Ritz Brothers, Anita Louise, Patsy Kelly—Brought back this old one. It kept the audience howling with laughter all through. Running time, 66 minutes. Played March 19-21.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara, Ronald Crisp, Roddy McDowall—No wonder this won the Academy Award this year. I agree with the choice perfectly and so do as many of my audience as I could speak to. Everything is perfection itself right down to the smallest part, and it holds interest from beginning to end without once seeming long. No words are too good for it. It brought out those folks who seldom come and, of course, you should connect up with the churches on it. Seeing it is a wonderful experience. Box-office was very good. I hated to send the copy back; wanted to keep it to run for myself some more. Running time, 118 minutes. Played April 17-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LAST OF THE DUANES: George Montgomery, Lynne Roberts, Eve Arden—A good western, but no star value. Business fair.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—A very good and timely offering in the lower group; used as a dual with "Sing for Your Supper." Business up to par and patrons more than pleased. Better than average B picture. Running time, 69 minutes. Played March 31.—A. E. Edwards, Emporium Theatre, Emporium, Pa., General patronage.

MOON OVER HER SHOULDER: John Sutton, Lynn Bari—See review on "The Stork Pays Off," Columbia.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Regardless of the hokum these Zane Grey westerns always get them out. Running time, 56 minutes. Played April 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RISE AND SHINE: Jack Oakie, George Murphy, Linda Darnell—Very good, even if it did come at wrong time of year. Oakie excellent, but would have looked more the part if his waistline had been smaller!—Samuel Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RISE AND SHINE: Jack Oakie, George Murphy, Linda Darnell—Business only fair on this feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SUN VALLEY SERENADE: Sonja Henie, Glenn Miller and his orchestra, John Payne, Milton Berle—Sparkling entertainment. Justified itself at the box-office. Played March 22-24.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—Beautiful color, but picture was not as good as other pictures of this type from Fox. Several people expressed the same opinion on way out.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

YANK IN THE R. A. F.: Tyrone Power, Betty Grable—This was played late, due to the fact the salesman forgot to sell it to me on his first trip in. It still proved to be box-office and business better than average. The title is misleading in a way, but not enough to offer criticism from patrons. Running time, 97 minutes. Played April 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

United Artists

MAJOR BARBARA: Wendy Hiller, Rex Harrison, Robert Morley—Here is a well done class picture that brought them out in big numbers in this town. The dialogue in this one is not too difficult to get and I was lucky in playing it early for this section of the country. If you have a class audience, this one ought to do well for you. George Bernard Shaw gives a six-minute talk at the beginning. Running time, 123 minutes. Played April 14.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SHANGHAI GESTURE, THE: Gene Terney, Walter Huston, Victor Mature—Different opinions on this picture. No good for small towns.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Universal

APPOINTMENT FOR LOVE: Margaret Sullavan, Charles Boyer—A fairly good picture that failed to reach top grosses on preferred playing time, besides losing our Sunday matinee on account of snow storm that caused current interruption. However, nothing wrong with the quality of this production and entertainment value. It was just that we got a bad break at the start. Running time, 90 minutes. Played March 29-30.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

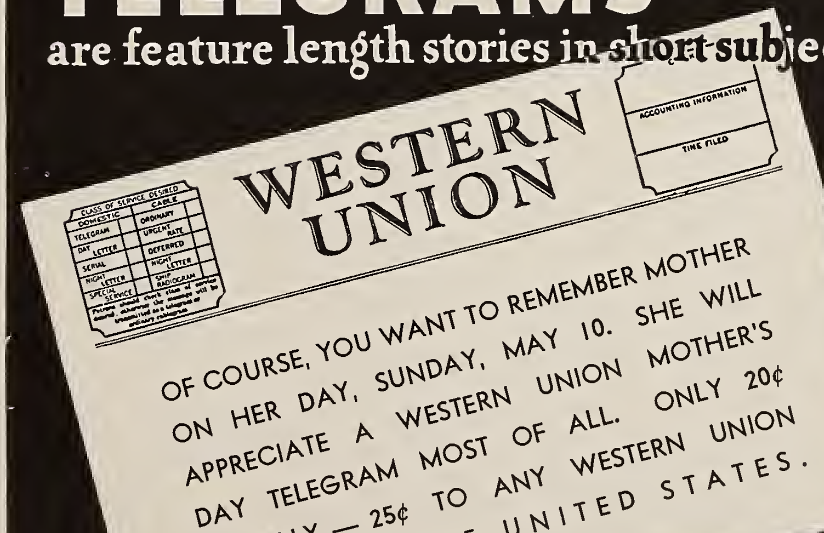
FLYING CADETS: Edmund Lowe, William Gargan, Peggy Moran—Good program picture for double bill or Bargain Night only. Running time, 60 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton—This is grand entertainment. All comments were enthusiastic. The gross was, however, very disappointing. Best picture this year from Universal.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

(Continued on following page)

TELEGRAMS

are feature length stories in short subject form



OF COURSE, YOU WANT TO REMEMBER MOTHER ON HER DAY, SUNDAY, MAY 10. SHE WILL APPRECIATE A WESTERN UNION MOTHER'S DAY TELEGRAM MOST OF ALL. ONLY 20¢ LOCALLY — 25¢ TO ANY WESTERN UNION POINT IN THE UNITED STATES.

WESTERN UNION

Everywhere

(*Continued from preceding page*)

KEEP 'EM FLYING: Abbott and Costello—Best grosser so far this year. Played on a reasonable percentage basis. All the other exchanges ask a higher percentage. A few didn't care for it. The number of laughs indicated, however, that most everyone thought it was very much okay. Personally, I think it is the best so far from these boys. The laughs carry over so long that a lot of the dialogue was missed.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MOB TOWN: Dick Foran, Anne Gwynne—Used on a double bill with "Stick to Your Guns," one of the "Hopalong Cassidy" series of westerns, it gave general satisfaction for action without comedy relief. Business was fair, due principally to the second feature. Running time, 61 minutes. Played April 3-4.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ROAD AGENT: Dick Foran, Leo Carrillo, Andy Devine—Good action picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee, Mischa Auer—Good program picture. If an exhibitor had no Bargain Night or showed no double features, I don't know what we would do with this. Running time, 60 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SOUTH OF TAHITI: Brian Donlevy, Broderick Crawford, Andy Devine—Very good program picture. —Sammie Jackson. Jackson Theatre, Flomaton, Ala. General patronage.

Warner Bros.-First National

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt—This boy Bogart is plenty good, and the fans go for him. This was a good picture with the Gestapo angle. Bogart has improved a lot in his last few pictures. Played April 10-12.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—Did a big business the first night of Bank Night, then we had a snow storm the second night, and it was a washout. The picture is a good action picture and will get good results from the action fans. Played March 24-25.—Otto W Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf—The only good thing about this was the song "Blues in the Night." This was very weak. They hear the song in the previews, and think it is great, but what a disappointment when they see the show. Lots of kicks. Played April 7-8.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—Ran this with "Target for Tonight." "The Body Disappears" gave a lot of laughs, but they didn't care for "Target for Tonight." It was good. Played April 14-15.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Good action picture and good business. Running time, 78 minutes. Played April 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—Played mid-week at reduced admission to the best Wednesday-Thursday business so far in '42. Similar to "A Yank in the R. A. F.," and might have been an equally big draw if played on a Sunday change. One of Warners' 3 or 4 best shows up to now this season.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

KENNEL MURDER CASE, THE (Reissue): William Powell, Mary Astor—This reissue was dated and failed to draw average business. Wish I had passed it up. Running time, 73 minutes. Played April 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—Too much time spent in winding this one up. The unwinding was a distinct letdown. Business poor. Bogart and Miss Astor were good. Running time, 100 minutes. Played April 8-9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—I saved this for my Easter show and it was a fine choice for that date. Bought flat, so we made a neat profit. In fact, the best net profit so far for 1942. Monday and Tuesday business was almost up to Sunday gross. The better class praised it highly. A few of the "rough necks" went out holding their noses.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This was a great picture and should be seen by all. I put on a big advertising campaign, but it failed to do business due to snow and bad roads. Played April 3-5.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland—A historical story with a keen interest motive and a fascinating plot. Running time, 110 minutes. Played March 28-29.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—At last they put James Cagney in a picture that pleased all. This picture is one of the best, but business way low. Running time, 97 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

SUBMARINE D-1 (Reissue): Pat O'Brien, George Brent, Wayne Morris—This picture was one of the best drawers when new. Show it now and you won't get any kicks. Better than some of these new pictures. Running time, 98 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

TARGET FOR TONIGHT: Documentary—See review on "The Body Disappears," Warner Brothers-First National—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—This brought in extra business, and did they laugh! Played April 17-19.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Short Features

Columbia

FRENCH FRIED PATOOTIE: Alan Mowbry—A comedy that pleased without leaning too much on the slapstick.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

I'LL NEVER HEIL AGAIN: Stooges—Better than most Stooges comedies, and even the poorest ones draw a lot of laughs.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

KITTY GETS THE BIRD: Fable Cartoon—I didn't see this one and my cashier says, "I don't remember." Figure it out for yourself.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

LOCO BOYS MAKE GOOD: Stooges—Not the best, but a very good Stooges comedy. Your crowd will enjoy their troubles in trying to lay linoleum. Running time, 17 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LOVE AT FIRST FRIGHT: El Brendel—Very good comedy.—C. E. Fismar, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

YANKEE DOODLE ANDY: Andy Clyde—Clyde always pleases.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

BATTLE, THE: Miniature—Our patrons failed to comment on this. Something lacking. Metro too enthusiastic; such subjects should be considerably more technical.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

DIRTY WORK: Laurel and Hardy—Here is another side-splitting old comedy from these ace comedians. Every one of these reissues is great. The public seems to like the old-fashioned slapstick stuff as well as ever. Play all these you can get.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

PETE SMITH SPECIALTIES: This is our first Pete Smith and if his other shorts are as good, I'll play every one. Very interesting.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

WE DO IT BECAUSE: Passing Parade—A good Passing Parade subject, showing how tipping one's hat, shaking hands, kissing and other customs started. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

OL' KING COTTON: (Reissue): George Dewey Washington—This reissue with a Negro singer was a disappointment. I wish I had skipped it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WITNESS, THE: Benchley Comedies—Amusing one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS SERIES: Very good series. If you feature westerns, as we do, be sure to use "Meet Roy Rogers." It's a dandy.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

MARCH OF TIME, NO. 9: "America's New Army" —This issue is just what the March of Time does so well. It shows the inside workings of our new Army set-up and concludes with a few words by MacArthur. This is well worth calling attention to before playdate. I play most of these subjects so new that I do not know what they are about before I receive them. Running time, 16 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MAT MEN: Sportscopes—For wrestlers, "yes."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

POLO PHONEY, A: Leon Errol Comedies—A good comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

CAT MEETS MOUSE: Terrytoons—Pretty good color cartoon. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FUNNY BUNNY BUSINESS: Terrytoons—Quite a cute black and white cartoon. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MOVIETONE NEWS, NO. 51: This is our first issue of Fox succeeding Paramount. Paramount has the edge.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

RODEO GOES TO TOWN: Sports Review—Interesting compilation of newsreel shots, well received and worthy of its rental and its time.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

TORRID TOREADOR, A: Terrytoons—A color cartoon with only a couple of laughs in it. Not too well liked compared with our general run of cartoons. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WINGS OF DEFENSE: Adventures Newscameraman—Routine one-reeler dealing with airplane production. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YARN ABOUT A YARN, A: Terrytoons—To what lengths these cartoonists go to "try" to make the customers laugh is a pity. It wasn't even funny.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

United Artists

THIS IS BLITZ: World in Action—Everybody liked this one—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

WHAT'S COOKIN'?: Color Cartoon—This series is really adult entertainment. They are as nutty as grandmother's fruit cake.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Vitaphone

CAGEY CANARY, THE: Merrie Melodies Cartoons—Satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MAYBE DARWIN WAS RIGHT: Broadway Brevities—This is a good two-reel comedy with plenty of laughs. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MINSTREL DAYS: Broadway Brevities—A real treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WATER SPORTS: Sports Parade—Very satisfactory—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEDDING YELLS: Broadway Brevities—This reissue of a former slapstick comedy with sound and music is fairly entertaining. Running time, 20 minutes—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serial

Columbia

IRON CLAW, THE: Charles Quigley, Walter Sande —The poorest serial we have ever played, but Chapter Eleven is coming up, and they still come to see it. So what?—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GERTRUDE MERRIAM, Associate Editor

THE WARTIME JOB

Arnold Stoltz is the 1941 *Quigley Silver Grand Awards winner. He is manager of Warner's Avon Theatre, in Utica, New York. Mr. Stoltz has handled legitimate and vaudeville production and has written and directed radio programs, in addition to managing houses for various circuits across the country.*

By ARNOLD STOLTZ

WHERE is the proper position for the theatre manager in the war effort? His long late hours of work often eliminate him from Home Guard, Air Raid Warden, and similar duties. He finds himself a knight without armor who must forge his own weapons. His efforts, however, will not be without recognition or medals, due to the Quigley Award for War Showmanship, which has been offered not to stimulate patriotism—*that* the theatreman has—but to encourage him to develop, express and pass along his ideas of action through the Managers' Round Table and thus to assist his fellow managers better to serve.

The theatreman has a herculean job in this war. His position and training make him a link in the war effort, a logical and local coordinator to hold together the services of the various organizations of his community.

TO clarify his position, let us take stock of Mr. Theatre Manager and see "what makes him run". He is a man who has merged his avocation with his vocation. His very swink becomes his sport, and his extra theatre efforts his relaxation. His trophy case holds signs of his interest—prize-winning campaign buttons and Quigley Awards displacing the usual golf cups and tennis medals. He has that priceless ingredient in his makeup—love of the theatre—without which he can never succeed or be content in his work, but with which, be he young or old, man or woman, just so long as he is monogamous, he will be ever alert to his environed opportunities to adapt all occurrences—local, civil or national—to his work. His love of the theatre makes him sensitive to trends.

He was the first to sense the depression, to realize people had time to kill—thus the double feature.

He knew first that a new busy world had started.

He felt the first ripple of the vortex of war and was set with product.

Chronologically, he knew when "All Quiet on the Western Front" would do business.

He knew when "Buck Privates" and its kindred humorous ilk would draw.

His compassion made the Greek War Relief and similar collections a success in Peace times.

He rang the first knell of reawakening patriotism by opening his show with the "Star Spangled Banner", using "God Bless America" as a chaser.

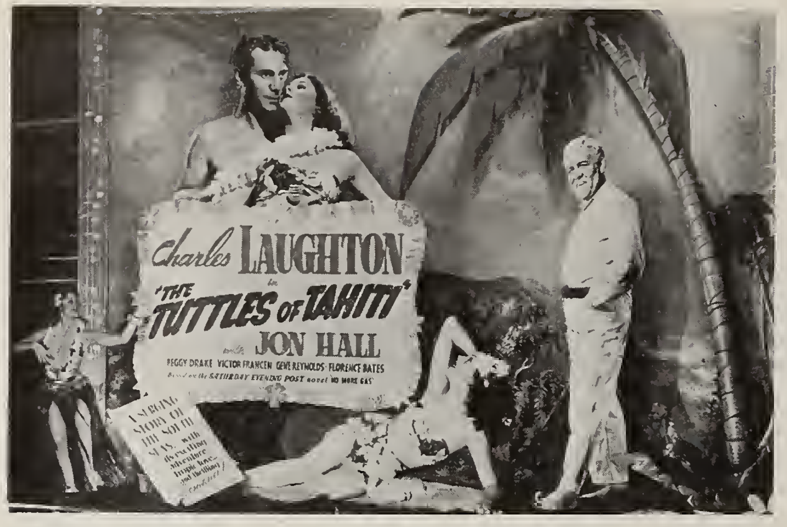
So, he was prepared when the public pulse started its tempo of seriousness ushered in by Pearl Harbor. He, then, is a Superman? No! He is an American!

TODAY the theatreman must use his intuition, combined with his training in salesmanship and showmanship, plus his flair for exploitation, not only to keep his theatre running as a place of entertainment for the war-sobered world but as a means of paying his debt to the America that gave him birth. His theatre must become the center of his local war effort. He must become a leader in his city's all-out war drive. It is not enough that his cashiers sell War Savings Stamps and Bonds—that his screen carries Government films. To this must be added his personal effort and ingenuity. The American theatreman will not fall down on this, his greatest job.

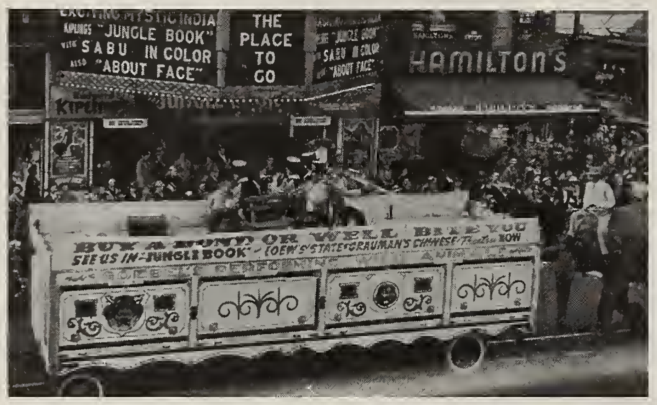
MR. THEATREMAN now has the chance to obtain his highest achievement, the finest opportunity to repay Uncle Sam for the privileges of the past and to insure those of the future. He will do it unselfishly and unstintingly, as one who knows how to do a full day's work.

His "V" for Victory will be to Vie for the Quigley Award for War Showmanship, not alone for the personal honor involved, but for the realization that through the clearing house of the Managers' Round Table everything he does for Victory will be multiplied by fellow workers. Such effort will bring its own reward, so truly expressed in the words of John Ruskin: "When men are rightly occupied, their amusement grows out of their work."

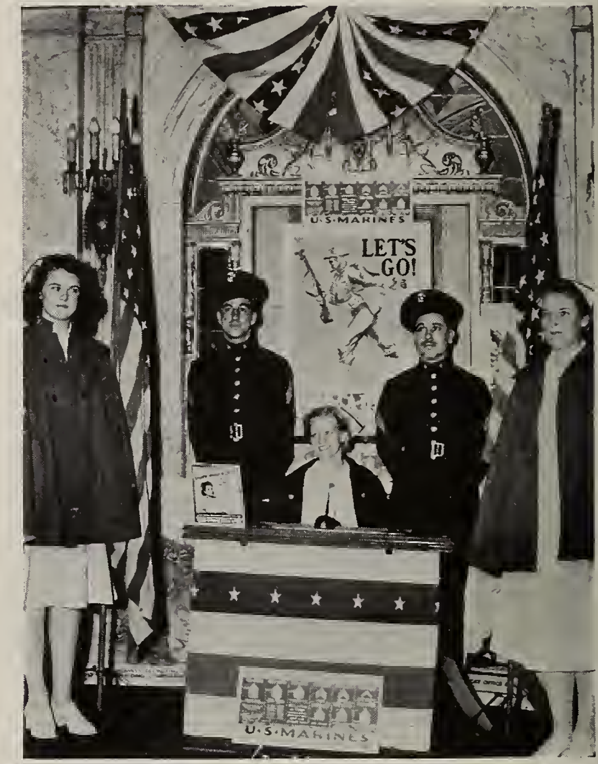
ROUND TABLE IN PICTURES


Charles LAUGHTON
in
"THE TUTTLES OF TAHITI"
with JON HALL
PEGGY DRAKE VICTOR FRANCEN GENE REYNOLDS FLORENCE BATES

Conceived by Manager Al Reh and District Manager Maurice Gable was lifelike "Tuttles" display for the Stanley, in Philadelphia. Live flowers and colored cellophane letters completed effect.

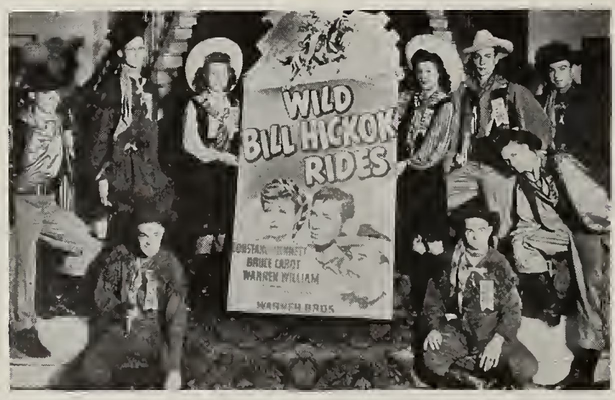

KIPLING'S "JUNGLE BOOK"
WITH SABU IN COLOR
ALSO "ABOUT FACE"
THE PLACE TO GO
HAMILTON'S
BUY A BOND OR WELL BITE YOU
SEE US IN "JUNGLE BOOK" - LOEW'S STATE - GRAUMAN'S CHINESE

Tying in with the local Defense Bonds drive in Hollywood, Grauman's Chinese and Loew's State held a "Jungle Book" parade, float carrying "Buy a Bond" copy.


U.S. MARINES
LET'S GO!
U.S. MARINES

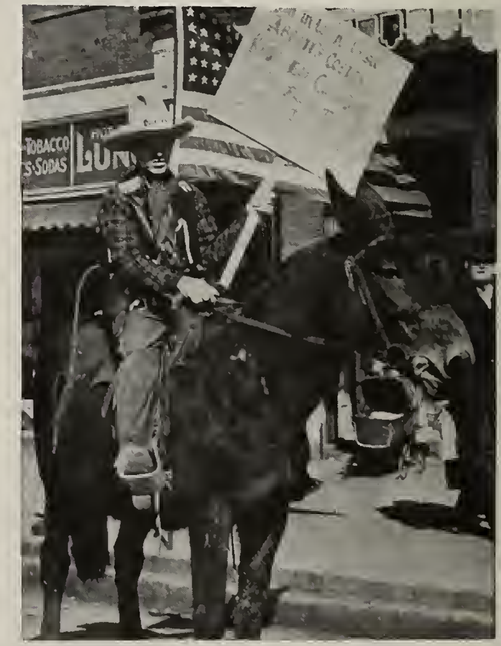
Nurses and Marines joined forces for a recruiting drive tied to premiere of "Shores of Tripoli" at the Poli, in Bridgeport, as arranged by Matt Saunders.

Ahead and during run of "Wild Bill Hickok Rides", Earle Holden at the L&J Capitol, in Atlanta, dressed his entire staff in cowboy attire, including ten-gallon hats, guns and chest badges.


WILD BILL HICKOK RIDES
BRUCE CABOT
WARREN WILLIAM
WARNER BROS

EVENTS NEWS

Forwarded by L. J. Williams, General Manager, Goldberg Newsreel Theatres, is photo at left showing "jeep" planted in the lobby of the house in San Francisco by James Spradley.


TOBACCO
SODAS

Doorman dressed in cowboy regalia provided street bally for D. M. Dillenbeck's date on "Ride 'em Cowboy" at the Rialto, Bushnell, Ill.

AMERICANISM SHOWS AID WAR EXPLOITATION EFFORT

Red Cross Stage Show

To help the local chapter of the American Red Cross go over the top in its national war drive, Ed Harris at the Fox Glendale, in Glendale, Calif., and incidentally head of the organization's publicity committee, arranged a special stage program which broke dailies with stories and art.

Recalling that Warners released a short some time back called "Flag of Humanity", the story of Clara Barton, founder, Harris built his show around this subject. First aid demonstration was presented with assistance of volunteers from the audience. Commander of the American Legion spoke on the importance of the Red Cross during the present emergency and introduced committee heads of various branches of the Red Cross activities. The organization's song, "Angels of Mercy", was delivered by localite; quartette from the American Legion sang old war songs, concluding with "God, Bless America".

Day before opening a special showing of "Flag of Humanity" was held exclusively for city officials, Red Cross workers and members of the Civilian Defense commission. Their subsequent sincere efforts to boost the show helped grosses considerably, says the Round Tabler.

With a Junior Red Cross unit functioning under the supervision of the adult officers, Harris staged a special matinee in tribute to that body, which put on a stage patriotic and first aid program, concluding with a one-act playlet on the life of Miss Barton. Junior volunteers collected quite a bit of money by soliciting pennies from all children attending the matinee. President of the P.-T. A. was hostess during the show, assisting and supervising the entire program.

Promotions on Pictures Tied-In to Defense and Patriotic Organizations

Some of the recent campaigns emanating from Round Tablers across the country and eligible for consideration in this department's new *Quigley Award for War Showmanship* include programs sponsored by and tied into local organizations.

Goodwill for his theatre was garnered by Joseph Bergen, manager of the Stanley Theatre, in Philadelphia, through his tieup with the local Keystone Automobile Club, which offered Defense Stamps to children who collected the most 1941 license tags, which the club turned over to the Salvation Army, to be converted into scrap for the war effort. Bergen offered the theatre for the presentation exercises, which were attended by Superintendent of Schools, head of the Salvation Army and manager of the Automobile Club.

With newspaper tear sheets to support his statement that approximately 600 kids attended his special Saturday morning matinee, admission, one defense stamp, Don H. Alldritt at the Fox Strand, in Salma, Kan., reports the stunt so successful that announcements were immediately made of two similar shows to be held at a later date. Full and half page ads were run in local dailies, cost of which together with the show was met by the Civilian Defense Council with the cooperation of the Salina merchants.

Corkery Collects Books

In Cambridge, Mass., Maurice M. Corkery at the M. & P. Central Square Theatre, has tied into the campaign to collect magazines and books for boys in the service by installing a special box in his lobby with appropriate one-sheet to aid the collection. The house program each week carries a special column called "Relax, America, and Attend Shows," etc., similar copy is used on trailers with each change of program. Recently when Erminie's Midgets stage revue played his theatre, Corkery invited the chairman of the Cambridge Committee for the Sale of Defense Bonds and Stamps to personally sell bonds to the members of the cast on stage. This was good for stories and art in the Boston papers.

Each Saturday matinee the Round Tabler presents a "Kiddie Kollege Kwiz Victory Contest" with a giveaway of 15 dollars in Defense Stamps to the 15 winners. The stage is decorated with American flags for the occasion, and the contest advertised heavily in programs, heralds and newspapers. Corkery, a veteran of the first World War, is also chairman of the Entertainment Committee for the U. S. Armed Forces in his area.

In connection with the recent Navy Relief Fund Drive, Don Norling, at the Shady Oak Theatre, in Clayton, Mo., decorated his lobby with various Navy and Coast Guard recruiting posters and "Give to the Navy Relief" cards. Entire staff was dressed in Sea Scout uniforms, each employee wearing a badge calling attention to the drive. Collections were taken in steel helmets borrowed from the Legion at every performance during the six days. Recording of "Remember Pearl Harbor" was played during the proceedings.

With the St. Louis Amusement Company in the throes of a "Keep Smiling" drive, Jack Rosenzweig, at the Manchester Theatre, distributes two different styles of program each week. One in red has on its front page copy reading: "Keep Smiling. Forget the News. Check your Blues. Join the United Smiles of America. Relax at the Movies." Faces convulsed with laughter green, shows Uncle Sam comfortably seated and relaxing at the movies, copy reads: "They Can't Lick a Nation That Will Keep Smiling. Join the United Smiles of America. Relax, and regain your smile at the Movies." Cooperating merchant's ad on back cover defrays cost of printing and distribution of the programs.

To cooperate with President Roosevelt's "Victory Book Day," held on April 17, Jack Matlack, exploiteer for the George Hunt Theatres, in Medford, Ore., forwards tear sheets of the institutional ad campaign run in dailies announcing special "Book Day" shows to be held at the circuit's three theatres, admission being one book. Cooperating papers came through with stories and art to give the drive impetus.

Girls Sell Stamps in Lobby

Prominent local debutantes sold Defense Stamps in the lobby of Shea's Great Lakes, Buffalo, as a highlight of Charles B. Taylor's campaign for "Gone with the Wind." Mayor Kelly bought the first batch, with resultant fine publicity breaks. A radio contest offered prizes to listeners able to compile the greatest list of words from letters in the title. Copies of the Photoplay Study Guide were sent to principals and history teachers of one hundred high and public schools. A complete tie-up was effected with a large five-and-dime store in which photos of Clark Gable were placed on counters and guest tickets offered for correct identification.

Contests Tied to Bonds

Leo Trainor, Rialto Theatre, Allentown, Pa., for "Kathleen" arranged contests involving U. S. Bonds and Stamps as prizes worked with the cooperation of the local papers. One asked readers to assemble letters from the title scattered through ads, to be accompanied by 50-words on "Why Everybody Should Buy Defense Bonds and Stamps." The other rewarded with a $25 Bond the carrier selling the most stamps during the week of the engagement.

Heralds, headed: "Look, kids! Your pal Shirley is Back," were distributed at schools in advance of playdate. Forty young girls took part in a bicycle parade to the theatre, each being awarded a guest ticket. Two thousand pennies were given away enclosed in envelopes carrying the copy: "This Envelope Contains Something of Value for You." The pennies were attached to cards urging recipients to use the coins toward paying their admission to the film. A radio contest, with Shirley Temple handkerchiefs as prizes, rounded out the campaign.

War Showmanship Award

Expressions of commendation anent the new Round Table Quigley Award for War Showmanship for 1942 continue. Made on the basis of endeavors in the war effort by theatremen, entries are acceptable on single promotions or complete campaigns.

DARRYL F. ZANUCK, Vice-President in Charge of Production, Twentieth Century-Fox Film Corporation, says: "I am heartily in accord with your Round Table editorial announcing the creation of the Quigley Award for War Showmanship. Martin Quigley has always been a leader in emphasizing the importance of showmanship in our industry, and this latest thought is evidence of his alertness to the need of our times.

"I am sure it will be an interesting and stimulating competition."

Y. FRANK FREEMAN, Vice-President, Paramount Pictures, Inc., observes: "I have read with a great deal of pleasure that another Award is being added to the annual Quigley Awards, and this will be for the showman who does the most outstanding job of presenting and furthering the causes of the nation in the war on the screen for 1942.

"The incentive behind this Award should spur all of us on in our efforts.

"In my opinion, no greater recognition can come from this industry of ours, to the one who receives the Award."

M. E. GILLETTE, Colonel, U. S. Signal Corps, says: "Personally, I believe that the successful use of films in National Defense is dependent on the wholehearted support of the exhibitor upon whom falls the task of presenting such films to the public."

23-Year-Old Reel Proves Boxoffice for Gooch

Recently happening onto a couple of reels which featured a Fourth of July Victory Parade in Houlton, Maine, Francis Gooch at the Houlton Theatre held a preview of the reels and invited a few persons that he felt sure would be in it and let word-of-mouth comment work for him. Waiting about two weeks more, Francis held another screening inviting folks who had been identified by guests attending the first showing and then advertised a special engagement of the film at his theatre.

To build the stunt, Francis advertised in the daily along the line, "How would you like to see yourself parading down Broadway 23 years ago?" and reports that apparently everyone in Houlton wanted to. To dress the show up a little, the Round Tabler booked in several old time reels and had trailers made up along the "Ladies, Please Remove Your Hats" line. So successful was the show, reports Gooch, that he has had numerous requests to show the reels again at a later date.

Free Dinners Promoted By deGraw for "Dinner"

Advertised via lobby display were the eight turkey dinners promoted from leading hotel for Harold de Graw's date on "The Man Who Came to Dinner" at Schine's Oneonta, Oneonta, N. Y. Through lucky number stunt, dinners were awarded, cooperating hotel advertising the tiein in newspapers and display card in lobby. Gas tube in theatre foyer labelled "laughing gas" carried card with copy: "If you want to laugh steadily for two hours, take this laughing gas and see" etc. Large co-op ad was promoted from leading restaurant, which featured cutout of Monty Wooley eating in addition to copy plugging the picture. Taxi company aided by use of car cards reading: "The Man Who Came to Dinner came in a Blank Cab".

"Mystery Girl" in Window Helps Exploit "Ball of Fire"

A highly-novel exploitation stunt featuring a "Mystery Girl" highlighted the campaign arranged by Nat Blank of the Orpheum, Terre Haute, Ind., for his engagement of "Ball of Fire."

Girl wearing a mask was engaged to sleep in the windows of Terre Haute's leading furniture store, from 1:00 p.m. to 6:30 p.m. the day following opening. Residents were asked to guess how many times the "Mystery Girl" would turn over in her sleep. The 20 who guessed closest received tickets to the theatre. One week preceding the window appearance, the furniture company displayed a 24-sheet cutout of Barbara Stanwyck in their window, together with a 40x60 easel, with stills. The merchant arranged for 5,000 heralds, advertising the stunt, which were distributed to theatre patrons.

Another phase of Blank's campaign included a tie-in with Liberty Magazine in which 3,800 coupon-numbered heralds were stuffed in magazines and distributed three days in advance. Persons holding heralds numbered to correspond with numbers posted in the theatre lobby received two complimentary tickets.

Republic Ready for "Spy Smasher" Serial

Republic Pictures and Fawcett Publications are cooperating in a promotional campaign to promote the latest 12-chapter serial, "Spy Smasher," based on the exploits of the hero of the popular comic book of the same name. Fawcett's participation in the campaign includes full page ads in all their comic books announcing the new serial, working through its distributors, house organ, bulletins, broadsides, etc. Republic is furnishing a special trailer, gratis, to all theatres playing the serial, to be attached to the regular "coming attractions" trailer, calling attention to the screen and comic book version.

Animal or Mouse Queries Conner

Directing his teaser campaign at the local University students, Marlowe Conner 10 days ahead of opening of "Male Animal" at the Warner Capitol, in Madison, Wis., sent bouquets to each sorority in town. Small white cards attached to each featured the pressbook cartoon of one of the ads showing a boy chasing a girl. Snap line read: "It's Spring and so I feel it." Card was signed by "The Male Animal." University papers devoted front page to story.

Thurber cartoon heralds headed "Are You Animal or Mouse?" were distributed, each carrying a list of 10 questions to be checked to determine if holder was one hundred per cent Male Animal. A jingle contest was landed in college paper, which required contestants to submit a four-line verse on their idea of a Male Animal. Cash and guest tickets were awarded in this connetcion. In addition, letters were mailed to over 500 professors calling attention to the fact that the picture was based on the life of a professor.

Waugh's "Animal" Score Cards

Down Memphisway, zone manager Howard Waugh came through with the distribution of Gin Rummy score pads printed in red with catch line across top "How to Keep the Male Animal at Home." At bottom, Waugh featured picture copy and cast.

Since Jack Carson, at the Warner Theatre, in Milwaukee, was a graduate of nearby St. Johns Military Academy, the theatreman wired head of the school inviting him and entire student body to attend the show. Accepting, the students marched to the theatre garbed in parade dress and led by 50 piece cadet band, which presented drill maneuvers in front of theatre and on stage. It is reported that a special detail of mounted and motorcycle police were called out to control the crowds.

Kin of Yancey Attends Rice's "Virginian" Opening

U. K. Rice, Carolina Theatre, Winston-Salem, N. C., for "The Vanishing Virginian," staged a "Local Girl Makes Good" radio salute the night before the premiere as one of the highlights of his campaign. The premiere was attended by a niece of Cap'n Bob Yancey, hero of the story, and members of Miss Grayson's family.

All local high schools and Salem College permitted announcements on their bulletin boards. A radio contest and a telephone campaign rounded out the campaign.

Fitzpatrick Ties Store To "Rio Rita" Teaser

Since the title "Rio Rita" has in it seven letters, Ed Fitzpatrick at Loew's, in Waterbury, Conn., had a set of cards made up, each containing one of the letters and cut of scene still. These were distributed by cooperating merchant to each customer making a purchase. Guest tickets were presented to those submitting complete set at boxoffice. Store featured two 30 by 40 posters in its windows and announced the stunt on its four-time weekly shopping broadcasts over local stations.

THEATRES TURN TO RADIO AS FREE SPACE DISAPPEARS

by BILL MORTON

Publicity Director, RKO Albee, Providence, R. I.

One of the most active Round Tablers, Mr. Morton, publicity director of the RKO Albee, in Providence, formerly in that post with Station WFCI, in nearby Pawtucket, has had experience in theatre and radio publicity. Mr. Morton opens a series of articles on radio tieups, which will be reported in these pages from other theatremen across the country.

Today there are a great number of Minute Man speakers on behalf of the Treasury Department. You might advise a station manager that your star would be willing to appear on his station as a Minute Man, speaking for the sale of Defense Stamps and Bonds.

If your star is a recording artist, you could arrange a 15-minute program with the station manager, in which the headliner's records are played and the listeners are asked to identify the tunes. The 10 best answers might be awarded a pair of passes to the theatre. Your attraction has been plugged again, and thoroughly, the only cost to you being the ink and paper to write the passes.

I can hear some skeptical reader saying, "Those three tie-ins are all well and good for a town where you're rubbing elbows with the station manager day in and day out, but come into my town and try it!" Well, I went into another state, into a town where I was unknown, and found the radio station willing to pull the last three stunts. The only thing we did was buy the records used on the 15-minute recorded program. Our budget would have been knocked for 40 dollars had we tried to buy a 15-minute spot.

Merchants' Cooperation Sought

Then, too, you, because you listen to the radio, know what businesses beside and opposite your theatre are regular radio advertisers. You might get together with them, for a pair of passes a week, and have them say, in their advertising, "Located opposite, or beside, the Blank theatre." We have a tie-up like this with one store that buys time on our four local stations at least twice a day—and we get a mention time.

We have found that business has picked up with our increased use of radio time. Radio does blanket a territory, and when we find person after person entering the theatre and not knowing where the different sections are, we feel that these are new patrons contacted by our new media. You know that the average person can read a newspaper thoroughly in an hour; he can take in your ad, along with the ads of every other theatre in town, at a glance. But people are listening to their radios all day; when they hear your plug they think of your theatre only . . . there's no competition. It depends entirely upon your own resources how many times a day the name of your theatre is brought to them.

Free space in newspapers seems to be going the way of all other luxuries. Papers which, previous to the war, were willing to give space for a contest or a splurge advance on a coming show, now are telling theatre managers that they have to cut down on space.

The theatre manager, however, is still spending as much money for ads in the paper, and he's still hesitant to take a fling at this new thing called radio, although he may or may not be conscious that radio stations are on the air at least 1 hours daily. They have not cut down; if anything, they aer now on the air more hours than before, and more people are listening to the radio during the day than ever before.

Many a manager has said that he would like to tie up with radio, but he has such a limited budget that he can buy very little time. Too many exhibitors continue to believe that the only thing they can get out of radio is what they pay for.

Most managers admit this, and are looking for a means of selling the station the idea that they should be given free time. As for approach, I might suggest that the exhibitor go to the radio station and make himself known to the station manager and program director. After all, these are the men who schedule the programs daily, and who are looking for variety in their bill of fare.

Then, a moment's reflection will bring to mind the fact that radio stars are seen on the screens of theatres all over the country, and heard on radio stations everywhere: Edgar Bergen, Charlie McCarthy, Fibber McGee and Mollie, Bob Hope, Bing Crosby, Mary Martin, Patsy Kelly, Harriett Hilliard, Bob Burns, Jack Benny, The Great Gildersleeve, Fred Allen, John Barrymore, Orson Welles, Jean Hersholt, Kay Kyser. These are just a few. If you theatre hasp layed a picture in which any of these stars appeared, and you haven't received a plug on the air out of it, at no cost to you, you have certainly missed a bet.

Personal Appearances Tied-In

All that you have to do is get together with the station manager and tell him that one of these stars is coming to your theatre in a picture, and that you would like a tie-in announcement before or after his radio program—both spots if possible. He might ask what he is going to get in return for it. You can then inform him of the thousands of people who come through your lobby in the course of a week, and that a one-sheet card in your lobby, advising your patrons to listen to a certain program on his station, would be well read; and don't forget to make sure that he sees the picture as your guest!

With the war, the informal Man-on-the-Street program has gone by the board, and many stations were forced to cancel programs of this type originating in theatre lobbies, with the announcer giving a pair of passes to the person interviewed, and naming the theatre each time the award was made. Many theatres are still looking for programs to replace these spots.

Our theatre was one of those affected. We were advised on a Friday that our street program, "Hi Neighbor," would have to be canceled. However, our time was still available to us if we could put on a substitute program. The following Monday we were on the air from our lobby with a new program, called "At Hollywood and Vine"—15 minutes of Hollywood patter. A part of every program is a biography contest; the announcer gives a list of five names, a short biography of one individual named, and the radio audience is asked to write in a letter identifying the person described, with a pair of passes going to the 10 best letters. The program is heard thrice weekly, which gives us a total time of 45 minutes on one of the Providence stations. The novelty of the program is what interested the station manager. However, the exhibitor with the limited budget is still wondering how much it cost. Well, all we pay for these three 15-minute programs is a small line charge, so that the program can originate at the theatre. You can be sure that each program carries at least a couple of good plugs of the current and coming attraction, and the biography is usually of some star who will soon be seen at the theatre.

News Broadcast Suggested

Radio stations are looking for programs that they can get sponsored, and one that is proving popular is a five-minute news broadcast originating from the stage or box of a theatre, with the station bearing the charges. The station, of course, will give you a plug, and they mention where the program is originating. Stations seem to have no trouble getting a sponsor for this type of program, and they are not at all unhappy about having their call letters visible in well-attended spots.

A number of the major picture companies furnish theatres with 15-minute transcribed programs, which many a station is very pleased to have for a filler, if you will only take the bother to bring it to them. True, sometimes they might not want to give you these fifteen minutes without charge . . . then you might tell the station manager that you'd be happy to buy a spot at the end of the program. This might cost you in the neighborhood of fifteen dollars. Even so, it would be a good deal cheaper than paying for fifteen minutes!

There is a very easy way of planting copy for your pictures on the air. Check and see if your local station has a women's program. If so, go through your press book for any special matter you may have for women's angle copy, and give it to the woman who conducts the program. She'd be pleased to have a chance to talk about the stars—to tell what they're wearing, eating, doing—and it will give her program a lift that she'll appreciate.

BRIEF REPORTS FROM THE FIELD

For his showing of "Louisiana Purchase" at the Margie Grand, in Harlan, Ky., Leon Scott and Ken Carter sold the picture from the "Louisiana Lovelies" angle, each day for five days in advance of opening planting a free scene mat in papers showing one of the beautiful girls in the picture. Card over archway from lobby to foyer week ahead read: "Through these portals will pass the persons who will see the most beautiful girls in the world, etc."

▽

To reach his rural trade ahead of "Birth of the Blues" at the Colonial, in Junction City, Kans., J. A. Sanders stapled a special handbill on the picture to his regular weekly programs and distributed these in a house to house canvass. Special front was built for the occasion with 25-foot banner with copy reading: "The first really great story of the people who gave America its music." This was followed by cast and in center was a hand painted circle of pictures of Bing Crosby and Mary Martin.

▽

Selling his "Swamp Water" date at the Warner Sheboygan, Sheboygan, Wis., as a horror show, newspaper campaign starting five days ahead stressed the "Can you take it?" and "We dare you to see" angle. Special lobby display was made featuring grass mat which was covered with some large broken pieces of mirror and old logs with appropriate tiein copy.

▽

With the Dearborn Theatre, in Chicago, undergoing a complete change in remodelling job and change of policy, John W. Shaffer gave his patrons a chance to say something in the matter through the distribution of voting ballots. Folks were invited to say whether they preferred single to double features and were asked for any suggestion they had to offer so far as policy was concerned.

▽

Tinted teaser cards with catch line head, "Are You Suspicious" were distributed by Fred Tickell prior to his opening of "Suspicion" at the Orpheum, in Fort William, Ont. The head was followed by copy: "Of your wife, or your husband, or Friday the 13th?, etc. Well, do not be suspicious whether this is a good show or not, see," etc.

▽

The old-reliable wallpaper herald was used for the first time at the Aubert, in St. Louis by Bob Johnson for his run on "Maltese Falcon," copy reading: "We are tearing the wallpaper off the walls to make room for the crowds to see," etc. In addition, Bob had an effective lobby animated display consisting of a 40 by 60 of the Falcon with the eyes cut out and flasher lights behind.

▽

Herman Comer, manager of Warners' Capitol Theatre, Philadelphia, held a special screening in advance of "Joe Smith, American," for all executives at the defense plants in the Philadelphia area. During the run of the picture, Comer announced that all defense workers by the name of Joe Smith, upon proper identification, would be admitted free.

The Awards Rulings

The Quigley Awards are now voted for single ideas or promotions. Complete campaigns are not required for consideration.

*

The 1942 Quigley Awards are divided into four Quarter periods. Each Quarter is divided into two-week preliminary periods — the "Fortnights."

*

Entrants will forward their material for preliminary consideration in the Fortnight periods. Winners will be designated for Fortnight Appointments.

*

In addition to exploitation on pictures—feature, short, serial, etc.—entries may be on goodwill or other institutional ideas. Military service or other patriotic promotions are definitely eligible, as are stage shows, amateur presentations, etc.

*

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

*

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

*

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

*

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

*

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

Reported as a first-timer for his local daily was the six day serialization planted by Les Preston for date on "Target for Tonight" at the Capitol, in St. Thomas, Ont. Officers from nearby bombing schools were guests of the management opening night and large display of Bomber Command books were featured by leading store. For "Sun Valley Serenade," Les staged a quiz contest at local dance hall with orchestra leader conducting it. Songs from the picture were played, passes going to those correctly guessing names and stating when and where the picture would open.

▽

To plug his current attraction at the Lyric in Port Neches, Tex., W. S. Samuel got out a teaser program front cover of which was printed in red and carried the following copy: "Life is like a deck of cards. When you're in love, it's hearts. When you are engaged it's diamonds. When you are married it's clubs. When you're dead and buried, it's spades. But, to live longer, relax, enjoy life, and see," followed by picture copy on inside spread. In each case instead of the words, "hearts," "diamonds," etc., being spelled out, the symbol was used.

▽

Banner heads on four pages were landed in local daily by Ernie Moule at the Capitol, in Brantford, Ont., featuring his spring fashion show at the theatre. Cooperating merchants came through with ads tied directly to his date on "Ball of Fire." Prominent were stories and art on the picture together with cast and playdates.

▽

Highlight of George Cronin's "How Green Is My Valley" campaign at the Strand, in Portland, Maine, featured a lobby blowup of telegram sent to John Ford in Hollywood, congratulating him on his twenty-fifth anniversary in the industry and signed by members of the local American Legion Post. Opening was attended by Legionnaires and the Fife and Drum Corps which paraded to the theatre with tiein banners.

▽

Through tieup with woman fashion expert on local daily, Bob Fulton, at the Des Moines, in Des Moines, Ia., ahead of "Woman of the Year" promoted four column half page of co-op ads, center of which featured cut of Tracy and Hepburn. Banner line across top read: "The Woman of the Year takes her tips from Sues," followed by the fashion editor's style suggestions.

▽

Ahead of "Sergeant York" at the Capitol, in Sarnia, Ontario, Bill Burke secured permission from his local paper to borrow their front page when they were through with it. Making a mat of the page, Bill took out their headline and inserted his "York" title for an effective herald, and distributed them house-to-house. Local haberdasher came through with a "York-Stripe" tie which was plugged in ads and window displays ahead and during run of picture. While for "Corsican Brothers," Burke promoted a stunt in paper, whereby local twins were invited to see the film as guests of the management; in addition, paper ran art work on the stunt.

Election Campaign Parade Helps Sell "Citizen Kane"

Ten attractive St. Louis maids, pupils of a local dancing school, staged a vigorous election campaign paraded on behalf of "Citizen Kane," the day prior to its opening at the Fanchon-Marco Fox Theatre. Spanish type usherette garb, secured through a local costume house, made the parade more colorful. Inasmuch as St. Louis theatres customarily use boy ushers, the young ladies attracted even more widespread attention as they snaked their way through the heavy downtown St. Louis traffic, chanting "We Want Kane! We Want Kane! Yea!" The campaign at the Fox Theatre was directed by Les Kaufman, publicity chief for the Harry Arthur chain.

Kirby Switchboard Stunt Clicks for "Smilin' Through"

A tie-up with a leading local store, featuring a girl at a dummy switchboard and a public address system carrying her message to pedestrians, was one of the highlights of the "Smilin' Through" campaign put over by Sam Kirby, publicity manager for Malco Theatres, North Little Rock, Ark. A large overhead sign explained the girl was calling every woman in town about the picture. There were also plugs for the store.

As an added touch, Kirby had a roving photographer on the streets snapping pictures of women pedestrians. Pictures were displayed in the window for short periods, and women who located their own photos were awarded Defense Stamps.

Collins Ties Merchant To "Fire" Puzzle Contest

Ken Collins of the Indiana Theatre, Indianapolis, Ind., tied in with jewelry store in his campaign on "Ball of Fire" for the distribution of 10,000 puzzle cards, which were given to patrons of the theatre a week preceding the "Ball of Fire" engagement. The contestants were asked to bring the answers to the store and those presenting the first 25 with correct answers were given tickets to the theatre. Jeweler gave over a full window to the contest.

Another phase of Collins' campaign consisted of an automobile summons, coupon-numbered. These were placed on the windshields of autos parked in the principal parking lots and downtown garages in return for passes. Okay record distributors placed displays in a number of music store windows.

Radio Coverage Aids "GWTW" for Dinerman

A radio contest asking listeners to submit 100-word essays on "Why I Want to See GWTW Again" drew tremendous response during the "Gone With the Wind" campaign for its third national release executed by E. V. Dinerman and Jim Pendergrast, Capitol Theatre, Cincinnati. The contest was conducted by a popular local woman announcer who plugged the film five times daily starting five days before playdate.

The GWTW photoplay study guide was planted in junior and senior high schools. Effective window displays were arranged with leading book stores, florists and gift shops. Drug stores featured GWTW sundaes, with film copy on back bars and menus.

FROM READERS

Every so often the subject of the "Pass Evil" rears its ugly head. But this time from the other side of the fence and from one of the boys in service, who prefers to remain anonymous, comes an expression. The letter which is revealing says in part:

"Although I am not a theatre manager, now or in the past, and am not supposed to pass judgment berating my superiors, I just can't sit back and see something I have been training myself for in the last fourteen years be taken advantage of. I am only a projectionist, so please forgive me for trying to break in on the manager's end of the business.

"Though I am a service man, I will wholeheartedly say that it is not fair just because a man is wearing a uniform, that he seek the right of a pass into any theatre, whether or not it is a 10-cent or a 75-cent house. I intend some day to own a theatre of my own and believe me when I say I shall be very close with the pass.

"The service man has at his disposal very nice theatres on the various Military Reservations. Of course, they are not lavishly furnished, nor do they have plush seats. Just an auditorium with wooden benches, a stage, screen and a booth. A huge sum, isn't it, to see anywhere from one to three short subjects and a feature picture? The show usually runs from 96 to 140 minutes, and the exhibitors allow us to acquire their vaudeville performers, who are appearing at their respective theatres on Saturday.

"Even the United States Army Motion Picture Service has a regulation on passes. It reads something like this: 'No passes will be issued, only for services rendered to the USAMPS Theatre. These passes will be shown on the Station Notification Report.'

"So I say, if a service man can't pay the price of admission to the civilian exhibitor's theatre, let him wait until the show comes to the War Department Theatre."

Students Sell Tickets For Kalberer's Show

To help keep the war-blues from his doors, A. J. Kalberer at Switow's Indiana, in Washington, Ind., tied in with his local high school in which their Band Boosters Club sponsored the sale of tickets outside the theatre territory for a special show, feature attraction being "It Started with Eve." Tickets were sold in school rooms and from house-to-house and on Main Street day before opening with a special parade and concert by the 80-piece band. Newspaper came through with stories and art, while the girls' chorus of 80 voices and members of the band appeared on stage at night shows without cost to the Round Tabler.

Jumping the gun a little on his Easter Party, "Kal" promoted the Rotary Club to hold their annual Easter party by inviting all children in the community to attend a special show at the theatre. Each child attending received a bag of candy, certain number of which held lucky numbers which entitled holders to extra prizes.

Ahead of "Johnny Eager," Kalberer distributed imprinted pay envelopes to factory workers and high school students, enclosed in which were jigsaw puzzles of scene stills.

Numerous Merchant Tieups Help Fine on "Ball of Fire"

Joe Fine of the Grand Theatre, Evansville, Indiana, tied in with a dairy, a jewelry store, chain drug and music stores in his campaign on "Ball of Fire." The dairy concern placed local advertising headed "Milk Gives You 'Ball of Fire' energy." Jewelry store ran 2-column x 11½-inch display ads on a "Ball of Fire" 21 puzzle and devoted a window to "Ball of Fire" displays, while the drug store featured sundaes, using window and back-bar streamers, window display with stills and menu stickers and music store spotted stills of Barbara Stanwyck in front of Gene Krupa's Band in its shops.

Other factors in the campaign by Fine consisted of a special teaser trailer, Royal Crown Cola bottle-top caps, juke boxes for theatre lobby, a 15-minute radio interview with Rivers, fashion stills in department store, radio tie-in on a grocery broadcast, tie-in with Art Jarrett's Orchestra for a stage presentation and a page in the radio magazine "Listen," which is distributed gratis each week in department stores and house-to-house. The Evansville Press gave two-column space to a double-talk slang telegram from Gary Cooper two days in advance of the playdate.

Brien Promotes Relics For "Died with Boots On"

Atmospheric lobby display was featured by Lige Brien at Warners' Belmar, in Pittsburgh, prior to and during run of "They Died With Their Boots On," the Round Tabler promoting loan of belts, wrist weavings, baskets showing tribal relations, deer horns, buck horns, etc. In addition, a rifle display was featured showing antique and modern guns with appropriate tie-in cards attached to each.

"Birth of the Blues" brought the promotion of four-by-five-inch stickers which were pasted on all available spots around town calling attention to the picture's opening. These were also used on juke boxes which each contained three numbers from the picture. Tie-up with five and dime store brought offer of guest tickets if weight cards showed photo of any of the stars appearing in the picture.

Essay Contest for Teachers Used By Feldman for "Remember"

Inspired by a scene from "Remember the Day," Dick Feldman, at the Paramount, in Syracuse, planted an essay contest in local daily which was open to all teachers on "Why I Remember ——— as My Outstanding Pupil." Essays had to concern a former pupil now prominent in Syracuse circles; first prize was a twenty-five dollar defense bond, second five dollars in stamps and next ten received guest tickets.

A continuity story with two-column lead was run in the *Post-Standard*, review featured in the *Daily Orange*, Syracuse University daily paper, and art and readers in Italian paper. Because Kate Smith had particularly recommended the picture, WFBL gave 10 gratis spot announcements mentioning playdates and also featured a special Kate Smith transcription with plugs at the end.

• personalities

EDDIE RIVERS
has left the RKO field exploitation staff in Cincinnati to return to Seattle to become production manager for station KRSC there. He is replaced by ROBERT PRYOR. HENRY HOWARD has been engaged to handle the RKO exploitation in Cleveland and Detroit, replacing BILLY SCHOLL, who is publicist for the Fox Theatre, in Detroit.

▽

HARRY GANS
formerly at the Mayfair Theatre, in West New York, N. J., has been transferred to the Rialto Theatre there.

▽

TED RODIS
formerly at the Paramount, in Newark, N. J., has left there to go into defense work.

▽

RUSSELL KOONTZ
is the new manager of the Dipson Bailey Theatre, in Buffalo.

▽

DONALD BAECHER
former manager of the Bailey, in Buffalo, has been transferred to the Franklin, Lackawanna, replacing HAYES GARBORINO, now in the Marines.

▽

EDWARD WICK
has returned as assistant at the Masque, Buffalo.

▽

SIGMUND SWEITZER
has taken over the Strand, in Syracuse.

▽

WALTER COOPER
former assistant at Loew's Poli, in Hartford, has been named manager of the Strand, in Waterbury. SYD KLEPPER has been shifted from assistant manager of the Palace to the same capacity at the Poli.

▽

GERTRUDE TRACY
has been appointed assistant manager of the Palace, in Hartford, Conn.

▽

THOMAS MULLER
of the Lenox, in Hartford, has assumed management of the Lyric, succeeding WILLIAM FLANAGAN, resigned.

▽

EDGAR LYNCH
for some time manager of Warner's Theatre, in Worcester, has been transferred to the Warner, in Bridgeport. ALEXANDER DAVIS replaces Lynch, while JAMES TOBIN, manager of the Strand and Globe, in Clinton, Mass., goes to Everett.

▽

C. S. A. FUHRMANN
manager of the Majestic Theatre at Covington, La., is also skipper of the new DeLuxe there.

▽

MILES LAMOREAUX
maintenance man at the Forty Fort Theatre, in Forty Fort, Pa., has been inducted into the army and is now a member of the Engineer Corps at Fort Belvoir, Va.

▽

EDWARD HOWARD
has succeeded PAUL FIELD as manager of the Strand, in Rochester, N. Y., the latter having enlisted in the army.

MICHAEL HERBERT, on Saturday, April 18, to Mr. and Mrs. Manny Frisch. Father is the son of Louie Frisch, of the Frisch & Rinzler Circuit, in Brooklyn.

▽

VINCENT ANTHONY, JR. — weight, seven pounds — on Monday, March 23rd, to Mr. and Mrs. V. A. Liguori. Proud daddy is press agent in the RKO home office theatres department.

▽

STEPHEN SCOTT, on Tuesday, April 21st, to Mr. and Mrs. Al Raymer. Father is a booker of the Indiana-Illinois Theatres circuit, Chicago.

BIRTHDAYS

Wallace H. Akin
James Anderson
J. Noble Arnold
Robert W. Baier
Herman Berlin, Jr.
William A. Berns
Merle R. Blair
Ben Bloomfield
A. M. Bowyer
J. F. Bradshaw
Lige Brien
Peter Broadhead
Walter C. Carroll
Emerson L. Carter
Allan Claypool
T. C. Clement
Loren S. Cooper
William E. Cooper
Lawrence J. Dandeneau
John Esposito
Harold W. Frakes
R. J. Friedman
Andrew Gibson
Charles H. Gibson
Sam A. Gilman
Benedict A. Govan
William J. Hamborsky
Ray S. Hanson
Bill Headstream
Howard Hilderbrandt
Archie B. Holt
Ray A. Holtz
Farol Horton
Victor E. Hudson
Robert Ingham
E. G. Jackson
Jack Johannson
J. A. Klink
H. Arthur Leatherman
Bernard S. Lewis
Leslie C. McEachern
J. E. McKinstry
F. H. Macomber
John S. MacNeill
James R. Martin
Frank A. Millspaugh
Alberto Monroy
Arthur R. Morton
R. L. Nichols
G. B. Odlum
B. J. Ostrow
Leon Pickle
Oliver B. Prickett
Edward Purcell III
Dick A. Raub
Herb Righthand
Joe T. Roland
Harry Rose
Stanley D. Rothenberg
James M. Sanderson
Milton A. Schosberg
Howard B. Schuessler
William M. Scruggs
George D. Seymour
Frank Shaffer
Max Silverwatch
Martin G. Smith
Robert W. Sullivan
James H. Tobin, Jr.
Jack Van Borssum
Harold D. Van Vorst
Donald J. Visger
Al J. Wagner
David Weinstein

HERBERT OCHS
will manage the new Drive-In Theatre, in Cleveland, while COL. HARRY LONG, associated with Ochs in Louisville, Ky., will manage that house when it opens this month.

▽

ROBERT GUSTAFSON
manager of the Indiana-Illinois Fox theatre, in LaPorte, Ind., has been called to the colors.

▽

MORTY HENDERSON
is now at the William Penn, in Pittsburgh, while other Harris theatres moves include: JOHN KALSTEIN goes to the Perry; MARVIN MOODY to the Beechview and JOHN O. HOOLEY to general relief.

▽

CLAIR SOUTHWORTH
has succeeded GEORGE PAPPAS as manager of the Hanauer theatres, in Beaver Falls, Pa.

▽

WARREN OWEN
has succeeded ELMER J. RIESECK as assistant at the Etna, in Pittsburgh.

▽

BILL HAMRICK
has been named manager of the Music Hall, in Seattle, while BILL CORCORAN, doorman at the Paramount, has been advanced to assistant manager.

▽

HARRY SWEET
is now managing the Strand, in Canajoharie, N. Y.

▽

THOMAS J. FOLEY, SR.
treasurer of Loew's Orpheum, in Boston, has been promoted to assistant manager of Loew's State, there. Other changes with Loew's include: DOMINIC DEL TORTO succeeds Foley at the Orpheum; Chief Usher William Tibbetts is now junior treasurer. JAMES DIXON, student assistant at the Century, in Baltimore, becomes assistant at Loew's Broad, Columbus. Assistant JOEL MARGOLIS, Norfolk, is transferred to Loew's Century, Baltimore. RUSSELL GRANT, student assistant at Loew's Poli, Hartford, succeeds Margolis as assistant. HAROLD MORTIN, assistant at Loew's Poli, Meriden, Conn., moves to Loew's Poli, in Springfield. Cashier HELEN HOLD McLAUGHLIN becomes assistant manager in Meriden.

▽

HENRY KAHAN
has moved from the Warner Savoia, Philadelphia, to the Broadway, succeeding Jack Lexey. SAM PHILLIPPE moves from the Plaza to the Savoia and NAT WATKIN from the Avon to the Plaza. WALTER KRISBELL has been made assistant manager of the Orpheum.

▽

MILTON LEWIS
moved from the Sherwood to the newly reopened Victory, Philadelphia.

▽

JOHN H. NEUER
has been named manager of the Strand and Standard in Steelton, Pa., DON PEIFER succeeding him at the Lemoyne, Lemoyne, Pa.

OBITUARIES

Burr McIntosh, Actor, Lecturer

Burr McIntosh, screen and stage actor, author, lecturer and former war correspondent, died in Hollywood of a heart attack on Tuesday.

A prominent actor at the turn of the century, Mr. McIntosh was noted for the role of "Taffy" in "Trilby." He appeared in a number of Augustus Thomas plays and toured the country in 1909 playing the lead role in "The Gentleman from Mississippi." He left the stage in 1910 and went to California where he organized his own motion picture company. At one time he aspired to founding a colony on the Pacific Coast "devoted to the arts." He spent his last years in radio and on the lecture platform, describing himself as the "cheerful philosopher."

While engaged in films, he appeared as an actor in many Hollywood productions, including: "Way Down East," "Driven," "Lilac Time," "The Last Warning," "The Rogue Song," "Skinner Steps Out" and "Non-Support." One of his last films was "The Sweetheart of Sigma Chi," for Monogram, in 1933.

Born in Wellsville, Ohio, August 21, 1862, Mr. McIntosh attended Lafayette College and Princeton University. During the Spanish American War he was correspondent for *Leslie's Weekly*. In 1905 he was official photographer on Secretary of State Taft's trip to the Philippines. During the last World War he made many patriotic speeches throughout America and entertained as a YMCA worker in Army camps in France.

Rube Greenberg

Rube Greenberg, operator of the Rex, Irvington, N. J., and formerly a booker for Paramount, was killed April 26th in a train wreck at the Exchange Place station of the Manhattan-Newark Tube. Four other passengers were killed and scores injured. Mr. Greenberg, who became a father last week, was en route to his home in Brooklyn.

Mrs. Ewan Macdonald

Mrs. Ewan Macdonald, 67, known to the literary world as L. M. Montgomery and author of "Anne of Green Gables," died in Toronto April 24th. "Anne of Green Gables" was portrayed on the screen twice, once in a silent film.

Harold Frost Dead

Harold Frost, former branch manager for Paramount in Copenhagen, died in that city April 20th. John W. Hicks, in charge of the company's foreign distribution, was advised by a cable from Carl York, general manager in Stockholm.

Albert Davis

Albert Davis, 80, former actor and collector of theatrical mementoes, died April 21st in Brooklyn. In his collection were 100,000 photographs, 100,000 programs and other items.

John Hammerly

John J. Hammerly, 59, projectionist at the Northio Palace, Hamilton, Ohio, died at his home there April 26th. He is survived by his widow, two sons and five daughters.

George Weston

George K. Weston, 79 actor and stage director, for more than half a century, died April 25th in a Cambridge, Mass., rest home. He was known on the stage as Kendal Weston.

Appeals Court Sustains Stoneman Decision

Dismissal of the action brought by David Stoneman, of Interstate Theatre Corporation, against Sam Dembow, Jr., Felix Kahn, Ralph Cohn, Sam Katz, Fred L. Metzler and Marion Coles, as director of Paramount-Publix Corporation, was sustained by the New York court of appeals this week.

Mr. Stoneman filed suit in 1936 claiming that the directors fraudulently issued a financial statement in that the statement did not contain any mention of some $30,000,000 of contingent liabilities by virtue of guarantees of leases.

The action resulted when Paramount turned back the Empire theatre, Portland, Me., during the company's reorganization. Mr. Stoneman sold the house to Publix Entreprises, Paramount-Publix subsidiary, in 1931.

Sues for Damages

Greater New York Broadcasting Corp., operator of station WNEW, this week filed suit in the New York supreme court against the Norwich Union Fire Insurance Society, Ltd., for $36,738 damages to recoup losses, claimed lost under a policy. Plaintiff claims that its studio in New York City and radio transmitting station and towers in Kearny, N. J., were damaged on November 3, 1940 through "civil commotions, sabotage, strikes and labor disturbances."

Reade Gets Settlement

Payment of $3,500 to Walter Reade brought to a close this week his suit for $160,000 damages against City Theatres Corp. for alleged breach of contract. Settlement was reached at the start of trial before New York Supreme Court Justice Morris Eder and a jury. Reade had claimed that the defendant failed to carry out an agreement made in 1934 under which he was to manage the City Theatre on East 14th Street, New York City.

Messeri Wins Judgment

Marion Palmer, suing as the assignee of of M. J. Messeri, former managing director for Twentieth Century-Fox Film Corporation in Spain, this week won a $3,400 jury verdict in the New York supreme court against the company. In the two day trial before Justice Samuel Null and the jury, the plaintiff asked for $6,000, claiming it to be due as back pay for Mr. Messeri for 1939 and 1940 under an arrangement with the company for the deposit of part of his pay in an American bank, it was claimed.

Acquit Manager

Henry Seel, manager of a theatre in Jackson, Miss., has been acquitted by a jury in a justice of the peace court on a charge of violating the blue laws by operating his theatre on Sunday. Mr. Seel was convicted in police court, where a jury trial was refused, and was fined $50. Counsel for Mr. Seel appealed the fine to the county court.

New Haven Firm Forms

Certificate of incorporation has been filed by The Birchman Enterprises, Incorporated of New Haven, with $5,000 as amount commencing business, the operation of the 288-seat State here, now under renovation. The incorporators are Arthur E. Birchman, Lillian Shapiro, and Benjamin M. Chapnick, all of New Haven.

Two Companies File

New York State has chartered the Gregory Club, Inc., of Rochester; and has received notice of intent to do business, from Eagle Pictures Corporation, formerly of Delaware.

Court Reserves Decision on Fox Appeal

The Third U. S. Circuit Court in Philadelphia reserved decision April 23rd on William Fox's appeal to change his plea of guilty to one of not guilty of conspiracy to obstruct justice and defraud the United States. Martin W. Littleton, attorney for the bankrupt former motion picture executive, told Circuit Judges Goodrich and Jones, and U. S. District Judge Paul Leahy, of Delaware, that the Government assured Mr. Fox he could change his plea if the other defendants were acquitted.

Mr. Fox pleaded guilty a year ago to the charges and was the Government star witness against retired U. S. Circuit Court Judge J. Warren Davis and Morgan S. Kaufman, his former attorney. After two juries disagreed in the conspiracy cases of Judge Davis and Mr. Kaufman, the indictments were nolle prossed, and last October, Mr. Fox appealed to Judge Guy K. Bard, in the U. S. District Court in Philadelphia, to change his plea.

This appeal was denied and Mr. Fox was sentenced to a year and a day in prison and fined $3,000. He has been at liberty in $5,000 bail, pending the outcome of his appeal to the Circuit Court.

"Mr. Fox," said Mr. Littleton, "was to be the Government's insurance policy in the success of the prosecution of the co-defendants. I assured Mr. Fox that if he would tell his story and plead guilty, he would fare no worse than the two others named in the indictment."

"The courts," Judge Goodrich replied, "do not have to carry out the promises of any of the prosecuting arms of the Government, for if they did, they would merely be rubber stamps."

Argument opposing the right to change the plea was made by U. S. Attorney Gerald A. Gleeson.

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PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Home In Wyomin'

(Republic)

Gene Autry Western

Gene Autry, the exhibitors' dream come true, lends his ever welcome presence, together with Smiley Burnette, Fay McKenzie, Chick Chandler and Joseph Strauch, Jr., in "Home in Wyomin'," a western that has all the production values usually associated with this star's offerings, plus the added attraction of murder and its resultant query, "Who done it?"

The picture opens with Gene returning to his home town to save a rodeo organization run by James Seay, whose excesses are causing its downfall. On Gene's trail come Fay McKenzie, photographer, and Chick Chandler, reporter, to cover Gene's activities. The reporter is killed during a rodeo show, with circumstantial evidence pointing to Seay. Gene, feeling certain that the guilt is being placed on the wrong man, tracks down some gangsters, whose actions justify suspicion, but the guilty one, whose identity comes somewhat in the nature of a surprise, is finally apprehended.

Gene indulges in some very fancy riding and fighting and sings in his usual agreeable manner, "Any Bonds Today," the Irving Berlin song that has both melody and patriotic purpose; "Thinking Tonight of My Blue Eyes," "Tweedle O'Twill," "Twilight in Old Wyomin'" and the traditional and popular "Clementine." Smiley Burnette contributes comedy and a rendition of an amusing song, "Modern Design;" young Strauch, Jr., supplies youth, and Fay McKenzie, romance.

Harry Grey was the associate producer and William Morgan directed this latest Gene Autry horse opus that is well up to standard.

Previewed at the company projection room before a trade press audience.—Irene Smolen.

Release date, April 20, 1942. Running time, 67 minutes. PCA No. 8260. General audience classification.

Gene	Gene Autry
Frog	Smiley Burnette
Clem Benson	Fay McKenzie
Sunrise	Olin Howlin
Hack Hackett	Chick Chandler
Tadpole	Joseph Strauch, Jr.

Forrest Taylor, James Seay, George Douglas, Charles Lane, Hal Price.

Those Kids from Town

(British National - Anglo American)

War Comedy with Domestic Drama

The theme of evacuation, that uprooting process which has torn the town child from the Metropolis, and thrust it down among the cowslips and cowhands, has so far not been exploited with any thoroughness. Here it is treated in a manner both comic and pathetic, with broad fiction and a slight humanity, plus not a little preaching. The result is a subject with plenty of British appeal, whether in the town whence the children have gone, or in the country where some of them still remain.

There is no attempt to solve problems with any profound searchings, despite the recurrent bootstrap lifting, and the passages which will be remembered are the more humorous ones. Children, whose adventures make up most of the film should enjoy it in particular.

The setting is an English country village, with a spurious and confused dialect, and characters nearer burlesque than real life. Here the kids are dumped for the duration, here the slum boys prove tough nuts to crack and organize rackets which parody the Dead End Kids' adventures, the girls prove too frail to contend with the tight-lipped cruelty of elderly maiden ladies, the Vicar muddles through the whole situation, and the Earl, in his mansion, presides with the genteel benignity of a Victorian hero. There are splashes of pathos in the little girls' yearning for home, and sheer slapstick when the boys stage a hold up in a sweetmeat shop, and a romping finale at the Earl's Christmas party with mediaeval armour and ancient firearms exploited to the full.

Many of the juvenile cast are "discoveries" and there is at least one Cockney boy whose self assured manner and throaty accents seem welded in the mould of a potential Rooney. Another child, a girl, essays some torch singing with success. Jeanne de Casalis is outstanding in the role of a somewhat confused but big hearted patrician, and the cast includes names known to the more zealous fans here, e.g., Henry Victor, Percy Marmont, Maire O'Neill and D. J. Williams.

Technical qualities are adequate to a subject matter modest but entertaining.

There was much hearty laughter—some of it abdominal—at the film's juvenile comedy. Miss de Casalis scoring highest marks with the Cockney boys a good second. There seemed agreement that an audience exists for a film of its type despite the absence of star names.—Aubrey Flanagan

Release date not set. Running time 75 minutes. General audience classification.

The Earl	Percy Marmont
The Butler	D. J. Williams
The Housekeeper	Maire O'Neill
The Vicar	Charles Victor

Bransby Williams, Ronald Shiner, Hay Petrie, Bromley Davenport, Jeanne de Casalis, Shirley Lernar, Harry Fowles.

Westward Ho

(Republic)

Western

Loaded with action this Mesquiteers western is probably as good as any the trio has made. Taking advantage of a story more ingenious and interesting than is usually the order of things in these outdoor dramas, Bob Steele, Tom Tyler, and Rufe Davis and a good supporting cast go to town a-shootin' and a-ridin' in a bang-up job. Steele and Tyler have matters under control at all times and they leave the impression they would be a couple of handy boys to have on your side.

The chief villain in this western is a woman, played by Evelyn Brent, who has appeared in more films than would be convenient to list here. She plays the role of a bank president, who also is the secret leader of a gang of bandits who rob banks in surrounding communities. When this lucrative enterprise is threatened, she counteracts with a cold-blooded scheme that calls for a deal of killing. The killers make their false step when they pick on "Lullaby" for one of their victims. The Mesquiteers, thus thrust into the midst of things, see it through and emerge on top.

Louis Gray was the asociate producer and the picture was directed by John English. The characters were created by William C. MacDonald.

Reviewed in a projection room in New York.
—Paul C. Mooney, Jr.

Release date, Apr. 24, 1942. Running time, 56 minutes. PCA No. 8259. General audience classification.

Tucson Smith	Bob Steele
Stony Brooke	Tom Tyler
Lullaby Joslin	Rufe Davis
Mrs. Healey	Evelyn Brent

Donald Curtis, Lois Collier, Emmett Lynn, John James, Tom Seidel, Jack Kirk, Budd Buster.

They Flew Alone

(RKO Radio)

Biographical Chronicle

Continuing his contributions to the screens' biographical archives, Herbert Wilcox, with the aid of Anna Neagle, here directs his attentions to the British woman flier Amy Johnson. Miss Johnson, an intrepid pioneer of transoceanic aviation, is remembered rather by the elders among us than by the youth of today, and despite the valour of her character and achievements it will take a great deal of salesmanship to kindle the smouldering embers of interest into box office fire. However, with Miss Neagle once again in the lead, the exhibitor has something to help him off the mark.

The film is biography rather than drama, a chronicle record of Amy's life and career, her schooldays—with Amy in pigtails and a gym skirt—her determination to fly, her trip to Australia, and the one to the Cape, her unsuccessful marriage with Jim Mollison, and her death while ferry piloting during the War.

There is little attempt on Wilcox's part to shape the material into dramatic form, and incident follows incident and flight follows flight. In her life with Mollison, who is painted as a playboy with more regard for liquor and ladies than for husbandly duties, there is, of course, pathos and drama, but it is all treated sketchily and without stress or accent. There is much library material of Amy's flights and the film does not wear an air of production extravagance.

Anna Neagle is sympathetic and sincere as the woman flier, though her semi-Yorkshire accent is, the realists know, neither Yorkshire nor Amy Johnson. Robert Newton's performance as Mollison is flawless in its creation of an elusive, impulsive playboy, with little attractive to commend him. The inference cast upon a living character propounds an odd problem for the showman. Edward Chapman, as Amy's father, tries hard to infuse the breath of Yorkshire life into all too scanty material, and Brefni O'Rourke calls for mention for his work.

Technically the film has nothing spectaular about it, but nothing, on the other hand, to suggest reproof.

A London trade show audience gave the film close attention but emotional climaxes seemed lacking. The patriotic note, struck now and again, provoked applause. Exhibitors among the audience, whilst conscious that Anna Neagle can be sold, were critical of the film's form and sketchiness.—*A. F.*

Release date not set. Running time 94 minutes. General audience classification.

Amy Johnson	Anna Neagle
Jim Mollison	Robert Newton
Mr. Johnson	Edward Chapman
Mrs. Johnson	Joan Kemp-Welch

Brefni O'Rourke, Muriel George, Martita Hunt, Anthony Shaw, Ian Fleming.

The Foreman Went to France

(Ealing Studios-United Artists)

War Drama

Though war is far too serious a business, when you are close to it, to be entertaining, here is a war subject which, while it is sound documentation and subtle propaganda, is grand and exciting entertainment in the soundest traditions of the motion picture. Additionally, though the treatment adds obvious fiction trimmings, the story is essentially a factual one. There was a Foreman, Melburne Johns, who went to France, and rescued valuable and secret machinery from the advancing Nazis. This stirring and moving film tells that story as excitingly and as vividly as the most rousing commercial thriller. It has hardly a moment that does not convince, scarcely a passage when excitement is not rife. It will make a name for director Charles Frend, who makes his directorial bow herewith, it will make money for the exhibitor and it will make frirends for Free France.

The story is the bare story of the Foreman's adventures getting across France with the machines, with an army lorry, a couple of Tommies and an American girl secretary. It is the story of France in defeat, and the journey an Odyssey punctuated with pitiful marches of refuges, pitiless dive bombings and machine gunnings by the Luftwaffe, with fifth column functionaries blazing villages and the vanguard of the Nazi Army all but ending the journey in disaster. Hardly an incident in it cannot be authenticated from contemporary records, yet it is excitement and thrill in succession. The French atmosphere is sympathetic and exact, with many of the Free French Forces and refugees playing brilliantly in the film against settings which will stir nostalgia in those who knew France and affection in those who did not.

TRAVELOGUE OF INDIA REISSUED BY HOFFBERG

Hoffberg Productions, Inc., are reissuing, under the title "Bride of Buddha", the Richard Halliburton travelogue of India released by RKO in 1933 as "India Speaks". The film has been re-edited and contains several new scenes. The review in MOTION PICTURE HERALD, *issue of May 13, 1933, said in part: "Sell it as a feature-length travelogue, telling much that is well known, some things not so well known about the tremendous land which is India, using the name of Richard Halliburton for what it would seem to be worth."*

Clifford Evans as the Foreman is a dominating figure in the drama. Constance Cummings is both intelligent and charming. Tommy Trinder as the Cockney Tommy spatters an occasional but appropriate vein of British good cheer, and a hitherto unknown, Gordon Jackson, as his Scots buddy, makes a dramatic hit. Smaller roles, whether played by French artistes or English actors, are, with few exceptions, excellently held. There are some French children who will warm mary chilly hearts.

Technically the film is as near to flawless as makes no difference and Charles Frend's direction is exceptionally creditable and mature. It is a cutter's gem, and one up for editor Robert Hamer.

With its realist background, its alternation of drama and comedy, thrills and suspense, its humanity and its wide sympathy, the film should undoubtedly score a box office success on either side of the Atlantic.

The film obviously gripped the London press show critics as few of its kind have been known to do. Coming out of the bag, so to speak, it made a direct hit and was voted by many as probably the best war film so far from Britain.—A. F.

Release date, June 22, 1942. Running time, 90 minutes. General audience classification.

Tommy	Tommy Trinder
Anne	Constance Cummings
Fred	Clifford Evans

Robert Morley, Gordon Jackson, Ernest Milton.

Maxwell Archer, Detective

(Monogram)

English Who-Done-It

Based on a novel by Hugh Clevely, with the screen play by Mr. Clevely and Katherine Strueby, and produced in England, "Maxwell Archer, Detective" is a murder-mystery tale that despite its English accent and locale, and limited budget expenditure, nevertheless sustains interest and has an agreeable rather than gruesome, quality about it.

The name in the cast of any familiarity to American audiences is John Loder, who plays the title role of the detective, "Maxwell Archer." Mr. Archer is supposed to be an amateur detective, but he accomplishes everything with professional finesse, and Mr. Loder portrays him in the traditional manner, which is to say, he is always one step ahead of Scotland Yard, he is always a gentleman, he is always clever, and never loses his dignity or his sense of humor.

The individual murdered is the leader of a spy ring. Besides being robbed of his life, he was also robbed of ten thousand pounds. A young RAF flyer, who had taken a suitcase from the murdered man's apartment in lieu of an unpaid debt, finds himself under suspicion, and enlists Archer's aid. Archer secures the suitcase and finds the missing money hidden inside the lining. The flyer is arrested, and his girl friend, only too anxious to help, attaches herself to Archer. Ultimately, the stolen money comes into her hands, she causes a number of complications, but Archer solves it all. The stolen money is contributed to an orphanage fund, and the flyer and the girl are reunited, but she apparently still wants to be Archer's secretary.

William Sistrom produced and John Paddy Carstairs directed "Maxwell Archer, Detective," which should prove satisfactory both as a program and as a "who-done-it" picture.

Reviewed at the New York Theatre, in New York, where the audience seemed to appreciate the bits of humor scattered throughout the picture.—I. S.

Release date, Jan. 26, 1942. Running time, 73 minutes. General audience classification.

Maxwell Archer	John Loder
Sarah	Leueen MacGrath
Superintendent Gordon	Athole Stewart
Nina	Marta Labarr
Cornell	George Merritt

Ronald Adam, Peter Hobbes, Ralph Roberts.

Saboteur

(Universal)

Number One Hitchcock

The drama of a nation stirred to action, of a people's growing realization of themselves and their responsibilities, has been transmitted to the screen in all its vividness in Alfred Hitchcock's "Saboteur." The vehicle is action, full-bodied and thrilling, the characters are recognizable Americans and the result is sheer entertainment for most of its 98 minutes.

Following the tried Hitchcock formula, with which showmen are fortunately familiar, this is a story of a chase, but the focus of the action is not on the elusive enemy—the saboteurs of the title—but on their dogged pursuit by a man unjustly accused. It spreads from the initial explosion in a California airplane factory to final vindication atop the Statue of Liberty.

Robert Cummings, the man, is himself pursued by the wrath of an indignant America, but helped, too, by the intuitive judgment and sympathy of simple people. He seeks refuge with a blind man who senses his innocence, and finds sanctuary with a troupe of circus freaks who recognize his sincerity and the frightened loyalty of the girl with him who finally believes in him too. The climax, at the launching of a new warship, when the smoke of a delayed explosion clears and the ship slides down the ways unharmed, left a rapt audience smiling mistily. It's that kind of a picture.

Performances are good, some so good—Norman Lloyd's as the chief saboteur, Otto Kruger's, and Murray Alper's—that they scarcely seem to be acting. Robert Cummings, with the responsibility of representing Young America, does well, if a little stolidly. Priscilla Lane gives a moving portrayal.

Exhibitors have a wide scope for the bestowal of lavish credit. Director Alfred Hitchcock has done his usual meticulous job on a broader canvas and with more sweep and vitality than he has shown in an impressive line of precedents. The production crew, under Jack H. Skirball, has cooperated to produce almost perfect timing and rare beauty. Joseph Valentine's photography is excellent. The art and sound direction by Jack Otterson and Bernard B. Brown have been done with skill and assurance, and the original story, collaborated in by Peter Vertel, Joan Harrison and Dorothy Parker, furnishes a well-paced, exciting backbone for magnificent entertainment.

A crowded projection room audience of amateur and professional critics expressed uniform enthusiasm.—E. A. CUNNINGHAM.

Release date, April 24, 1942. Running time, 98 min. PCA No. 8268. General audience classification.

Patricia Martin	Priscilla Lane
Barry Kane	Robert Cummings
Fry	Norman Lloyd

Vaughan Glaser, Murray Alper, Ann Shoemaker, Margaret Moffat

(Review reprinted from last week's HERALD*)*

ADVANCE SYNOPSES
and information

THE FALCON TAKES OVER
(RKO Radio)

Melodrama

PRODUCER: Howard Benedict. Directed by Irving Reis.

PLAYERS: George Sanders, Lynn Bari, James Gleason, Allen Jenkins, Helen Gilbert, Ward Bond, Edward Gargan, Anne Revere.

SYNOPSIS

Another "Falcon" mystery-murder, with George Sanders complicating himself, as usual, in a series of crimes, and solving the case with the help of a pretty girl. The victims are chiefly petty racketeers and the mystery surrounds the whereabouts of a night-club singing girl friend, seemingly responsible for one murder and contemplating another. Lynn Bari, a girl reporter, arrives in the nick of time to save the Falcon.

WHERE TRAILS END
(Monogram)

Western

PRODUCED and Directed by Robert Tansey.

PLAYERS: Tom Keene, Frank Yaconelli, Joan Curtis, Donald Stewart, Charles King, William Vaughn, Steve Clark, Horace Carpenter, Nick Moro, Gene Alsace, Fred Hoose.

SYNOPSIS

Ranchers are being driven from their home by a gang of terrorizers who are trying to seize the land for enemy agents for the tungsten it contains. U. S. Marshal Tom Keane, sent to their aid, finds a rancher hanged, and takes the young son to identify the killers. He is recognized and overpowered but the boy gets back for the sheriff. Released in time to prevent the sale of the remaining land, he captures the gang in a gun battle and reveals the value of the land to the Government.

ROLLING DOWN THE GREAT DIVIDE
(Producers Releasing Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Peter Stewart.

PLAYERS: Bill Boyd, Art Davis, Lee Powell, Wanda McKay, Glenn Strange, Karl Hackett, Jack N. Holmes, Ted Adams, Jack Ingram, John Elliott.

SYNOPSIS

This is a modern version of the cattle-rustling story, with arrangements being made by a secret, mobile short wave station. Bill Boyd and Art Davis have the help of Government agents in locating it, but need their own fists and guns to get their men. They put it to good use themselves when they tip off the Marshal as to the location of the rustler's hideout by the clever use of a cowboy song.

TOWER OF TERROR
(Monogram)

War Drama

PRODUCER: John Argyle. Directed by Lawrence Huntington.

PLAYERS: Wilfred Lawson, Movita, Michael Rennie, Morland Graham, John Longden.

SYNOPSIS

Anthony Hale (Michael Rennie), an English secret agent in Germany, has taken the post as assistant to a lighthouse-keeper on the coast, hoping to make his escape with valuable documents when a British boat arrives. There he finds a half-mad keeper (Wilfred Lawson) and a girl (Movita) he had rescued from the sea. Hale discovers the girl to be a refugee from a Nazi concentration camp, and arouses the man's jealousy by his attentions to her. Meanwhile, the Gestapo has discovered the deception. But the British boat rescues Hale and the girl in time.

NIGHT IN NEW ORLEANS
(Paramount)

Comedy-Melodrama

PRODUCER: Sol C. Siegel. Directed by William Clemens.

PLAYERS: Preston Foster, Patricia Morison, Albert Dekker, Charles Butterworth, Jean Phillips, Dooley Wilson.

SYNOPSIS

Preston Foster is a New Orleans detective who tries to recover some letters written by his wife, Patricia Morison, when she was a schoolgirl and imagined herself in love. He locates the recipient of the letters only to find him murdered a short time before. Foster is, of course, suspected of the crime, and his attempts to clear himself and identify the murderer provide the comedy and drama of the story.

TAKE A LETTER, DARLING
(Paramount)

Comedy

ASSOCIATE PRODUCER: Fred Kohlmar. Directed by Mitchell Leisen.

PLAYERS: Rosalind Russell, Fred MacMurray, Frances Farmer, Macdonald Carey, Robert Benchley, Cecil Kellaway, Charles E. Arnt.

SYNOPSIS

Rosalind Russell plays a successful advertising executive who hires Fred MacMurray as her secretary to provide interest for the wives of the clients she must entertain for professional reasons. The joker in the arrangement appears when she falls in love with him, but fears that he is interested in Frances Farmer, the sister of an important client. Purely out of spite, she decides to marry the brother, a tobacco magnate, but things turn out otherwise.

THREE WISE BRIDES
(Monogram)

Comedy

PRODUCED and directed by Walter C. Mycroft.

PLAYERS: Nova Pilbeam, Sarah Churchill, Basil Sydney, Michael Wilding, Enid Stamp-Taylor, Henry Edwards, Hugh McDermott.

SYNOPSIS

Tiny Fox-Collier and her son Tony (Michael Wilding) decide on a visit to one of the lady's old flames to settle their financial problems. Sir Richard has acquired two grown daughters in the intervening years and an autocratic butler (Basil Sydney), who runs the household. Tiny hopes for a marriage between her son and the elder daughter (Sarah Churchill, daughter of England's Prime Minister), who will inherit the estate. But Tony's interest in the younger (Nova Pilbeam) and a card game with Sir Richard decide matters otherwise. With the connivance of the butler, Tiny marries Sir Richard.

MY FAVORITE SPY
(RKO Radio)

Comedy

PRODUCER: Harold Lloyd. Directed by Tay Garnett.

PLAYERS: Ellen Drew, Jane Wyman, Robert Armstrong, Helen Westley, William Demarest, Una O'Connor, and Kay Kyser and his band.

SYNOPSIS

Kay Kyser has been called to the Army a few hours after his marriage to Jane Wyman. Proving no soldier, he is discharged, but secretly made an agent in the Secret Service, with instructions to trap a spy ring operating through the club where his band is engaged. His wife refuses to understand his new activities and he is unable to explain. Her vexation threatens a divorce suit and causes serious complications in the trap he has prepared. The spies capture both of them in an empty theatre, but Kay manages to hold them until help arrives.

SPECIAL REMARKS

Music by Kay Kyser's band features Ish Kabibble, Harry Babbitt and Sully Mason.

EAGLE SQUADRON
(Universal)

Drama

PRODUCER: Walter Wanger. Directed by Arthur Lubin.

PLAYERS: Robert Stack, Diana Barrymore, John Loder, Jon Hall, Nigel Bruce, Leif Erickson, Evelyn Ankers.

SYNOPSIS

Chuck Brewer (Robert Stack) joins a group of aviators in the American Eagle squadron of the R. A. F. In their first action one of the fliers is lost, and Chuck is comforted in his anger at the death of his friend by Anne Partridge (Diana Barrymore), a radio operator and cousin of his squadron leader. He takes part in a Commando raid on France for the purpose of capturing a German "Leopard" fighter intact. He succeeds in returning safely to England with the plane through the sacrifice of his leader. Anne's voice over the wireless guides him back.

MEXICAN SPITFIRE SEES A GHOST
(RKO Radio)

Comedy

PRODUCER: Cliff Reid. Directed by Leslie Goodwins.

PLAYERS: Lupe Velez, Leon Errol, Charles Rogers, Elizabeth Risdon, Donald MacBride, Minna Gombell, Fingers O'Toole.

SYNOPSIS

Lord Epping (Leon Errol) is angling for an important business deal but decides to go moose-hunting and leave his business affairs in the hands of his young partner. The clients' interest in the matter, however, is social and the deal will fall through without the Lord. Uncle Matt (Leon Errol) poses once again as the Baronet with the usual results. Carmelita (Lupe Velez), wife of the partner, plays maid in the supposedly haunted house. The business is successfully engineered in spite of the arrival of Lord Epping, the appearance of ghosts, and the difficulties of maintaining the impersonations.

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
....	Meet the Stewarts	May 28,'42
....	My Sister Eileen	Not Set
....	Professional Model	Not Set
....	Submarine Raider	Not Set
....	He Kissed the Bride	Not Set
....	Blondie for Victory	Not Set
....	Carnival in Rio	Not Set
....	Cover Girls	Not Set
....	He's My Old Man	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Parachute Nurse	Not Set
....	Bad Men of the Hills	Not Set
....	Riders of the Northland	Not Set
....	Atlantic Convoy	Not Set
....	The Talk of the Town	Not Set
....	Vengeance of the West	Not Set
....	The Lone Wolf in Scotland Yard	Not Set
....	Prairie Gunsmoke	Not Set
....	A Man's World	Not Set
....	Overland to Deadwood	Not Set

GOLDWYN

Prod. No.	Title	Release Date
....	The Pride of the Yankees	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
...	Panama Hattie	Not Set
...	I Married an Angel	Not Set
...	Mrs. Miniver	Not Set
...	Tarzan's New York Adventure	Not Set
...	Her Cardboard Lover	Not Set
...	Once Upon a Thursday	Not Set
...	Jackass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Rendezvous in the Pacific	Not Set
...	Get Rich Quick Maisie	Not Set
...	Pierre of the Plains	Not Set
...	Born to Be Bad	Not Set
...	Yank at Eton	Not Set
...	Apache Trail	Not Set
...	Random Harvest	Not Set
...	Seven Sisters	Not Set
...	Manhattan Maisie	Not Set
...	The Big Time	Not Set
...	Cairo	Not Set
...	Man from Martinique	Not Set
...	Me and My Gal	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	I Am an American	May 29,'42
....	Let's Get Tough	May 29,'42
....	Do Not Disturb	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Hot Rubber	June 26,'42
....	Lure of the Islands	July 3,'42

PARAMOUNT

(No release dates set since December)

Block 1

Prod. No.	Title	Release Date
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

Prod. No.	Title	Release Date
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

Prod. No.	Title	Release Date
4111	Bahama Passage	....
4112	Sullivan's Travels	....
4113	No Hands on the Clock	....
4114	Mr. Bug Goes to Town	....
4115	Pacific Blackout	....

Block 4

Prod. No.	Title	Release Date
4116	Torpedo Boat	....
4117	The Remarkable Andrew	....
4118	The Fleet's In	....
4119	The Lady Has Plans	....
4120	Fly by Night	....

Block 5

Prod. No.	Title	Release Date
4123	My Favorite Blonde	....
4121	The Great Man's Lady	....
4124	This Gun for Hire	....
4122	True to the Army	....
4125	Henry and Dizzy	....

Block 6

Prod. No.	Title	Release Date
....	Sweater Girl	....
....	Beyond the Blue Horizon	....
....	Dr. Broadway	....
....	Take a Letter, Darling	....
....	Night in New Orleans	....

SPECIAL

Prod. No.	Title	Release Date
4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	....
....	Holiday Inn	....

Block 1 (Westerns)

Prod. No.	Title	Release Date
4150	Secrets of the Wasteland	....
4151	Outlaws of the Desert	....
4152	Riders of the Timberline	....
4153	Stick to Your Guns	....
4154	Twilight on the Trail	....

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Prod. No.	Title	Release Date
....	American Empire	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	Tombstone	Not Set
....	Palm Beach Story	Not Set
....	I Live on Danger	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1942	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Triumph over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
205	Lone Rider in Texas Justice	June 5,'42
204	Isle of Forgotten Sins	June 26,'42

RKO

Block 1

Prod. No.	Title	Release Date
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

Prod. No.	Title	Release Date
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

Prod. No.	Title	Release Date
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 4

Prod. No.	Title	Release Date
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

Prod. No.	Title	Release Date
...	The Bashful Bachelor	Apr. 24,'42
...	Tuttles of Tahiti	May 1,'42
...	Scattergood Rides High	May 8,'42
...	Mayor of 44th St.	May 15,'42

Block 6

Prod. No.	Title	Release Date
...	Syncopation	May 22,'42
...	Falcon Takes Over	May 29,'42
...	My Favorite Spy	June 12,'42
...	Powder Town	June 19,'42
...	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

Prod. No.	Title	Release Date
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set

Block 1 (Westerns)

Prod. No.	Title	Release Date
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

Prod. No.	Title	Release Date
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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Prod. No.	Title	Release Date
...	The Magnificent Ambersons	Not Set
...	Growing Pains	Not Set
...	The Gilded Pheasant	Not Set
...	Bombardiers	Not Set
...	Journey Into Fear	Not Set
...	Angel Face	Not Set
...	Challenge to the Night	Not Set
...	History of Mr. Polly	Not Set
...	One Hour of Glory	Not Set
...	Passage from Bordeaux	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	Silver Spoon	Not Set
...	The Big Street	Not Set

REPUBLIC

Prod. No.	Title	Release Date
107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
...	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
...	Remember Pearl Harbor	May 11,'42
...	In Old California	May 16,'42
...	Springtime in the Rockies	May 18,'42
...	Stardust on the Sage	May 25,'42
...	Moonlight Masquerade	June 3,'42
...	The Commandos	Not Set
...	Beyond the Great Divide	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

Prod. No.	Title	Release Date
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41

Block 3

Prod. No.	Title	Release Date
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

Prod. No.	Title	Release Date
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

Prod. No.	Title	Release Date
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

Prod. No.	Title	Release Date
224	How Green Was My Valley	Dec. 26,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

Prod. No.	Title	Release Date
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42

Block 8

Prod. No.	Title	Release Date
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Block 9

Prod. No.	Title	Release Date
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who is Hope Schuyler	Apr. 17,'42

Block 10

Prod. No.	Title	Release Date
243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 1 (Westerns)

Prod. No.	Title	Release Date
209	Last of the Duanes	Sept. 26,'42
213	Riders of the Purple Sage	Oct. 10,'42

Block 2 (Westerns)

Prod. No.	Title	Release Date
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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Prod. No.	Title	Release Date
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Ten Gentlemen from West Point	Not Set
...	This Above All	Not Set
...	Orchestra Wife	Not Set
...	Strictly Dynamite	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	Edgar Ellan Poe	Not Set
...	Thunderbirds	Not Set
...	Manila Calling	Not Set
...	The Magnificent Jerk	Not Set
...	My Friend Flicka	Not Set
...	It Happened in Flatbush	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set
...	Crash Dive	Not Set
...	Amateur Bride	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	Friendly Enemies	May 8,'42
...	Ships with Wings	May 15,'42
...	Miss Annie Rooney	May 29,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	Cobana	Not Set
...	The Moon and Sixpence	Not Set
...	Bridget from Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5.'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3.'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
....	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
....	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
....	Lady in a Jam	Apr. 24,'42
6041	You're Telling Me	May 1,'42
....	Broadway	May 8,'42
....	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
....	Danger in the Pacific	Not Set
....	Tough As They Come	Not Set
....	Drums of the Congo	Not Set
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Top Sergeant	Not Set
....	Private Buckaroo	Not Set
....	Deep in the Heart of Texas	Not Set
....	There's One Born Every Minute	Not Set
....	Love and Kisses, Caroline	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hiokok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
...	In This Our Life	May 16,'42
...	Juke Girl	May 30,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	Arsenio and Old Lace	Not Set
...	Yankee Doodle Dandy	Not Set
...	Casablanca	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	The Big Shot	Not Set
...	Wings for the Eagle	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
...	Escape from Crime	Not Set
...	Caught in the Fog	Not Set
...	Lady Gangster	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 623-625.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 636-637.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p590
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	...	....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	.	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	....	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	...	....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p590
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p590
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	...	....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	...	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	...	....	....	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	May 29,'42	...	....	....	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	....	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
(formerly Heliotrope Harry)									
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
(formerly Li'l Louisiana Belle)									
Get Rich Quick Maisie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Date
						M. P. Herald Issue	Product Digest Section		
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	May 29,'42	...	....	....	....	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	....	....	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	90m	Apr. 11,'42	p597	p464	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....

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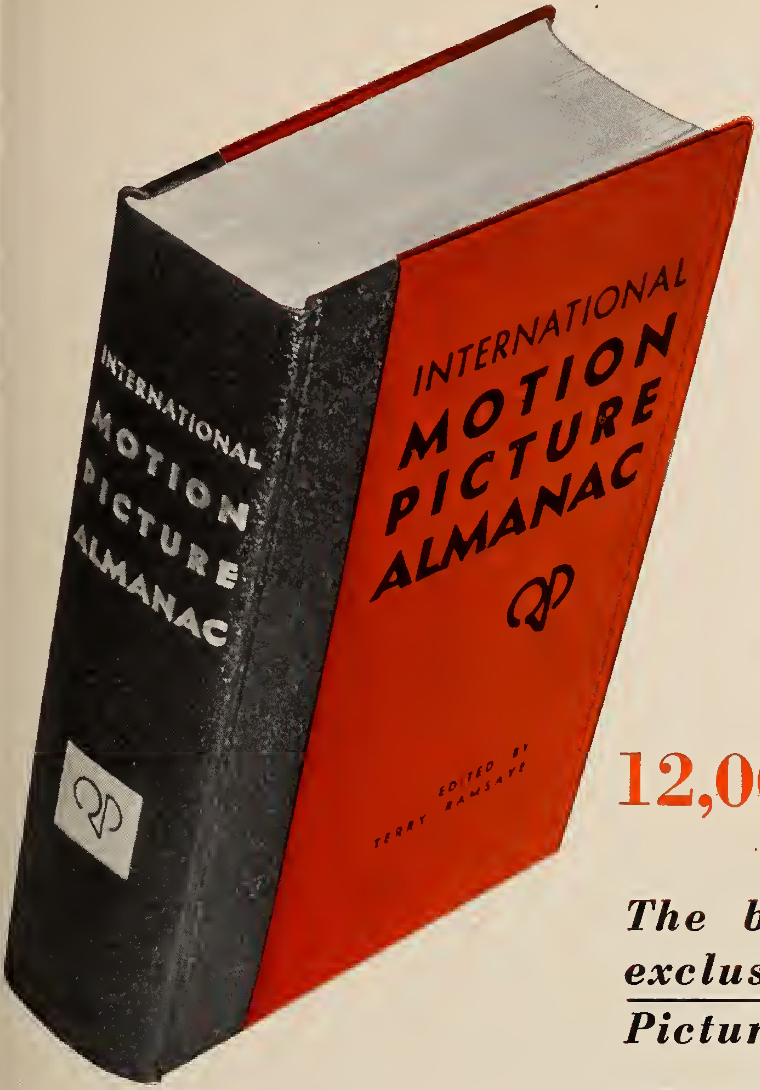
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	...	....	....	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	....	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	....	....	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 12,'42	..	....	....	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	....	....	....	....

Title	Company	Prod. Number	Stars	Date Release	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	...	....	....	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	...	....	....	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	...	....	....	....	....
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	....	....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	...	....	....	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p590
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr. -	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	..	....	..	p635	...
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	....	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	Apr. 10,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	...	....	....	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	....	....	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	...	....	....	p487	....
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	...	....	....	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	....	....	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Date*
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nora Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p590
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	...	....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p590
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	....	....	....	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	...	....	....	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 588.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Revised Listing of Theatre Manufacturers and Dealers

MAY 2, 1942

SECTION TWO

IN SMART, MODERN FINISHES...HEYWOOD'S

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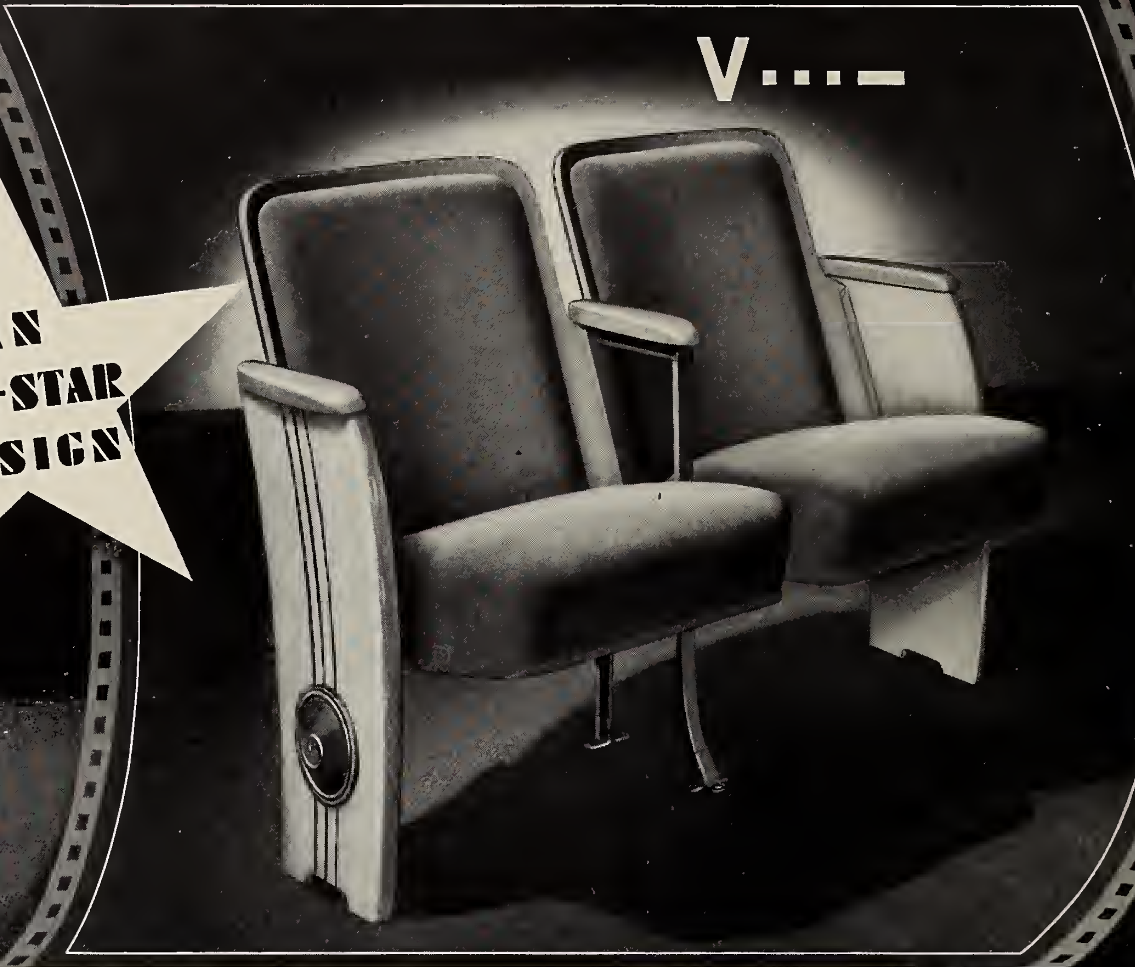

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Now... you can bring to your theatre the same, sparkling Blond Modern finishes that are so amazingly popular in top-notch, custom built furniture. These swanky Blond Modern finishes are available on Heywood's new Victory ... the chair that saves vital materials. Combined with some of the new, modern, textured upholsteries, the Blond finishes give you a chair that's mighty attractive to the eye . . . a chair that's easy for your patrons to "spot" in semi-darkened interiors. The Victory is not just another substitute. It's really a new "twist" in theatre chair styling . . . a chair that is refreshingly modern. May we furnish details?

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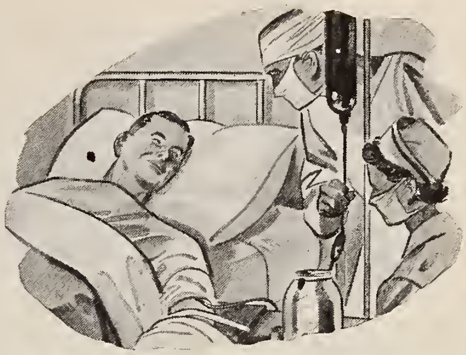
Theatre Seating Division
GARDNER • • • • MASS.

Aviation ground crews use G-E refrigeration in developing aerial photographs. In aviation industries, G-E refrigeration is used in many ways to save time—get 'em flying sooner.

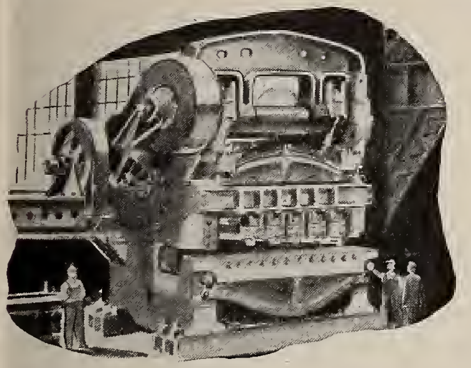
Submarines, destroyers, cruisers, carriers, battleships need refrigeration for food preservation. For many of them, G-E refrigerators, condensing units and water coolers are being provided.



Army, Navy and civilian hospitals are establishing "blood banks" in which blood is stored until needed for transfusions. Special G-E storage refrigerators are ideal for this purpose.

Helping on all fronts...

...G-E equipment that could have cooled your theatre



Blackout plants and others doing precision war work require accurate temperature control. Above: A G-E condensing unit cools the oil used to lubricate this huge press, making armor plate.

Army cantonments everywhere require storage refrigeration for preservation of foods. To protect many of these huge stores of army meats and vegetables, G-E condensing units are being provided.

Cargo ships and tankers now under construction must have refrigeration for the proper preservation of food and perishable cargoes. G-E refrigeration and water coolers will be aboard many.

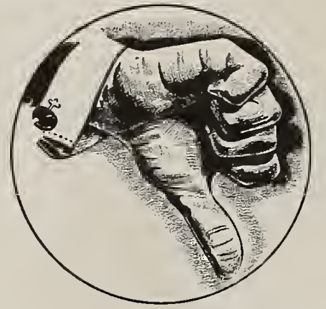
TURN TO YOUR ➡ DEALER. *Here's how he's primed to help you during the war...*

Until the war is won, *everything* we can make must go to strengthen our armed forces and war industries.

But—if your theatre is one of the many which provides its patrons with *General Electric* air conditioning, turn to your local G-E Dealer for service. He has the trained service organization and replacement parts are available to keep your system running efficiently and economically. You will find him listed in the Classified Section of your Telephone Directory under "Air Conditioning." General Electric Co. Div. 2575, Bloomfield, N. J.

GENERAL ELECTRIC

After all, your patrons are the real critics



and They're hard-boiled but not tongue-tied

Theatregoers today readily recognize good sound and good projection. They've seen and heard it in the best of houses. And they judge your presentation by comparison. If it doesn't measure up favorably, they not only stay away but they tell their friends why. Yes, since the beginning of theatre the public has filled the self-appointed job of severe critic.

The world's finest sound is now within the reach of every theatre!

You need no longer be restricted to a system of limited tonal and volume range.

MOTIOGRAPH-MIRROPHONIC SOUND SYSTEMS

[The development of Bell Laboratories (Research), Western Electric Company (Engineering) and Motiograph, Inc. (Craftsmanship)]

are now available in 10 models to meet the requirements of theatres of all sizes.

- Give the most natural, lifelike reproduction ever heard, with heretofore unobtainable delicate shadings of voice, and musical qualities never before approached.
- Afford the best balanced, most complete tonal range, from the faintest whisper to the mightiest crash of thunder.
- Provide uniform sound level throughout the theatre.
- Are as immune to wear as a sound system can be.

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Today, more than ever, you should buy equipment which guarantees longest, trouble-free operation.

The famous

MOTIOGRAPH *DeLuxe* PROJECTOR

ASSURES—

- Minimum operating cost.
- Rock-steady flickerless projection.
- Absolutely silent operation.

See your Independent Theatre Supply Dealer for a free demonstration, or write

MOTIOGRAPH, INC. • *Established 1896*

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There's a Sales and Service Representative Near You.

Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre remodeling possible during the war—and much can be done to rehabilitate a theatre without violating either the rules or the spirit of the national effort.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y

MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

Fluorescent Fixtures Barred

PRODUCTION of fluorescent lighting fixtures using steel, copper, mercury, aluminum, cadmium and bakelite has been prohibited by the War Production Board. The order specifies that the making of such lighting equipment is not permitted except for delivery on purchases enjoying a priority rating of at least A-2.. The sale or delivery of repair parts for such fixtures is also banned, with the entire restriction calculated to save materials which have been going into the manufacture of fluorescent appliances. The order was dated to go into effect 61 days after April 2.

Delivery Date Required

EVERY applicant for priority assistance must specify in his application the latest date on which the items sought for purchase can be delivered. The announcement by the War Production Board states that applicants using the PD-1A forms have been asking for immediate delivery instead of filling in a definite delivery date, and hereafter no such application will be considered until a certain delivery date is given.

Another recent order of the WPB restricts further the production of electrical appliances. An amendment to the original regulation reduces the production permitted to 20% of the factory sales value in 1941. The effect of the order excludes, however, applications bearing a priority rating of A-10 or higher.

Luminous Plastic Signs

SIGNS MADE of Formica with the legend printed in fluorescent or phosphorescent chemicals have been developed by the Formica Insulation Company of Cincinnati. The fluorescent type is actuated by "black light"; the phosphorescent kind glows for approximately two hours after being subjected to ordinary light. The plates may be printed in various colors, while the lettering is protected by a plastic film. An order for more than a couple of signs is required.

Light Projection Equipment

A STEREOPTICON and a spotlight of new design have been brought out by the Golde Manufacturing Company of Chicago. The steropticon takes up to 1,000-watt lamps; the spotlight uses the Par-38 or Par-40 spotlight lamps.

The stereopticon, which accommodates standard slides, has a motor driven forced-air cooling device, high-speed motor, oilite bearings, and built-in tilting device in rubber-padded base for easy adjustment to image height requirements.

Other features are a pre-focus socket aligning filament on optical axis, all-steel bellows that is fully adjustable, provision for adjusting objective lens and locking it in any position, and push-pull adjustment for lamp socket to accommodate beam spread to various lenses.

The equipment has a wire heat guard for protection of the operator, and the roof of the housing is hinged for easy lamping. The slide carrier is of steel. Control handles are of bakelite. Housing finish is baked black wrinkle enamel. Overall length is 30 inches.

Left, the new Golde color wheel spotlight; and, above, the stereopticon just developed by the same manufacturer.

The spotlight is capable of projecting six color changes a minute. The gelatine colors are mounted in a metal wheel driven by a slow-speed synchronous motor with gear drive. The gears, which are totally enclosed, run in an oil bath. The wheel is attached to the motor, which operates in any position, with bakelite thumbscrews and is readily detachable.

New Small Projectors

TWO NEW MODELS of portable sound projectors, one a 16-mm., the other a 35-mm., have been brought out by the DeVry Corporation, Chicago. Both are called "Victory" models, referring to the elimination of materials which are restricted from parts of the design.

The company also announces the appointment of Norman D. Olsen as export manager. Mr. Olsen formerly handled DeVry distributor-dealer relations.

Corner-Turning Curtain Track

CURTAIN TRACK equipment permitting the turning of a curtain around a square corner has been marketed by Vallen, Inc., Akron, Ohio. Designed especially to meet problems presented by certain cyclorama requirements, the track can be installed so that the curtain may be carried completely around an approximately square area; accordingly, the curtain could carry a different scenic background on each side.

All-Steel Coils Available

STEEL COILS for heat transfer in cooling or heating applications have been adopted by McQuay, Inc., Minneapolis, as substitutes for copper or other non-ferrous coils. The company announces it is accepting orders for the steel coils provided there is a priority rating of A-10 or better.

TOUGH . . . HANDSOME . . . THRIFTY

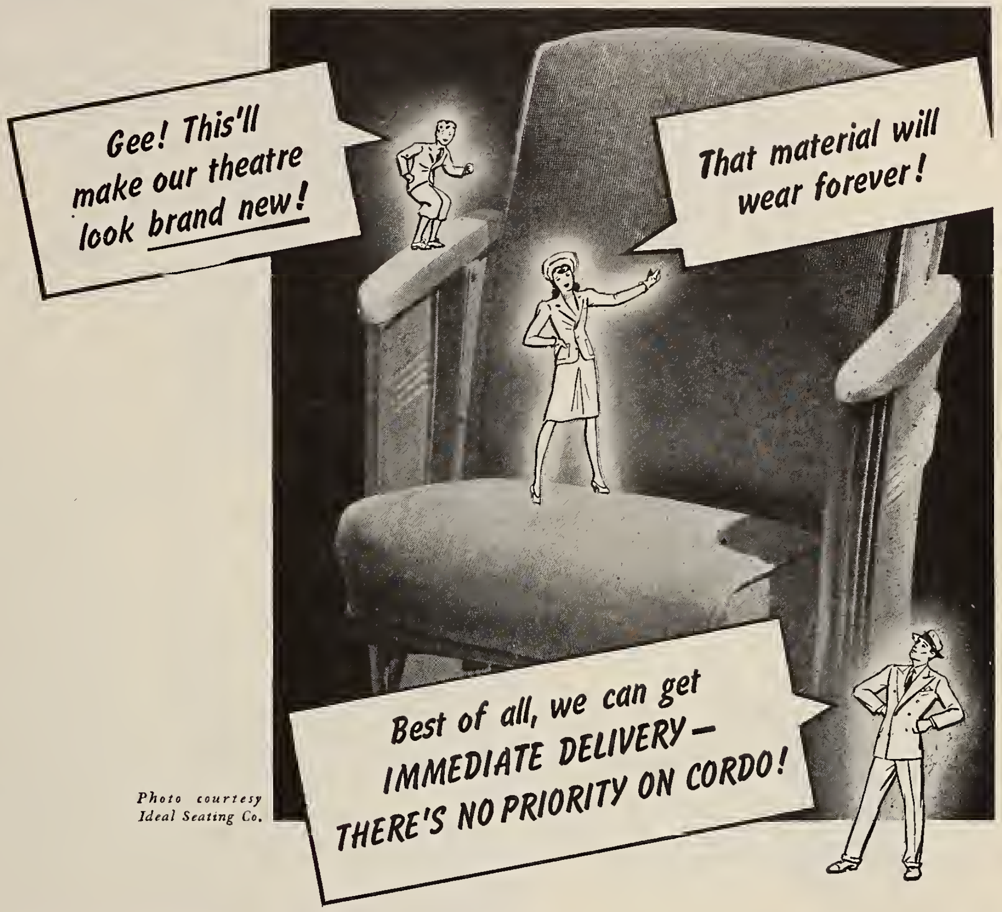
Gee! This'll make our theatre look brand new!
That material will wear forever!
Best of all, we can get IMMEDIATE DELIVERY— THERE'S NO PRIORITY ON CORDO!

Photo courtesy Ideal Seating Co.

Solve your re-upholstering problems *now*

with Cordo the new *non-priority*

Fabric for Theatre Seating

Juilliard CORDO — made to replace *priority-restricted* materials — has been acclaimed America's *finest thrift-fabric* for theatre seats. Everybody knows you can't beat corduroy when it comes to taking *rough treatment*. CORDO — developed by A. D. Juilliard & Co., leading Corduroy specialists — has all these *extra* advantages:

LONGER WEAR . . . Cordo's heavier, wider rib *gives* with friction, instead of fighting against it. Cordo's exclusive "Neva-Wet" process actually *resists* both soil and perspiration.

MORE LUXURIOUS APPEARANCE . . . Cordo is available in 10 beautiful shades. It has both the appearance and "feel" of a high quality fabric. Stays new-looking for a longer time.

GREATER COMFORT . . . Cordo's soft-ribbed construction "cradles" and relaxes the body. It is warm in winter, cool in summer. Easier on clothes, too, because of its soft, yielding pile.

MORE ECONOMY . . . You will find that Cordo pays for itself many times over because it not only wears better, but costs *much less* than fabrics of comparable quality and smartness.

SEAT TESTED BY 1,000,000 BOYS

The coupon below will bring you a selection of actual CORDO samples in the 10 beautiful harmonizing colors now available. Mail it today.

Cordo

AMERICA'S FINEST THRIFT-FABRIC
FOR THEATRE SEATING
Made exclusively by JUILLIARD

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Without cost or obligation send me samples of CORDO and list of theatres which have already adopted it.

Name ....

Theatre ....

City.................... State..............

THE MOVIES ...and *War*

TODAY, the motion picture industry faces new obligations. It must provide relaxation for soldiers, sailors, and war workers; create understanding of America's war problems; and help educate America and Americans as to what they must do to win the war.

The theatre industry is fulfilling these increased obligations with vision and a spirit of patriotism that is a credit to show business.

Long ago, the British proclaimed the movies necessary to steady the nerves of a nation at war. Uncle Sam, likewise, is acutely aware of the important part entertainment and education play in our all-out victory drive.

It is the job of the American Seating Company to provide comfortable, durable seating for theatres, that this essential service to America's armed forces and war workers may continue.

While the use of our facilities for production of direct military needs increases daily, we will continue as long as possible to serve the theatre industry —as we have done for more than 50 years.

LET'S GO! U.S.A. · KEEP 'EM FLYING!

American Seating Company

GRAND RAPIDS, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Stadium, and Transportation Seating • Branch Offices and Distributors in 73 Principal Cities

Better Theatres

ISSUE OF MAY 2, 1942 VOLUME 147, NUMBER 5

Dealers Share Theatres' Wartime Supply Problem

THAT INCREASINGLY knotty problem of how best to serve theatres under wartime regulations was taken up with concentrated head-scratchings at the meeting held by the Theatre Equipment Dealers Protective Association at the Stevens hotel, Chicago, the last week in April. In calling the meeting, Ray G. Colvin, executive secretary of the organization, invited manufacturers of equipment and supplies to tell their side of the story to the dealers, and at one session manufacturers and dealers expressed their troubled viewpoints together.

"Hoarding" came in for vigorous condemnation during the three-day meeting. Ways and means to discourage this practice was discussed. Inasmuch as most manufacturers of theatre equipment are on an 85 to 93% war basis, the dealers voiced a desire to co-operate with the War Production Board in banning production of equipment and accessories that are not required for immediate replacement. They recommended that where priority materials were involved manufacturers substitute a "Victory" line of equipment.

At one session Lee R. McCullough of the Chicago WPB office, discussed the reasons for priorities. He surprised many of those present with information about a form known as PD-1X, which covers the replenishing of stocks for distributors.

"Priority ratings and orders are still in use," Mr. McCullough said, "and they will continue to be used. The general pattern has been modified rather than fundamentally changed, but the emphasis and the results are very different from what they were six months ago. Instead of being satisfied to give preference to military orders with a minimum dislocation of the civilian economy, the objective now is to devote every possible machine and every ounce of materials to winning the war.

"In the earlier days of the priorities system, preference ratings were assigned to various industries and products, in accordance with their importance, by general preference orders which permitted almost unlimited, use by a whole industry of the rating assigned to it.

THE NEW "REQUIREMENTS" PLAN

"Under the new Production Requirements Plan, priority ratings are still used, but they are assigned in each case only to a specified quantity of materials.

"We are now in the position of doling out scarce materials and products very carefully so that the maximum amount will be devoted to the war effort. In order to assign preference ratings fairly and efficiently, the War Production Board has to know not only exactly what the materials are to be used for, and what place the end products have in the wartime economy, but also how much material a manufacturer has on hand, what orders he has on his books, and the way he uses materials."

"For cases in which a specific quantity of materials or a tool or a certain product like an electric motor is needed, an individual application for priority assistance has been provided. This application form is known as PD-1A, and the rating assigned on the PD-1A certificate is good for just one usage. To make this individual rating more workable, the rating has recently been made extendable—that is, a supplier served with a purchase order bearing a preference rating issued on a PD-1A certificate who needs materials to fill the order can extend the rating to his supplier. When necessary it may be re-extended, as long as it is used only for materials which will be ultimately delivered to the original applicant in accordance with the certificate.

PURPOSE OF A-10 RATING

"Another general or blanket order—P-100—assigns an A-10 preference rating which may be used by any producer or wholesaler and by any one of a considerable number of industries specified in the order to obtain maintenance, repair and operating supplies. This order has proved very helpful for keeping existing facilities in operation, but it will become less important as industries shift over to the Production Requirements Plan. No producer operating under PRP is entitled to use a rating assigned by any other order or certificate, except as may be allowed in a few very special cases."

●

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western adv. manager, 624 S. Michigan Ave., Chicago

John Hammond of the National Carbon Company, assured the assemblage that there would be an adequate supply of all types of projection carbons. He said that his company was experimenting with the several substitutes for plating carbons in case the supply of copper should be cut off entirely. He promised that there would continue to be carbons, maybe not as good as they should be or as they would like them to be, but good enough to give an acceptable light.

RAY G. COLVIN

Harry Strong of the Strong Electric Company, warned against the storing away of an extra reflector for a year or more; the silver on the reflector might become milky. He also urged that the dealers discourage the sale of extra reflectors. Mr. Strong exhibited one of his new "Victory" lamphouses.

Fred Matthews of Motiograph, Inc., said there were enough materials on hand for all needed replacement parts—for awhile. Similarly, George Smiley of the Continental Electric Company, told the dealers that unless there would be unusual demands by the Government, there was no prospect of a shortage of photocells.

Among manufacturers present were Clarence Ashcraft, C. S. Ashcraft Manufacturing Company, Long Island City, N. Y.; J. C. Schock, Baldor Electric Company, St. Louis, Mo.; Ed Wolk, Chicago; Al Pollack, representing Golde Manufacturing Company, Chicago; and Sam Kaplan and Larry Davey of the Century Projector Company, New York.

Ray G. Colvin was re-elected executive secretary of the association.

Four new applications were received and approved for membership. These were the Don Ruliffson Company, Minneapolis; Abbott Theatre Equipment Company, Chicago; Howell Equipment Company, Atlanta; and the Steinberg Equipment Company, Pittsburgh.

REDUCING INJURY AND FIRE

One of the chief causes of injury from bombings is flying fragments of glass; what theatre managements can do to minimize the danger is detailed in the article beginning on this page

1. Precautions Against Injuries from Glass

By JOHN J. SEFING

NOW THAT planes of the United Nations have bombed cities of Japan, all of us are doubtless more inclined to turn an attentive ear to urgings that blackout and air raid precatuions be taken. It behooves the theatre business to do everything feasible to encourage confidence among theatregoers that theatres are always among the less hazardous places in wartime. To do this, and to make the claim stick should an air raid actually occur, theatre managements should put safety measures into effect at once, wherever this has not already been done.

BETTER THEATRES was the first publication to deal with theatre air raid precautions in any comprehensive manner; in the issue of last December these columns offered suggestions that had been developed with the aid of New York authorities, and in turn this material was substantially used later in a pamphlet issued by the New York fire department. Here we deal with a certain phase of such precautions, measures that minimize the hazard of glass.

Practical Measures for the Protection of Patrons During Blackouts and Air Raids

THE old saying goes, "An ounce of caution is worth a pound of cure." In applying it to the civilian dangers of modern war there is little to be offered by way of reservations. We may prefer to gamble on the chances of having our property destroyed during an air raid, but we cannot do so with respect to human lives. And the motion picture theatre business has some very special responsibilities in the protection of its patrons.

All exhibitors in the nation want to do whatever is necessary to meet that responsibility in wartime as in peacetime; but, while normal hazards are pretty much the same throughout the country, those of wartime may be reasonably regarded as highly variable. It is certainly advisable for theatres in coastal areas to go to the limit of precautionary measures. But to do this entails a substantial outlay of cash and a good deal of extra time and labor. There are, moreover, thousands of theatres, too many for all to be supplied very soon with much of the equipment prescribed for "all-out" protection. The question therefore arises: To what extent should a theatre deeply inland prepare for an air raid?

The best recommendations—best because most practical, and most practical because most specific—have come from the trade press and the exhibitors' own organizations, or theatre groups cooperating with local O.C.D. people. Just what the management of a certain theatre or group of theatres in a specific locality really should do to be reasonably safe lies largely with the judgment of each management, guided by local civilian defense authorities. What to do can best be decided in that manner. Since last fall it has been, and it will continue to be, the purpose of Better Theatres to offer reliable counsel as to how to effect the various precautions—methods from which each management can select measures according to its own needs.

As for the administration of blackout and air raid measures, organization within each theatre will ordinarily be far simpler than that indicated by some of the O.C.D. recommendations. The manager is, of course, the most logical person to perform as "warden". There should be at least two other persons on the staff or instantly available to deal with incendiary bombs and fires caused by them. Personnel requirements from that point on cannot be subjected to general rules; the size and location of the theatre will determine these.

Pretty much the same essentials and latitudes apply to the purchase of equipment. We doubt that a theatre in the Ozark mountains will need a stirrup pump. Similarly, a great deal of the recommendations variously issued for lighting extensions, manual controls, etc., are of substantial significance (at least so far) to theatres in coastal areas. In short, to expect more than is specifically necessary for reasonable protection of patrons is to encourage negligence, unless an unwarranted burden is to be imposed on many theatres.

It has been shown from reports of casualties in bombed cities that the majority of injuries were caused by splinters of shattered glass. Fortunately, in the physical and structural makeup of many small theatres there is not much glass or glassed areas that could be considered extremely dangerous to a large number of people when this glass is reasonably protected; however, in many large theatres glass has been used extensively in the decoration and certain portions of their physical makeup. In some theatres the doors between the lobby and vestibule are entirely of plate glass, while on both sides of the lobby, and even in the foyer and vestibule, are large display cases covered with plate glass. Ticket booths are likely to be largely of glass, and a large area of glass forms the attraction board of the marquee. Also, the upper part of the standee rail commonly has heavy glass plate as a wind-breaker, while heavy glass chandeliers or luminaires are fastened to lobby, foyer and auditorium ceilings. These glass elements would be a constant hazard in the event of bombings, for concussion alone, without a direct hit, is sufficient to cause breakage of glass.

WHAT CAN BE DONE

In my opinion, all suspended, large glass chandeliers or heavy lighting fixtures should be removed from ceilings. Also, plate glass should be removed from standee rails and venetian blinds or draperies substituted to serve as a wind-breaker or light shield.

In devising protective methods, no set rule can be recommended; each theatre has its own particular problem and limitations. In some theatres the cost of protective safeguards for glass will be high, in others quite reasonable. Nevertheless, everything possible must be done to protect patrons, for if only one human life is saved, it will be worth almost any expense, for practical as well as humanitarian reasons.

Many methods are available for protecting exposed glass in and around the theatre. Up to the present time all glazing of

HAZARDS DURING AIR RAIDS

windows, display cases, ticket offices, vestibule doors, etc., has been done with polished plate glass from ¼-inch to $\frac{5}{16}$-inch in thicknesses, which can be had in stock sizes, carrying by even numbers from 6 x 6 inches up to 144 x 240 inches, or 138 x 260 inches.

In some installations, this glass is set with putty and secured with triangular pieces of zinc, known as "glaziers' points," driven into the wood sash over the glass and then covered with putty. In other installations, a thin layer of putty is first put in the rebate of the sash, and the glass is then placed on it and pushed down to a solid bearing. The "glazier points" are driven about 8 or 10 inches apart and the putty is applied over the glass and these points to fill the rebate.

In other installations, the plate glass is back-puttied, as explained above, and finally secured by wooden beads. Now, under ordinary circumstances this gives adequate security to the glass, but under wartime conditions today it doesn't. It will not prevent fracturing or splintering under severe impact from gunfire and bombings.

SUBSTITUTES FOR UNSAFE GLASS

There are available, however, certain types of flat glass, such as laminated safety glass and special tempered glass, as well as wire-glass, that give reasonably good protection against violent scattering of glass chips as the result of severe concussions or repercussions from bombings. If one thinks that the danger of such splintering and fracturing of ordinary plate glass is grossly exaggerated, one should consider a recent blast in a small town in Pennsylvania. In this particular instance many tons of explosives prematurely exploded, shattering or fracturing windows within a 25-mile radius, injuring many people. A heavy bomb when dropped and exploded can do just as much damage to glass within at least a one-mile radius, especially if dropped in a thickly populated area.

Where it is necessary to keep glazed surfaces, as in vestibule doors, display cases and ticket booths, or store fronts at the sides of entrances to theatres, special tempered glass should be installed in place of ordinary plate glass. Plate glass of this type, such as that manufactured by the Pittsburgh Plate Glass Company and known as "Herculite," has great mechanical strength. It is from 4½ to 5 times stronger than ordinary plate glass. "Herculite" glass requires no other protective measures against concussion from gunfire and bombings. It can be glazed directly into the existing sash by back-puttying and securing it adequately by wooden beads around its edges.

The next safest glass to use is the laminated safety glass. However, when this type of glass is fractured, it is sufficiently flexible to allow it to be forced out of the frame, with pieces of glass sticking to the plastic filled. But it is not nearly as dangerous as flying splinters from fractured standard plate glass.

Wire-glass is considerably safer than ordinary glass, but it is unsightly. Only in sky-lights over the stage, in obscure windows, in the auditorium, and in the projection room is it suitable. This wire-glass should only be used as a last resort, because fragments of glass *will* fly from it to some extent.

Tempered glass will be less dangerous under direct fracture than any of the other kinds, for when it is broken it tends to break into tiny fragments having somewhat rounded edges. Due to the light weight of these small fragments they are not blown out very far, nor are they likely to cause serious injury. Tempered glass, when broken, also has a tendency to bind itself more tightly in the frame, even though the bomb splinter goes completely through the glass.

There are various other ways that ordinary plate glass can be protected to minimize the dangerous effects of splintering. An adhered-fabric material can be used

(*Continued on pagee* 21)

Methods of Dealing With Incendiary Bombs

The procedure and equipment for checking inflammatory action

By SAMUEL BRAVERMAN

HUNDREDS OF thousands of incendiary bombs, each capable of starting its own blaze, were dropped in an eight-hour air raid upon London in April, 1941. In the average well built city only about 15% of the area is occupied by buildings—the balance consisting of roads, lawns, unoccupied lots—while a varying percentage of the buildings are fire-resistant.

Chance of Ignition

Now, assuming uniform pattern and no duplication of coverage, only one out of six or seven incendiary bombs will land on a roof or anything else that will burn. Nevertheless, it is necessary that proper precautions be taken by theatre managements, especially in potential air raid areas, so as to be in a position to avoid unnecessary damage, panic, injuries to patrons, etc.

Here we are concerned with incendiary bombs and the fires caused by certain types of bombs. An incendiary bomb must never be doused with water as this will tend to produce an explosion, thus endangering the fire fighter and spreading the fire. Of course if the bomb is of phosphorous type, liberal use of water in the absence of certain special means is best.

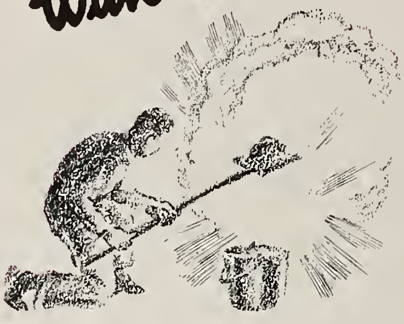
It should be evident that to cope intelligently with incendiary bombs one must know something about them, and by now most theatre managements have acquainted themselves with their characteristics. There is no fire department system in the world that can afford to give adequate protection during or after an air raid. Therefore those in charge of each building must set up their own protection. I suggest that a general inspection of the theatre be made, with all exits checked and cleaning out of all rubbish that is usually found in the false ceiling and other hard-to-get-at locations. The bombs in most cases will penetrate the roof and possibly remain lodged on the floor below.

The proper way to deal with incendiary bombs is as follows:

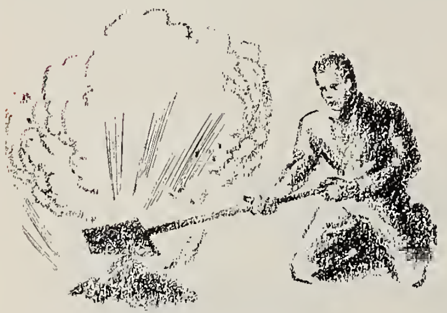
Bomb-Fighting Methods

Approach the bomb in a crouching or crawling position with a bucket of sand and a shovel. Try to cover the bomb with dry sand so as to confine its action so that you can get near enough to scoop it up on the shovel. If the bomb

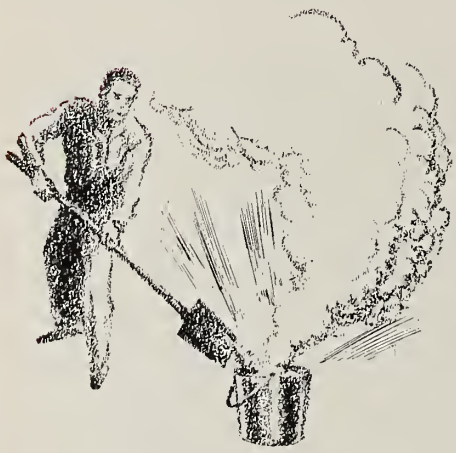
Fighting Incendiary Bombs With Sand



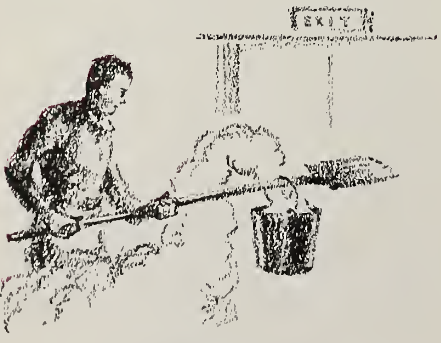
Take sand on long-handled shovel



Cover bomb with sand



Place bomb in sand pail



Carry bomb in pail to outdoors

can be dropped from a window or to some place where it can do no harm, get ride of it that way; otherwise put it in the bucket, on top of the sand, covering it with more sand. Insert a handle through the bale of the pail and carry it out that way.

The Spray Method

One can also use water. To fight a bomb with water you need two men and a stirrup pump. You can put a bomb out by merely spraying water on it. This gives it more oxygen and causes the bomb to burn out faster. In the use of a stirrup pump one person pumps while the other uses the nozzle, lying on the stomach with some means of protection from heat in front. Remember that the water should be sprayed, not played on in a stream. A third person is most useful to check other points for flame, replenish water and relieve the pumper.

It is advisable that a suitable amount of water be stored in pails, buckets, barrels, etc., so that there is enough to combat an incendiary bomb should one come. Never throw the contents of a pail of water on a bomb. If control of the bomb seems doubtful, have an alarm sent to the fire department, but continue fighting the bomb until the firemen arrive or supplies are exhausted.

Carbon Tetrachloride Dangerous

Never use a carbon tetrachloride extinguisher on a bomb. If this is done, dangerous gases will be formed. The soda-and-acid type can be used only when nothing else is handy. You can get a spray effect by putting your thumb partly over the nozzle. However, one extinguisher is not enough to burn out a magnesium bomb and the extinguisher cannot be re-filled in ample time to be of further use.

Bomb-Fighting Equipment

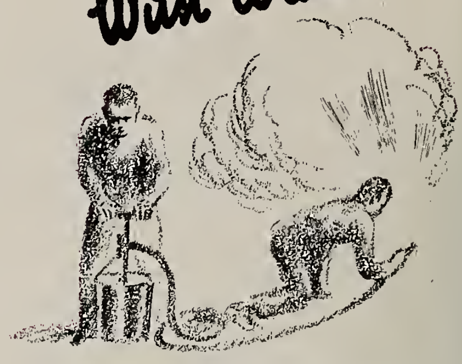
Following is a list of equipment that should be kept ready for the proper fighting of fire by bombs in a theatre: (1) Long-handled shovels, (2) sand pails, (3) stirrup pumps, (4) emergency lighting service, (5) first-aid-kit, (6) heavy gloves, (7) heavy goggles, (8) axes.

These can be arranged so as to make an interesting foyer display and also remain in an accessible spot when needed.

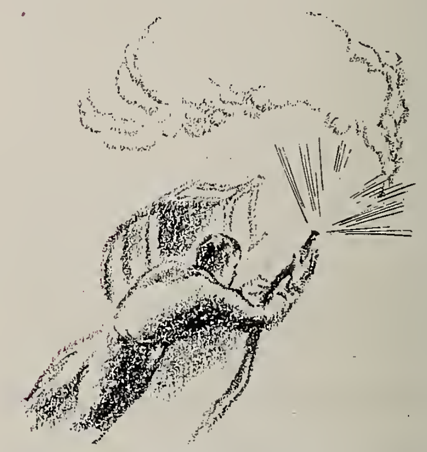
The staff should be trained so that each person has his or her specific job to do when the times comes and not have six people cover the same point and same job.

[*The author, a frequent contributor to* Better Theatres *on maintenance and related subjects, is a former circuit manager and independent theatre operator now conducting his own maintenance supply business in New York. He is a member of civilian defense auxiliary of the New York fire department in his home community.*]

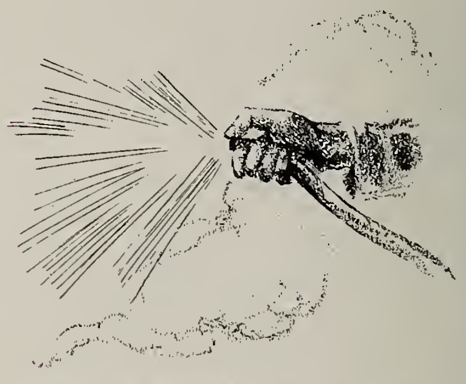
Fighting Incendiary Bombs With Water



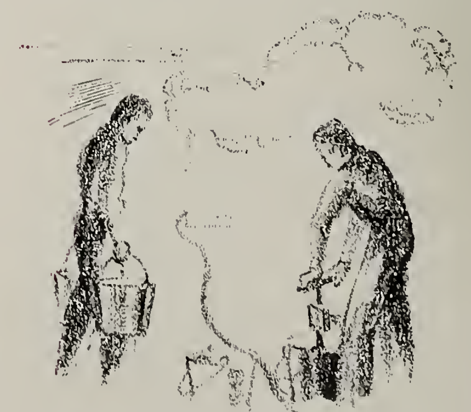
One person operates stirrup pump



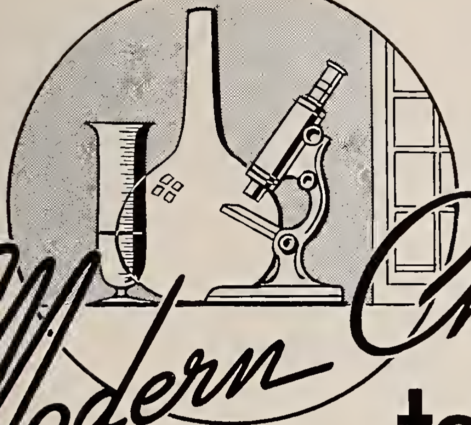
Second person approaches bomb behind shield



If nozzle not designed to spray, use thumb



Spraying continues until bomb burns out



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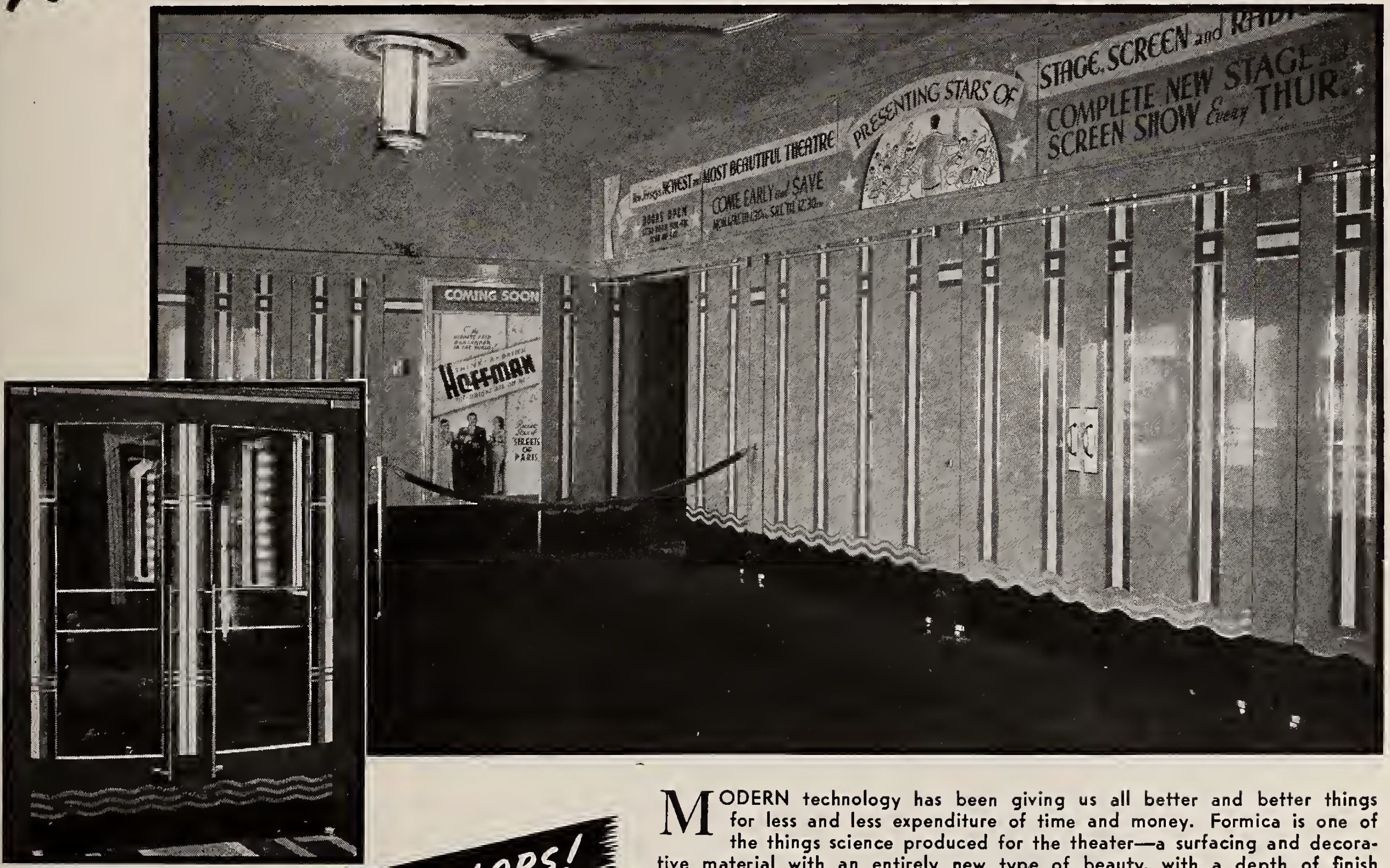
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Formica is hard, durable, non-porous, serves some of the purposes of metals, such as door panels, but is superior to metals because it does not corrode, and is much easier to keep clean without laborious polishing.

Leading theater architects have used Formica for doors, ticket booths, lobby wall paneling, toilet room walls and stalls, decorative panels behind water fountains—which may be fluorescent—and for many other uses.

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DESIGNS and DEVICES

By BEN SCHLANGER
Theatre Architect & Consultant

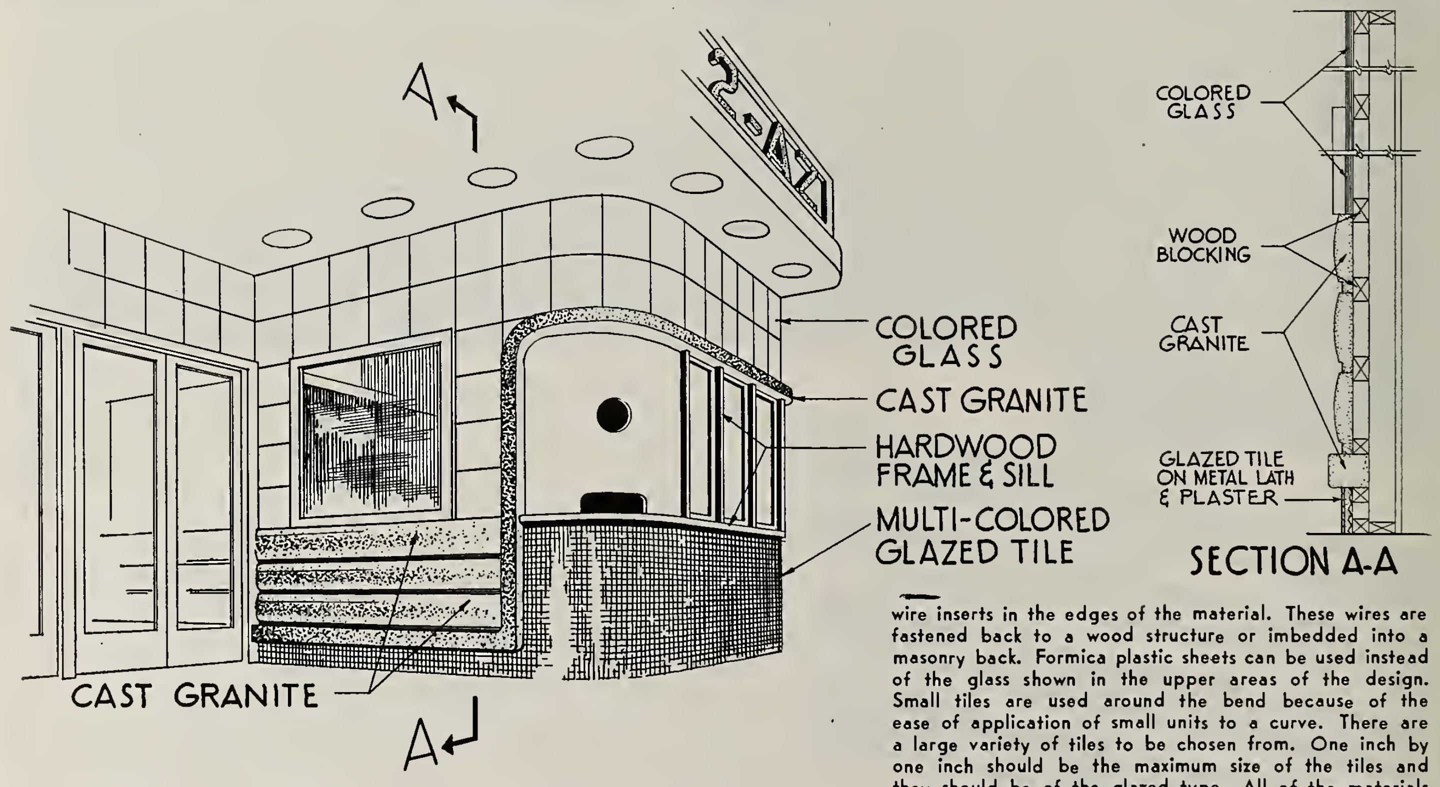
Remodeling under The Government's New Order

ALL REMODELING work done for the duration of the war now comes under Government restrictions and rulings. A new ruling of the War Production Board, designated Conservation Order L-41, permits a maximum expenditure of $5,000 on construction work in any twelve-month period. Under this ruling the use of war priority materials, which consist chiefly of the various metals, remains prohibited.

I have been told that the Federal Housing Authority will be the body which will consider individual cases and make interpretations, although it is a ruling of the War Production Board. Further interpretation may come later to the effect that more than $5,000 may be spent in a 12 month period, *subject to the type of materials to be used.*

The new WPB ruling does not preclude the possibility of spending money for maintenance or repair work necessary to keep the structure in sound working condition and necessary to render the building safe and fit for service. All damage in wear and tear can also be restored and not be considered construction work coming under this new order. It is advisable, under present conditions, to budget carefully and to allocate judiciously money set aside for improvement, and to apply the maximum amount of the available money to the maintenance and repair items.

While it is true that it will not be possible to bring about the flashy type of sur-



A design to incorporate a built-in box office, display frames and related entrance doors and marquee. All of the materials are non-essential to the war effort. These materials may be fastened back to structural framework of wood or to a masonry back structure of 6-inch terra cotta blocks. Section A-A shows the relationship of the finish materials to the back structure. Actual granite chips are used in making the cast granite shown. These chips weather better than the marble chips used in making cast terrazzo, a material more suitable for interior finishes and floors. The cast granite is made with small wire inserts in the edges of the material. These wires are fastened back to a wood structure or imbedded into a masonry back. Formica plastic sheets can be used instead of the glass shown in the upper areas of the design. Small tiles are used around the bend because of the ease of application of small units to a curve. There are a large variety of tiles to be chosen from. One inch by one inch should be the maximum size of the tiles and they should be of the glazed type. All of the materials indicated may be used effectively in the lobby if added to a basic background of finished wood, veneers or cut mirrors (Flexglass), or fabric-covered plaster. Fabron cloth wall covering is made in a most interesting variety of patterns especially adaptable to theatre interiors. Before any size job is started in actual field work all of the materials needed should be purchased well in advance and be stored until the work begins. It is therefore advisable to have the work done on a labor contract basis, with the owner supplying all of the materials. All of this must be done to avoid the embarrassment caused by the uncertainty of, and possible delay in, the delivery of materials.

face improvement to any great degree under present conditions, there is no reason why theatre buildings cannot be greatly improved merely by repairing and restoring deficient structural and mechanical elements of the theatre, and shabby surfaces.

If you will have $5,000 for spending on improvements, or any amount above that which your local Federal Housing Authority board will permit, it will be advisable to see just where in the theatre it could be most effectively used. Following are two lists of items that might be submitted to the governing board. List No. 1 covers repairs, maintenance and safety. List No. 2 suggests worthwhile improvements to be done under the limited expenditure allowance. These lists are given so that in making application for permission to do work, you may show the governing authorities the amounts you are entitled to spend which do *not* come under the restrictions, as well as the amounts you propose to spend which do come under the order.

LIST No. 1

A. Reconstruction of floor slopes or steps in any part of the theatre to eliminate hazardous conditions.

B. Reconstruction work in projection room to eliminate fire hazards, as recommended by local and national building construction authorities.

C. Correction of exit facilities to comply with authoritative rulings.

D. Correction of artificial lighting conditions for normal operation safety and blackout precautions.

E. Repairs of roofing leaders and gutters.

F. Repairs of all plumbing fixtures.

G. Repairs and maintenance items for all heating, ventilating and air-conditioning.

H. Repairs to all electrical equipment.

I. Painting and wall covering.

J. Restoration of damaged or broken masonry or glass surfaces.

K. Repair and replacement of all operative hardware in poor working condition.

L. Repair of all cracks and chips in interior surfaces, such as plaster and cement work.

M. Replacing of wraped, broken or badly worn doors or window sashes.

N. Replacement of acoustical material rendered unusable by changes in characteristics of the material, such as clogging of pores, settlement, etc.

O. Replacement of damaged fabric coverings.

P. Replacement of damaged tile floors and walls.

Q. Renewing damaged weather striping and mastic caulking.

R. Any other items which may come under the repair listing.

LIST No. 2

A. Vestibule, lobby and foyer improvements to create a better decorative quality in areas where a drab appearance is severely detrimental because of the fact that they must be illuminated more than any other part of the theatre building.

B. New ticket booth, preferably of the built-in type at one side.

C. Eliminate isolated ticket collection box by using built-into wall type.

D. Improvement in toilet and restroom facilities. Inadequate or poorly placed toilet facilities are one of the items which cannot be neglected, and which have received too little attention in the past.

E. New surface treatment of the walls and ceiling area surrounding the screen to make for a more comfortable viewing of the projected picture.

F. Resloping of seating floor areas where improving of sightlines is needed. This is especially advisable where creaky, poorly constructed wood floors exist. Such a floor should be replaced either by a wood floor that is properly supported and nailed sufficiently to avoid all creaks, end-matching or flooring boards being essential; or, wherever structural support permits, by a concrete and cement-finish floor.

G. Provide manager's office in proper position for most efficient supervision of operation and for control in emergencies.

AVAILABLE MATERIALS

The materials which should be made most use of at this time are:

Structural wood, hard woods for both

(*Continued on page* 31)

Scintillating Showmanship

A COME-HITHER LOOK—Note how this marquee ceiling of Peach Mirror Flexglass reflects elegance and glamor. Edgemore Theatre, Wilmington, Delaware. Armand B. Carroll, architect.

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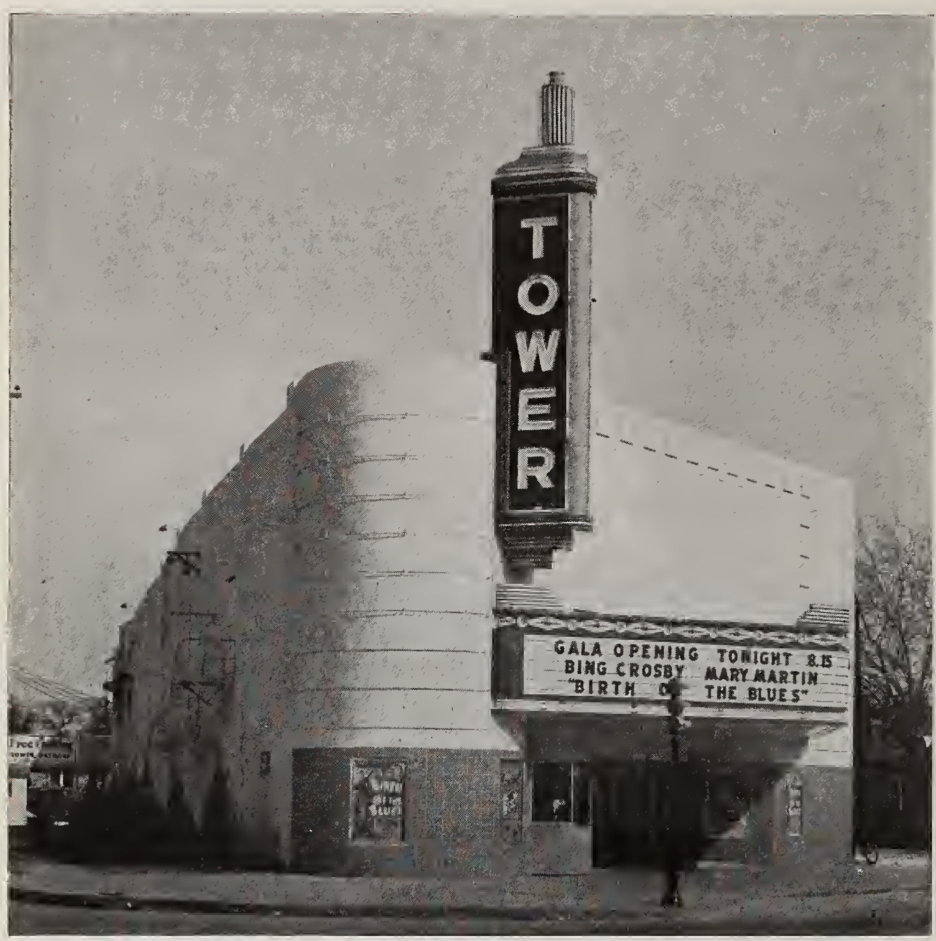


THE FRONT — FINISHED IN PAINTED STUCCO.

TOWER THEATRE
Ft. Worth, Tex.

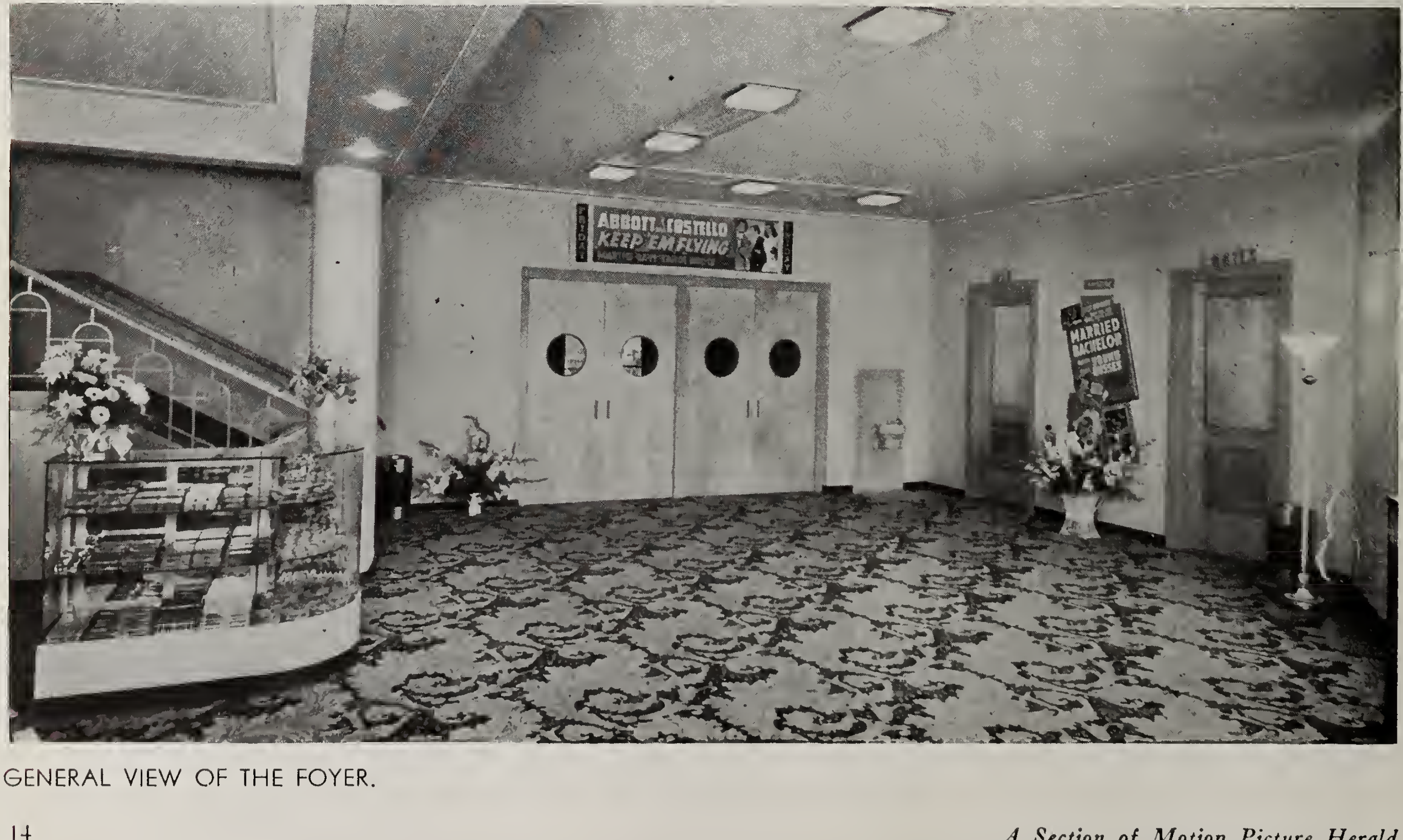
PETTIGREW & WORLEY, Architects

DESIGNED to serve a Ft. Worth residential section inhabited by people of moderate means, the Tower, a new unit of Interstate Theatres, offers all essential facilities of good-standard exhibition in a compact floor plan and a tasteful but simple architectural treatment of modern character.

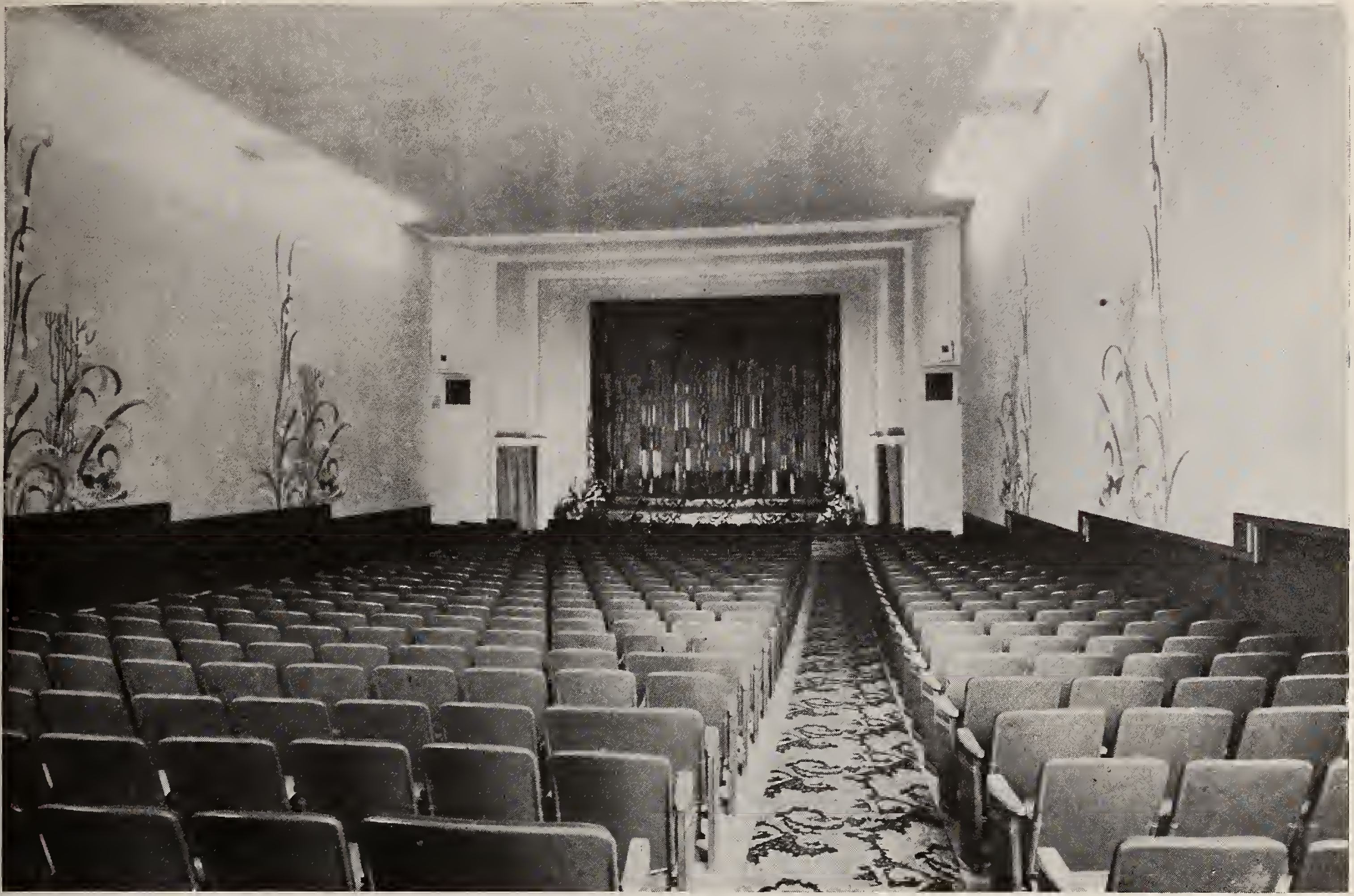
Construction is of steel, concrete and masonry with outside walls stuccoed and painted, and front and return ornamented in stucco forms Blue-green ribbed tile finishes the facade to height of 7 feet. Interior finish, including light coves, is hard plaster, except auditorium, which is acoustic plaster. All doors are of natural birch.

The front elevation and returns on each side of the building has horizontal neon tubes in 3-inch troughs to tie in with signs. Reeded effects in the center above marquee is lighted by floods. This combines with marquee flasher border to make an attractive display.

The marquee soffit and vestibule ceiling are continuously troughed on each side—troughs $2\frac{1}{2}$ inches wide, 2 inches deep, containing white neon. The troughs are on



GENERAL VIEW OF THE FOYER.



THE AUDITORIUM — SIMPLY DECORATED WITH FLORAL STENCILS.

8-inch centers and run with the building. Additionally, 150-watt silver-neck filament lamps on 24-inch centers are installed between the troughs, giving high sidewalk and vestibule illumination. Marquee and signs follow a color scheme of blue-green with red and cream trim, with neon white for letters and gold and power green for trim.

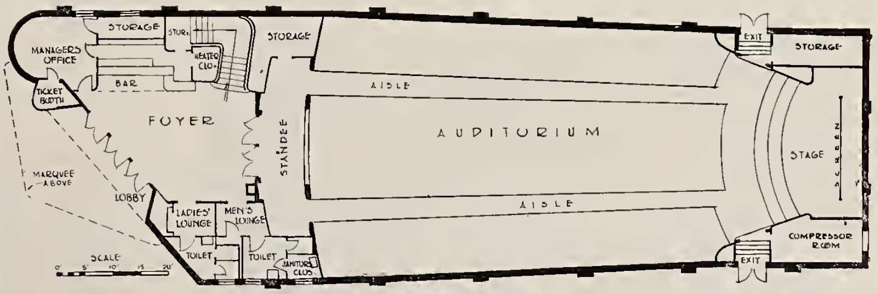
The interior color scheme employs blue-green for ground and rust, cream and several shades of blue for trim. Carpeting has red ground and gold figure and is laid over 86-ounce lining.

The foyer is lighted by a directional line of shallow glass ceiling luminaires and also by coves; fixtures are lamped in canary yellow, coves have gold neon. The auditorium illumination, all from coves, is gold neon for running light, white neon for house lighting. Additionally, there are indirect fixtures in the balcony.

The Tower seats about 900, with double-seat stagger scheme in the main floor center bank. A parking lot for 150 cars is provided.

The theatre is air-conditioned, with cooling by unit conditioner equipment.

RECESSED FOYER SEAT.



FLOOR PLAN

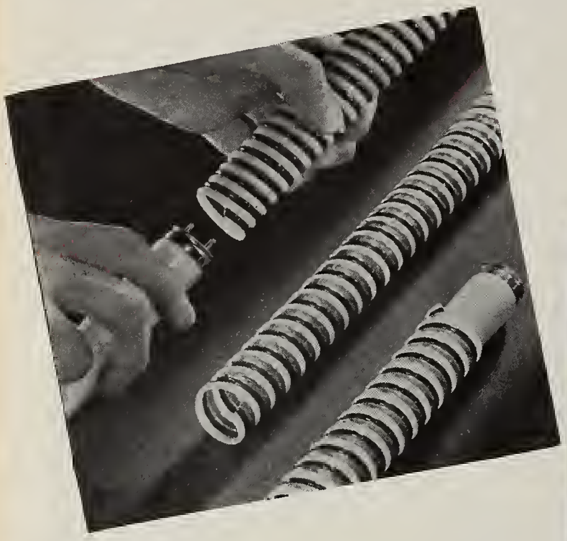
EQUIPMENT AND FURNISHINGS: Marquee and sign: **Texlite, Inc., Dallas.** Display frames: **National Theatre Supply Company, Dallas.** Ticket issuing machine: **General Register Corporation, New York City.** **Coin changer: Brandt Automatic Cashier Company, Watertown, Wisconsin.** Sound equipment, public address system and loudspeakers: **RCA Manufacturing Company, Inc., Camden, N. J.** Hearing aids: **Dictograph Products Company, Inc., New York City.**

Ticket chopper (**Neumade**), projectors, projection lamps and changeovers (**Brenkert**), rectification equipment (**Roth**), film cabinets (**Golde**), lenses (**Bausch & Lomb**): **Southwestern Theatre Supply Company, Houston.**

Rewinders: **Edward H. Wolk, Chicago.** Interior lighting fixtures: **Meletio Electric Company, Dallas.** Proscenium curtain and drapes: **Houston Scenic Studios, Houston.** Lounge and foyer furniture: **Davis-Lychat, Fort Worth.** Carpeting: **Alexander Smith & Sons Carpet Company, New York City.** Attraction boards and letters (**Adler**), flashers (**Sangamo**): **Textile, Inc., Dallas.** Curtain control equipment (**Clancy**): **Houston Scenic Studios, Houston.** Compressors (**Frick**), coils (**Fedders**): **Governair Corporation, Oklahoma City, Okla.** Fans (**Claride**): **Allen Engineering Company, Dallas.** Auditorium chairs (**International**): **Geo. P. O'Rourke, Dallas.** Heating units (**Janitrall**): **Cabilitt Engineering Company, Dallas.**

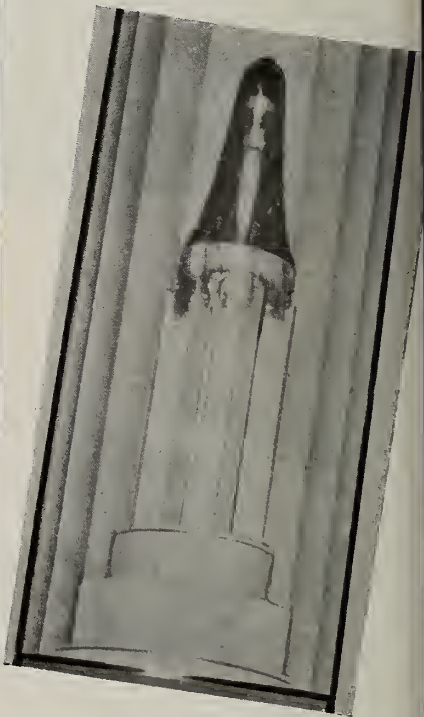
Good Today and Any Day

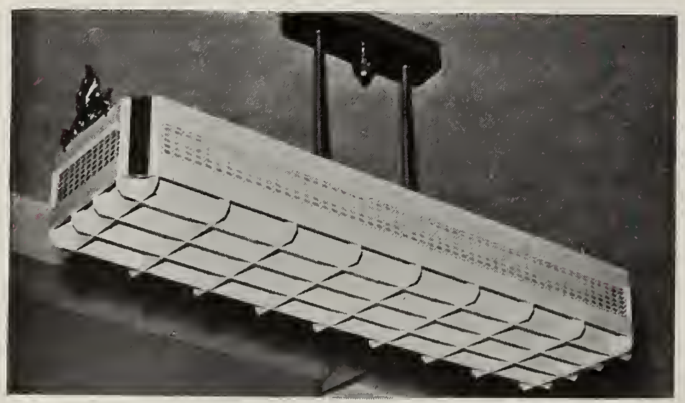
FIXTURES and DEVICES for Lighting Improvement



■ Plastic coils ringing fluorescent lamps diffuse the light and can be used for "correction" of color. Available in the theatre field through the National Theatre Supply Company, these coils are made of tenite and fit (as indicated above) tightly over the tube and, aside from the coloration, they have the decorative value suggested in the photograph at right. The coils come in clear, ivory, pink, yellow gold, green, blue and red. Red and clear strands combined "warm" white and daylight fluorescent light; pink coils "naturalize" the glow of daylight fluorescent lamps.

■ A highly decorative wall luminaire of modern style, made of materials now available, is shown below. By McFadden, this fixture, 7½ feet high, has a plastic figure on top supporting a glass globe, and a waterfall effect is created by cellophane strips.

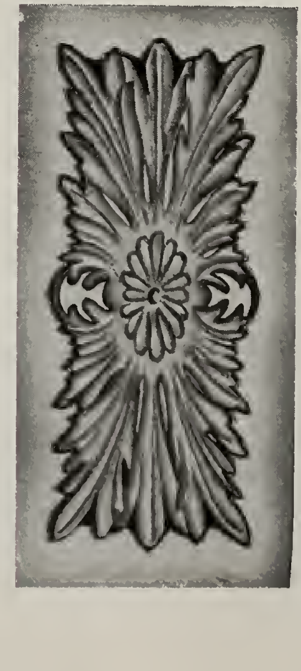


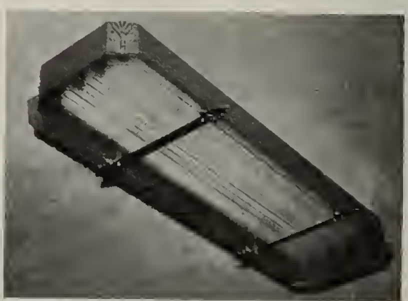


■ A glass ceiling fixture by McFadden using a limited amount of metal or adapted to plastic for louvres, which screen fluorescent or filament lamps and direct light down.

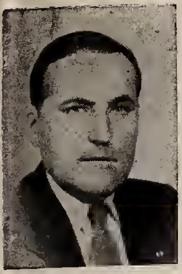
■ Left: A simple, modern ceiling bowl by Voigt, of opal glass with etched concentric bands.

■ Below is illustrated a decorative ceiling plaque of compolite, by Voigt, to cover F-lamps or filament.





■ An interesting version of the trough luminaire is illustrated above. By McFadden, it consists in a glass panel in a receptacle, the panel shielding the lamps, either fluorescent or filament.



John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Methods That Help To Conserve Carpeting

HOWEVER careless we may have allowed ourselves to be in normal times about the installation and maintenance of equipment and materials, wartime conservation necessary to continued operation of our theatres, does not permit anything except informed and conscientious attention to these matters. And of the many kinds of equipment and materials used in the theatre, carpet has been one of those too often neglected.

It has been frequently purchased and installed from a "bargain" point of view rather than one giving due recognition to quality and workmanship. The wise theatre owner who bought his carpet for high quality, and who made sure it was properly laid, will see his foresight paying dividends as time goes on. The beauty and life of the fabric will be there when "cheap" carpeting has become an eyesore.

In any case, carpeting installed, be it good or bad, should have a regular and systematic check-up by a competent and reliable carpet man. As a rule, regular employes of the theatre are not expert enough to detect incipient defects and their causes, even though conscientious.

The natural reaction of some exhibitors will be, of course, that their carpet was laid only a couple of years ago and that they are getting along pretty well without this extra checking and maintenance. Although this attitude did not imperil operation in peacetime, it certainly does so now. It is not a question of getting a few weeks or months more wear out of the present carpet, but perhaps years more wear, and surely theatre carpeting should not be actually shabby at any time.

THE "BARGAIN" INSTALLATION

Many a carpet installation has been made "any old way," because of the incompentence or carelessness of the carpet layer, or because the job was contracted for on a bargain basis, or perhaps because the floor conditions were not thoroughly checked to repair bad spots. Also, in many instances, no one was particularly concerned in every little detail that make up a good carpet "laying" job. Now we all must constantly check the little things that contribute to long wear of present carpet, and be extremely careful in the installation of new carpet, so far as it still can be had.

In checking the present carpet on the floor, any "puckers" or wrinkles" on the surface should be eliminated, no matter how small or where located. This "bellying" up of the carpet will cause rapid wear both in the pile and the fabric backing, for the carpet at these points will be rolled severely back and forth under the heavy impact of hundreds of passing feet. This "puckering" or "bellying" up of the carpet is due to the fact that when the carpet was first laid on the floor it was not properly tensioned or "stretched."

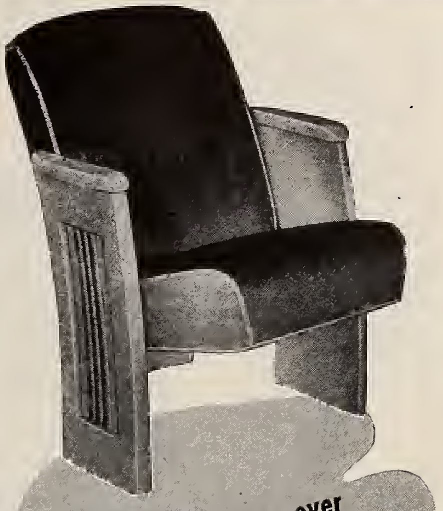
IMPORTANCE OF STRETCHING

Carpet when tacked on the floor and not "stretched" properly, especially in dry weather, will tend to expand or get larger when dampness or humidity sets in. The best thing to do in such a case is to pull up the carpet carefully at one end where such a condition exists and re-stretch the area until the "puckers" are eliminated. Then the carpet should be tacked down again, while holding the carpet under even tension.

This re-stretching of the carpet should be done with care, for when too much tension is applied, or the tension is effected by rough and heavy "jolts," the carpet will tear at the fastening nails or be entirely ripped off at the fastened end.

Examine the condition of the carpet at the entrance doors to the standee area. At this location, and especially at one or two doors where the incoming traffic is concentrated, the most wear is bound to be found, even under ideal floor conditions; but *undue* wear will result rapidly if the door saddles are of the improper type or are badly worn, or the carpet is improperly nailed down at these points.

A door saddle that is even slightly below the level of the carpet will cause the patrons toes and heels to rip into the pile of the



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carpet and in a short time cause the fabric backing to bulge up from the floor. This condition will cause hazardous tripping and rapid tearing of the carpet. Also, with the carpet up from the floor, no matter how slightly, soil, dirt, dust and moisture will easily accumulate underneath and cause rotting or mildewing of the backing threads.

DOOR SADDLE LEVEL

To reduce undue wear and deterioration of the carpet at these doors, new saddles should be installed that are level or *slightly above* the top of the carpet pile. In some cases this will mean cutting a little off the bottom of the doors, but it will be worth the expense to do so in order to save the carpeting.

In some cases new holes will have to be drilled as close as 3 inches apart and the carpet nailed down solidly and evenly at the saddles. In the past, and sometimes today, it is the practice of some carpet layers to drill holes from 8 to 12 inches apart, even at the door saddles. This is a bad practice, followed to save time and labor costs to the *layer*.

Another thing to be checked is whether the carpet ends at the door saddles have "raw" edges; if so, they should be properly bound. However, in most cases, the good carpet layer allows a little more carpet at the ends in order to turn them down and under to avoid "raw" edges.

FLOOR CONDITIONS

Still another thing to check is the floor condition at the doors, as the floor might be broken or uneven, and cracked at the fastening plug holes, making it impossible to keep the carpet flat on the floor. If this is the case, new flooring should be installed with necessary holes drilled, at the most, 4 inches apart, and proper wood plugs inserted. Then the carpet should be nailed down solidly and evenly in place.

In checking the carpet, it is very important to see that the fastening holes are properly spaced, and that the plug inserts are solidly in these holes. When these holes are spaced over 6 inches on centers, or the wood plugs are loose, the carpet is bound to "belly" and permit the accumulation underneath of soil, dirt and dust, to which moisture readily adheres. This condition, if allowed to persist, will surely cause rotting and mildewing of the carpet no matter what the location, the standee, aisles, or stairs, with the resultant rapid disintegration of the fibers of the backing. When the holes are found to be too far apart, new holes should be drilled, with new plug inserts installed. Before doing so, the floor should be thoroughly clean and dry to receive the refastened carpet.

LOCATION OF DRILLED HOLES

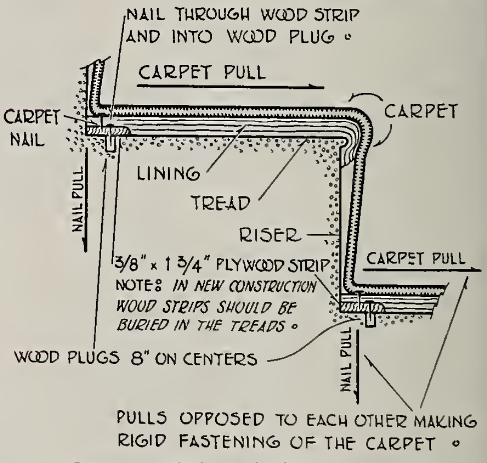
A bad practice that can be noticed among carpet installations is the location of the fastening holes at both sides of the aisles, on the main floor as well as in the balcony. In nearly every instance these holes are drilled, on an average, 10 inches apart, and as a rule they are laid out haphazardly in relation to the passage area to the seats. In other words, the fastening hole or holes is at or near the end chair standards. This arrangement means that the carpet is fastened *solidly* at a point where *no* cross traffic is encountered; and that the carpet will "belly" up *just where the patrons feet scrape* as they enter the rows. In consequence, the carpet is badly worn along the edges at these particular points because the heels and toes of the patrons have been constantly ripping into the raised carpet. To overcome a condition of this kind, new holes should be drilled at the edges of the carpet at points near dead center of each portion adjoining passageway between rows. This will bring the edges of the carpet down flat with the level of the floor.

AISLES AND STAIRS

Another bad practice in laying carpet in the aisles is to let the lining come near the edges, thus raising the carpet off the floor. The lining should be in about 1½ inches from the edges to permit the carpet to slope slightly toward the floor at the edges.

This of course does not apply to aisles that are recessed so as to allow the top of the pile to be flush with the floor of the seating area.

In aisles *not* recessed, as much care should be taken as at the entrance door saddles that the edges of the carpet are not "raw" and that they are either bound or properly turned under, with these edges as nearly flat with the floor as it is possible to make them. In this way there will be no creepage of dirt, gravel or sand underneath.

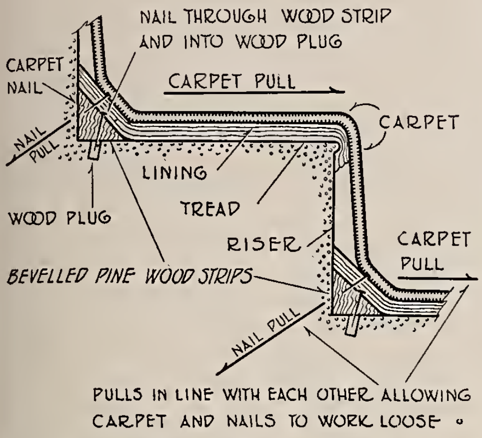

NAIL THROUGH WOOD STRIP AND INTO WOOD PLUG
CARPET PULL
CARPET
CARPET NAIL
LINING
TREAD
RISER
NAIL PULL
3/8" x 1 3/4" PLYWOOD STRIP
NOTE: IN NEW CONSTRUCTION WOOD STRIPS SHOULD BE BURIED IN THE TREADS
CARPET PULL
WOOD PLUGS 8" ON CENTERS
NAIL PULL
PULLS OPPOSED TO EACH OTHER MAKING RIGID FASTENING OF THE CARPET

Recommended method of fastening carpet on stair treads when wood strips are not buried in treads.

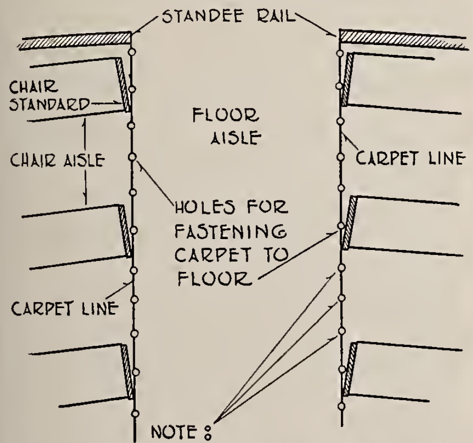
In a previous article the writer dealt with the evil of a cross-seam at the head of the aisles (in line with the standee rail). This condition is a common fault and causes carpet trouble in many theatres. At the aisle heads the traffic is concentrated, while the pull at the seam is terrific due to the incline of the floor in the aisles; patrons dig their heels deeply and vigorously into the carpet coming up and going down the aisles.

The life of the carpet on stairs can be

increased considerably if it is fastened correctly. Make sure that the proper wood strip is used and fastened correctly to the stairs. In many installations the wood strips are shaped like a right-angled triangle—that is, one side is fitted to the riser, the other side laid flat on the stair tread, and the third side tapered off from the riser face to the tread. These wood strips are installed in the corners where the tread and the riser meet, then the carpet is nailed to the angled side of the strips. The result is that on walking on these stairs the strips can be felt, due to the thin bulge beyond the level of the carpet. This method of fastening will hold the carpet in place *for a while,* but when the pull is heavy, as under constant traffic, the carpet and nails gradually pull away, due to the fact that the pull on the carpet is nearly in a straight line with the nails driven into the strip.


NAIL THROUGH WOOD STRIP AND INTO WOOD PLUG
CARPET NAIL
CARPET PULL
CARPET
NAIL PULL
LINING
WOOD PLUG
TREAD
RISER
CARPET PULL
BEVELLED PINE WOOD STRIPS
NAIL PULL
PULLS IN LINE WITH EACH OTHER ALLOWING CARPET AND NAILS TO WORK LOOSE.

Improper method of fastening carpet on stair treads. It allows the carpet to work loose in a short time.


STANDEE RAIL
CHAIR STANDARD
FLOOR AISLE
CHAIR AISLE
CARPET LINE
HOLES FOR FASTENING CARPET TO FLOOR
CARPET LINE
NOTE:
AT LEAST 3 HOLES TO BE DRILLED AT EACH CHAIR AISLE FOR PROPERLY FASTENING CARPET TO THE FLOOR TO PREVENT EXCESSIVE WEAR AND TEAR ALSO TRIPPING OF PATRONS.

Proper method of turning down carpet at the ends to avoid high spots that cause wear and tripping.

Now in stair carpet the wear of the carpet shows itself more quickly on the backing fabric than on the pile. This is because when the carpet shifts back and forth on account of improper or loose fastening, the back is rolled severely over the tread and

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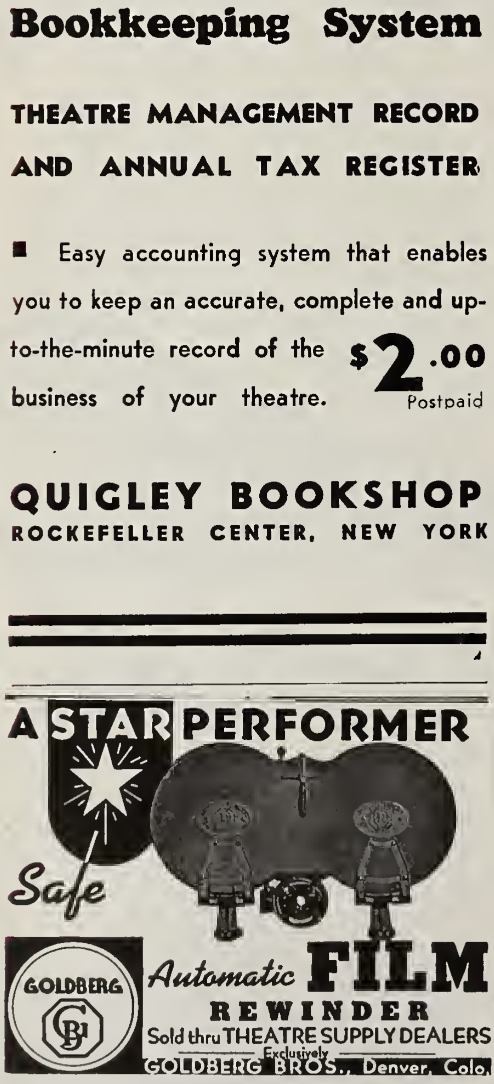
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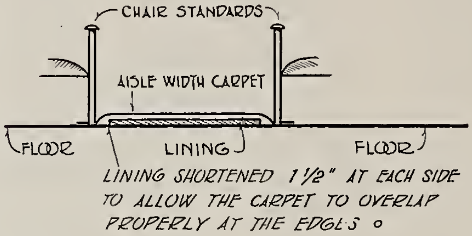
especially on the edge of the tread nosing.

For lining stair carpet, ⅜-inch sponge rubber is excellent, but it is not available (generally speaking). The sponge rubber is laid on rubber glue applied to the face and nosing of the tread, then the regular hair lining is laid over this, attached with linoleum cement, and finally the carpet.


CHAIR STANDARDS
AISLE WIDTH CARPET
FLOOR
LINING
FLOOR
LINING SHORTENED 1 1/2" AT EACH SIDE TO ALLOW THE CARPET TO OVERLAP PROPERLY AT THE EDGES

Proper method of fastening carpet in aisles to prevent rapid wear at the chairs due to ingress and egress.

With sponge rubber off the market carpet on stairs can be fastened rigidly by installing a plywood strip of about ⅜-inch by 1¾-inch the width of the stair, flat on each tread and against the riser. This wood strip should be fastened rigidly to the tread by drilling holes and inserting wood plugs, then finally driving nails into the plugs. In this way the nails are driven straight down into the tread and the pull on the carpet will be *at right angles* to the nails, making it impossible to pull them out from foot action. This is the reason why carpet fastened to flat strips buried in stair treads in new construction will hold indefinitely and prevent excessive wear and tear.

A substitute for wood strips can be effected by laying a patent cement called "Kellastone" on the stair treads near the risers, shaped like an ordinary wood slat; however, care must be taken that it is sufficiently thick for penetration and the holding effect of the nails. Also, hydrochloric or muriatic acid should first be applied to the concrete or marble treads for proper binding of the "Kellastone."

If your carpet wears through exceptionally fast on the tread nosings, the cause may be a metal rim that is buried in the concrete at this point. This metal rim is usually installed on exposed concrete stairs to prevent rapid wear, *but when the stairs are to be covered by carpet they should never be used.* What happens is that the smooth surface of this metal rim allows the lining to rub it at the slightest pull or strain until finally the lining is worn through, and then the carpet. In most cases where there was unusual wear of the carpet at the nosings the writer has found upon inspection that the metal nosing was polished bright by the constant shifting of the lining and carpet over it. In case this rim cannot be removed, cementing the lining with good linoleum cement will help prevent shifting to a certain extent.

SPOT CLEANING

In keeping the surface of the carpet in a clean and sanitary condition, make sure that the cleaners used contain no alkali or harmful acids. As is well known, most spots or stains are easiest to remove when they are fresh, so it is advisable to keep handy a "first-aid" cleaning kit. This kit should contain (1) a *bubble cleaner* and *carbon tetrachloride,* which can be used effectually on many common spots or stains; (2) pure *soap;* (3) *saddle soap* for cleaning seat leather; (4) household *ammonia water;* and (5) a good supply of clean, soft cotton *rags.*

For removing paint spots that are fresh, turpentine can be used, then the area should be sponged with warm water and soap-suds or bubble cleaner. If it is old paint, the best method is to use a solution of one part acetone to one part cellosolve if this solution can be obtained. After using such a solution, turpentine should be used also, being afterwards sponged off with soap suds (*always be careful not to get carpeting wet with water while on the floor; this causes mildew, matting down and accelerated deterioration*).

Grease and oil spots on carpet may be removed with carbon tetrachloride. Pour a small quantity on the spot or spots and rub gently with a clean cloth, all the while working in toward the center; then press clean blotting paper to the dampened area until the paper shows no stain. After the area has dried, rub it gently with suds of pure soap.

To remove ice cream spots, sponge the area with carbon-tetrachloride, then sponge off dry with soap suds. In removing fruit stains, first scrape off the excess pulp, then sponge lightly with a little hot water, *but do not use soap.* To remove lip-stick stains, pour carbon tetrachloride directly on the spot and blot clean with blotting paper. Remember, in all cases, *never to leave* areas of the carpet wet or soapy.

REMOVAL OF GRIT

All gritty material, such as ordinary street dirt, sand, etc., should be removed almost as quickly as it accumulates. When it is ground down into the pile and neglected it reduces the life of the carpet greatly. Daily vacuum cleaning with equipment that really cleans, is therefore imperative, and it is done in most theatres. In addition it is advisable to have a porter or usher use an ordinary carpet sweeper throughout traffic areas every little while during operating hours, to get rid of surface dirt as quickly as feasible.

Another good idea is to shift the furniture occasionally in the restrooms to avoid badly worn spots in areas that otherwise would be consistently open.

Carpeting around water fountains—and today we have soda fountains, too!—can be protected by placing corrugated rubber matting, if available, at these heavily used areas. Also, if available, fibre runners should be procured for laying in traffic lanes during wet weather.

If it is possible to obtain new carpet from the distributors stock, even "drop" patterns or odd designs, it would be a good idea to purchase it for installation in the theatre now or later on. In this way at least some kind of replacement could be made in areas badly worn. In storing such carpeting in closed rooms, it should be properly protected against dampness and moths. Old carpet should always be thoroughly cleaned and washed before storage. Moth repelling materials, such as paradichlorbenzene, should be sprinkled over the carpet often enough to have the odor always in the room.

In picking up old carpet that is in reasonably fair condition, for re-use in other areas or for patching, care should be taken that it is not ripped or torn unnecessarily. It will pay to have regular carpet men do this picking up as they can be held responsible and probably would be more careful than the theatre staff, which also might not appreciate the necessity of extreme care to avoid ripping off the wood strips on the stairs. Every piece of carpet, every wood slat, nail, etc., is essential to the continued maintenance of the theatre in times like these.

Precautions Against Injuries From Glass

(*Continued from page* 9)

for covering the windows in the auditorium, if any, and those of the projection room or store fronts adjoining the entrance to the theatre. This adhered-fabric does not make the breakage of the glass less likely; it does afford some means of protection against flying slivers of glass when applied properly, according to the size and weight of the plate glass. In any case, this adhered-fabric must be applied on both sides of the glass to get maximum. It is not suitable for rough or figured glass surfaces, however.

Another protective treatment for glass is to brush on it a cellulose nitrate lacquer, and after it has become sticky, to press a sheet of fabric or strong textile netting into it so that the entire glass area is covered. This fabric or textile material should be securely fastened to a frame or other construction supporting the glass, and it is a good idea to have the fabric overlap the frame. When this fabric has been set in place, a coat of lacquer or varnish should be applied over the entire surface.

Cellulose nitrate lacquer is readily available at the present time. Strong and adhesive textile strips can also be used, but they do not offer too much protection against the scattering of fragments. If used, these strips should not be less than 1½ inches wide, and the open spaces of glass between the strips should not be more than 2 to 4 inches each way. The ends of these strips should be securely fastened to the frame of the glass. Many of the store fronts which have been plastered with strips, applied haphazardly, are giving the owners a false sense of security. Cheese cloth, muslin or lace netting can also be used, but they offer only minimum protection.

Glycerine glues, and even ordinary flour paste can be used very satisfactorily. Varnish and rubber latex adhesives should not be used, since they will lose their adhesiveness in a few months; nor should liquid coatings and paper strips be employed, for they are very weak in resisting flying splinters of glass.

When sheets or strips of transparent plastic films are used they should be at least 0.002-inch thick and stuck in place securely. In case cellulose film is used, it should be mixed with a mucilage made of gum arabic containing 10 to 15% of glycerine for maximum protection. This film should then be varnished after the application to make it waterproof and mildew-resistant.

A fair adhesive for the cellulose acetate film is a composition of rosin plasticized with castor oil (half as much as the rosin) and properly thinned with menthanol.

PROTECTION OF MIRRORS

Special care should be taken to protect properly large mirrors in lounge and toilet rooms against shattering. In case wire netting is used, it should not be over a ½-inch mesh; a large mesh will have less effect in arresting flying splinters of glass. To offer maximum protection the wire mesh should be about $\frac{1}{16}$-inch thick and solidly embedded in a tough plastic film. The wire should be zinc-coated to prevent rapid deterioration. The netting should be mounted on a light wooden frame the size of the glass area, hinged at the top so that it can be swung away from the glass for regular conditions, and be let down easily in case of an air-raid. If hinging is not practical the frames can be made to hang from hooked hangers so that it may swing away from the glass and thus lengthen the time during which it is absorbing the blow. The netting should be as close to the glass as possible without touching it. Unfortunately, wire netting is not readily available at this time without a priority rating of A-1-J or better.

Ordinary cloth curtains offer only a moderate degree of protection against scattering fragments of glass; however, two or three layers of burlap, of obtainable, hanging loosely or attached to a swinging frame, may be used for covering the glass where other and better means cannot be employed. Reinforcing the glass with some bracing device is not recommended as it will increase the liability of fracture. A glass having a little freedom of movement is less vulnerable than glass fixed rigidly.

In "blacking-out" certain glass areas, such as a skylight over a stage, projection room windows, etc., care should be taken that the proper paints are used. Except in the case of tempered glass, the use of opaque paint or dense black on plate glass involves the hazard of breakage due to painted absorption of solar heat by the paint. In general, this hazard is reduced as the color of the paint approaches white, and as the pigmentation of the paint becomes more translucent. Only dirt colored

(*Continued on page* 32)

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THE GREAT mobilization of all vital raw materials to war production has directly affected the availability of finished product necessary to motion picture projection. The purpose of this article is to familiarize more projectionists with the basic principles of the optical system used with present day reflector arcs so that through a better understanding he may operate this system at top efficiency.

CHARLES E. SHULTZ

Efficiency is no longer only a matter of economy; it is a national duty to conserve the vital necessities of war. Projection carbons and electrical energy may be unnecessarily wasted if the optical system fails to deliver its full measure of efficiency. This article has been prepared to demonstrate the optical principles of the reflector arc projection system and to enable the projectionist to check his system accurately, to acquaint him with the efficiency of his particular equipment in comparison with greatest results to be anticipated from that type of equipment.

ARC POWER

The four items directly responsible for projection efficiency may be listed as follows: (1) *Arc power;* (2) *Carbons;* (3) *Reflector;* (4) *Lens.*

The question of arc power in this paper does not refer to any specific type of rectifier, generator, or other means of converting line power to arc power. As the present war conditions make the purchase of this equipment impossible, or nearly so, your present equipment must be made to serve efficiently.

Arc power is considered only in relationship to the carbons used in any given instance. Tables for optimum results are based on arc power recommendations for any given carbon. By use of these recommended tables the maximum intensity and proper crater area at an efficient carbon consumption rate are obtained. One should be reminded these days that—

1. *Greater arc amperage than recommended results in greatly accelerated rate of consumption with very little increase in intensity or crater area. It also results in carbon and power waste.*
2. *Less arc amperage than recommended produces a smaller, less evenly distributed crater of poor color and lower intensity.* This practice does not warrant the slower rate of carbon consumption which results.
3. *Higher arc voltage than recommended often produces unstable burning and consumes a higher wattage for the same intensity.*
4. *Lower arc voltage than recommended results in a weak, hard to strike arc in which an insulating tip often forms on the negative carbon.* Such an arc is easily blown out by draft and does not warrant the saving in wattage accomplished.

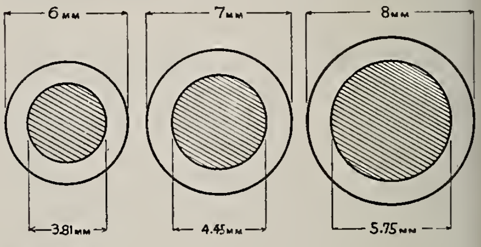
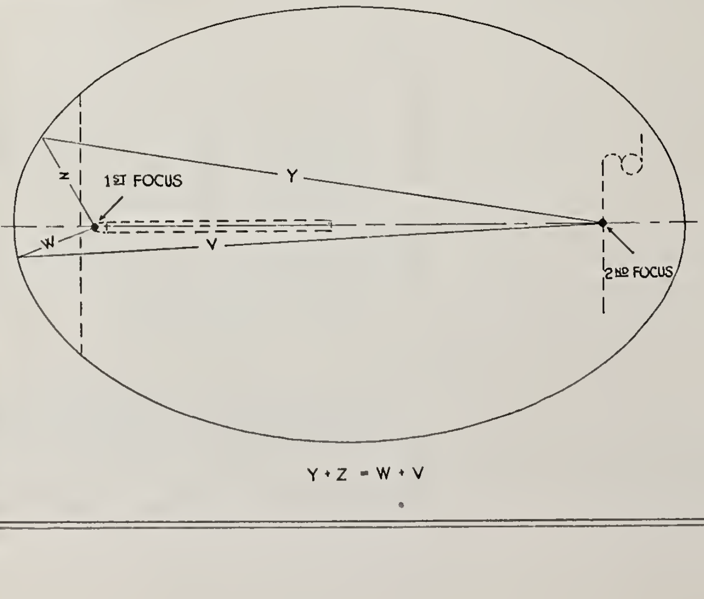


Figure 1

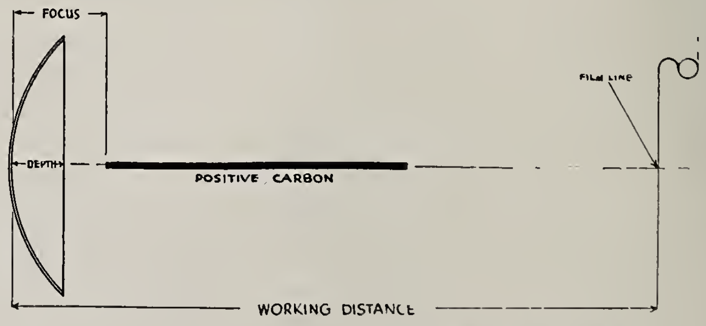
CARBONS

Figure 1 shows the recommended crater size for various Suprex carbons when operated at recommended arc power. It is important that the proper carbons and arc power are used for the size screen that is being illuminated if efficient operation is to be maintained.

In a later portion of this paper tables will be given to enable the reader to deter-



Left: Figure 2



Above: Figure 3

mine the proper screen intensity obtainable from various types of equipment. *Should you find your screen intensity to be considerably higher than that shown* for recommended use, smaller carbons and correspondingly less arc power should be used for efficiency.

REFLECTORS

The modern reflector arc employs an ellipsoidal reflector to collect the light from the arc crater and focus it upon the aperature of the projector. These reflectors vary in size and focus, but the principle of their operation is always the same. *Figure* 2 illustrates an ellipse. The foci of the ellipse are indicated as *"1st focus"* and *"2nd focus."*

The broken lines represent the position assumed in the projection optical system by the crater of the positive carbon and the film line.

An ellipse is a curve generated by a point moving in a plane so that the sum of the distances from this point to two fixed points (the foci) shall be constant.

That is, the sum of distance Z plus distance Y is equal to the sum of distance W plus distance V. In referring to such distances in this article, we shall call the shorter distance, such as Z or W, the focus; and refer to the longer distances, such as Y or V, as the working distance.

Figure 3 illustrates the three component parts of the projection lighting system—the reflector, the light source, and the film line. The figure also indicates the focus and working distance when they are measured along the broken line representing the axis of the system.

REFLECTION OF CRATER IMAGE

As every part of an ellipsoidal curve will throw a complete "spot," the complete image of the crater thrown on the aperture is composed of an infinite number of superimposed "spots," or discs of light, each one progressively smaller as reflected, respectively, from center to outer parts of an ellipsoid; thus the outer areas form the smallest of these discs and produce the bright center of the screen image.

If we were to paint the entire surface of an ellipsoidal reflector with black paint so that no light could be reflected from it, then remove this paint in one very tiny little spot about the size of the head of a pin, we would find that no matter where this is done on the reflecting surface, a complete image of the crater of the positive carbon would be focused at the aperture, but would, of course, be very dim since an extremely small percentage of the reflecting surface would be utilized.

By removing another bit of paint on any other part of the same curve, another focused image, or "spot," would be formed, superimposed over the first, and the image would be approximately twice as bright as the first "spot" had been alone. It also would be noted in this experiment that the nearer the center hole of the reflector this tiny area of the reflecting surface was used, the larger would be the focused image of the crater. The nearer the outer edge of

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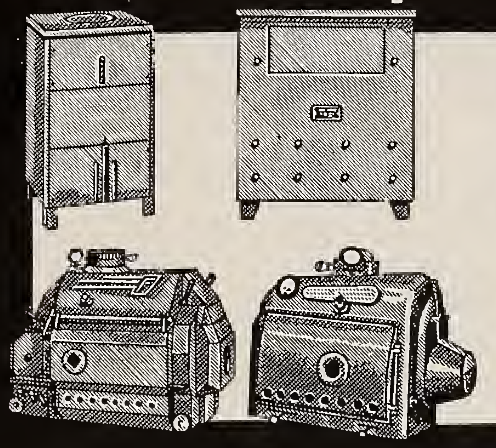

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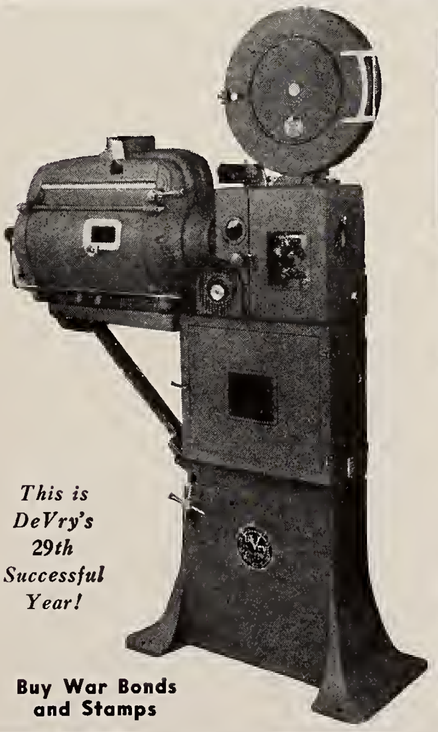

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the reflector this little reflecting point was used, the smaller would be the image of the crater. This image would be oval rather than circular in shape.

RATIO OF MAGNIFICATION

Let us start from the central area of the reflector at the center hole and measure up to the face of the positive carbon which will be the focus of the mirror. We will then measure from the face of the mirror at the center hole to the aperture of the projector (film line). *This is the working distance of the reflector.* By dividing this focus into the working distance we obtain the ratio of magnification for the largest disc of light forming the "spot."

Measure from the outer section of the reflector to the face of the positive carbon and from the outer section of the reflector to the aperture. Divide the focus into the working distance to obtain the ratio of magnification for the smallest disc of light:

$$\text{Ratio of magnification} = \frac{\text{Working distance}}{\text{Focus}}$$

The distances from different points on the surface of the reflector are not alike, *although the sums of their working distances and foci are always equal if the focus and working distance are at the foci of the original ellipse, and if they fall at conjugate focus at the same point;* but the "spots" formed are of unequal diameter and area.

For example, going back to our surface covered with paint, let us suppose that we had a little point of reflected light from the center of the reflector which produces a "spot" of a given size at the aperture. We would measure from this point on the reflector to the face of the positive carbon (*Figue* 2), which is the focus. Then we would take another measurement from this point to the aperture of the projector which is the working distance. Divide this focus into the working distance to obtain the ratio which when multiplied by the size of the crater of the positive carbon will determine the size of the "spot" at the aperture reflected from this little point on the surface. Any other point on the surface of an ellipsoidal reflector may be computed in exactly the same way.

To determine the diameter of "spots" formed from any part of an ellipsoidal reflector we multiply the ratio of magnification taken from that point, by the size of the crater formed on the positive carbon.

The diagonal of a standard projector aperture measures 26 mm. A circle drawn touching the four corners of the aperture will be 26 mm. in diameter, which is the smallest "spot" that will completely cover that aperture.

To find the area of this "spot" multiply its diameter by its diameter, then multiply this result by 0.7854. That is, its area equals the square of the diameter times 0.7854; therefore the area of a "spot" 26 mm. in diameter may be computed thus:

$26 \times 26 = 676$ (this represents the square of the diameter of the "spot").

$676 \times 0.7854 = 530.93$, which is the area in square millimeters of a "spot" 26 mm. in diameter.

Let us suppose we are using an 8 mm. carbon operating at normal amperage feeding a 14-inch reflector with a working distance of 32 inches and a focus of 5⅛ inches at the central area. By division, as previously shown, we find the ratio of magnification to be 6.24; that is—

$$\text{Ratio of magnification} = \frac{32''}{5\tfrac{1}{8}''}$$

If the size of the carbon is 8 mm the crater will be approximately 23/32, or .71875 of the size of the physical diameter of the carbon; therefore $.71875 \times 8$ mm. $= 5.75$ mm. (the diameter of the crater). Multiplying the factor for the ratio of magnification by the diameter of the crater of the positive carbon, $6.24 \times 5.75 = 35.88$ mm. (the diameter of the "spot" at the aperture measured from the center hole position of the reflector). This will be the largest "spot" formed from any part of the surface.

These figures are rather general, as the slightest discrepancy in the focus measurement may bring about a material difference in the result. Great care must be exercised in measuring this focus; however, if measurement of focus is accurate within a 64th of an inch, reasonably comprehensive results can be obtained. Much greater tolerance in measuring the working distance is permissible without seriously altering the accuracy of the result.

With an understanding of the functions of an ellipsoidal reflector it becomes necessary to consider a method of measuring the potential light gathering ability of such a reflector.

Optical equipment is commonly measured in terms of relative aperture. Relative aperture is the relationship between the focus and the diameter. The *relative* aperture is commonly referred to as the *F speed.* This designation does not evaluate the transmission or reflecting power of the instrument; it merely indicates *the relationship of focus to diameter.*

The *F* speed of an ellipsoidal reflector is measured by dividing the working distance minus the depth of the reflector, by the diameter of the reflecting surface. That is—

$F =$ Speed of reflector
$W =$ Working distance of reflector
$X =$ Depth of reflector
$D =$ Diameter of reflecting surface

$$F = \frac{W - X}{D}$$

The formula is worked out like this, if $F =$ speed of reflector; $W = 32\tfrac{1}{2}$ inches, or 32.5; $X = 1\ 31/32$ inches, or 1.97; and $D = 13\tfrac{7}{8}$ inches, or 13.875. Then—

$$F = \frac{32.50 - 1.97}{13.875} = \frac{30.53}{13.875} = 2.2.$$
$$F = 2.2$$

Thus a reflector with a working distance of 32½ inches, a depth of 1 31/32 inches, and a reflecting surface of 13⅞ inches diameter, has a speed of *F*/2.2.

THE LENS

A description of the design principles of the various compound lenses used for

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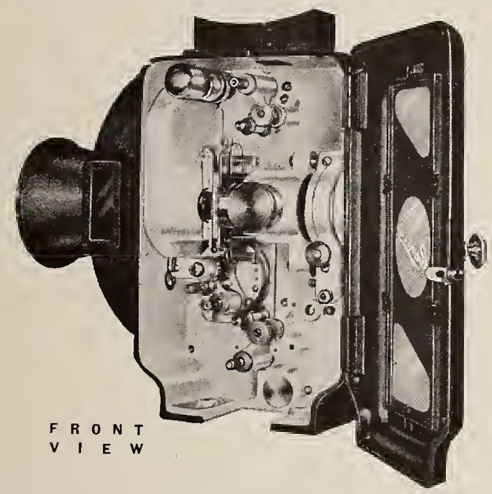
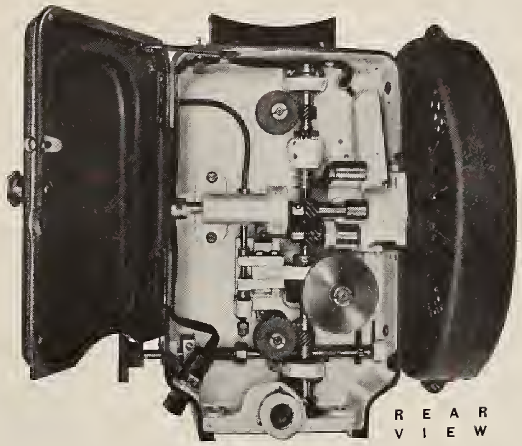


MODEL "C" SINGLE SHUTTER MECHANISM



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motion picture projection is beyond the scope of this article. It is sufficient here to note that, regardless of their design, the function is to image the film upon the screen.

The focus of a compound lens, as every projectionist knows, is referred to as the "equivalent focus," or *E.F.* This designation means that the compound lens may be referred to as a unit with a magnification equal to a simple single lens of equal focus. Therefore (disregarding such factors as transmission, resolution, chromatic and spherical abberation) *the compound lens is identical in function to the simple single lens.*

No matter what type of projection lens is used, it is necessary to understand how to evaluate the magnification which determines the width of picture that a lens of a given focus will project at a given distance.

The following equations will determine these values. Let us assume that f = focus of lens in inches; d = distance to screen in feet; i = width of picture in feet; o = width of film aperture in inches.

To find *Focus*—
$$f = \frac{o \times d}{i}$$

To find *Width of Picture in Feet*—
$$i = \frac{o \times d}{f}$$

To find *Distance to Screen in Feet*—
$$d = \frac{f \times i}{o}$$

To find *Width of Film Aperture, in Inches*—
$$o = \frac{i \times f}{d}$$

HOW CALCULATIONS ARE MADE

Let us assume known values in each equation for purposes of demonstration. If f = 4 inches; d = 100 feet; i = 20.625 feet; o = .825 inches; then—

Substituting in the equation for *Focus*—
$$f = \frac{.825 \times 100}{20.625} = \frac{82.5}{20.625} = 4$$
or $f = 4$ inches.

Substituting in the equation for *Width of Picture*—
$$i = \frac{.825 \times 100}{4} = \frac{82.5}{4} = 20.625$$
i = 20.625 feet

Substituting in the equation for *Distance to Screen*—
$$d = \frac{4 \times 20.625}{.825} = \frac{82.5}{.825} = 100$$
d = 100 feet.

Substituting in the equation *Width of Aperture*—
$$o = \frac{20.625 \times 4}{100} = \frac{82.5}{100} = .825$$
o = .825 inches

SPEED OF LENS

Now that the function of the lens is understood, we must find the *F speed* of the lens to evaluate its relative aperture.

To determine this *F speed* we divide the focus by the diameter.

$$\text{F speed} = \frac{\text{focus}}{\text{diameter}}$$
$$\text{or, } F = \frac{f}{D}$$

In determining this speed we must measure the *smallest* opening of the lens because this limits the amount of light which can pass through any given lens. For example, let us assume that we have a lens of 4-inch focus with the smallest opening measuring 1 13/16 inches in diameter. F = F speed; f = focus in inches; D = diameter of smallest opening in inches.

$$F = \frac{f}{D}$$

Let us assume these values: F = 2.2; f = 4 inches; D = 1 13/16 inches, or 1.8125. Then—

$$F = \frac{4}{1.8125} = 2.2$$
F = 2.2 speed of lens.

We now see that the two elements of the optical system, the reflector and the lens, are related by their *F speed.*

[TO BE CONTINUED]

[In the May 30th issue Mr. Shultz will deal with the entire optical system, and also make recommendation for maintenance practices that help keep the light-lens equipment at operating efficiency as long as possible. . . . Charles E. Shultz is a member of the firm of Heyer-Shultz, manufacturers of metal projection reflectors; the company also maintains a research laboratory, of which he is director.]

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F. H. RICHARDSON'S
COMMENT on PROJECTION

Solving the Mystery Of An Unsteady Image

W. W. GEBHARD, a brother of Local Union 639, IATSE, believes he can solve the problem of the "Mysterious Unsteady Image" which was worrying Brother Hohannsen, as we told you in the March 7th issue of BETTER THEATRES. Brother Gebhard comes to the rescue with the following:

F. H. R.

"First, let me introduce myself. I am a projectionist, or operator, whichever you prefer. I understand a projectionist is supposed to know it all, while an operator is still learning. I'm still learning something new every day, so guess I am an operator."

"Not so, Brother. An operator is one who doesn't study, doesn't learn and doesn't want to.

"I work at the Belle Meade theatre in Nashville, Tenn., a deluxe suburban theatre," continues Gebhard. "The set-up is good. We have Simplex sound system, Wenzel projectors, Morelite Suprex lamps, and G. E. copper oxide rectifiers.

"I experienced the same trouble [as Hohannsen] with a print of 'Hold That Ghost.' The picture was perfectly steady up to the middle of the reel, then suddenly it began to jump all over the screen. After the show I ran this reel again, out of frame, and discovered that the frame line was perfectly steady, but the picture itself was unsteady.

"This unsteadiness is introduced in making the positive print from the negative in the laboratory and is not the fault of the projector. The film base itself is perfect, as Eastman confirmed. No doubt if you had been able to send them a long enough piece of the film they could have explained this unsteadiness.

"I am basing my opinion on my experience with making 16-mm. prints on both continuous and step printers, which is basically the same as 35-mm. This unsteadiness is caused by dirt on the sprocket of the printer, the same as dirt on the intermittent sprocket of the projector; or improper tension on the printing gate, or worn gears on the printers, etc."

Some Tips on Projection From a Weather Man

THE JOB OF Private Frank R.McLean, Headquarters Squadron, 3rd Bomber Command, MacDill Field, Tampa, Fla., but normally a projectionist, is to make the weather behave. He writes:

"If this is somewhat disconnected, forgive it, for it is an unearthly hour in the middle of the night and I am trying to keep the weather station going. By time the weather map is ready the teletype machine is on the blink again and I have to fix that (I forgot to tell you I am also a teletype mechanic). After working with projection equipment, teletype is a snap.

"I just heard from home and things are going very well without me. Would hate to find out I am not indispensable. Can't tell you the exact temperature because it is a military secret, but lately I have seen a red robed guy with horns lurking around.

"I am enclosing several ideas which I think are quite brilliant, even if no one else does. One of my pet vices has been keeping a record of all kinds of freak troubles and ideas. I am passing some of them on to you:

"No. 1. As a substitute for grease pencil, when it is desired to make a permanent mark on a print, use white fingernail polish which can be obtained at any dime store. The bottle comes equipped with a brush suitable for applying, and the mark will not smear and cause film damage, as would a grease pencil. This does not mean that any mark should be made on either the picture or sound track area. A thin line can be painted over the frame line, and such a mark is especially useful to indicate the starting frame, when a reel is to be started from any point other than the leader, as when it is desirable to eliminate the often superfluous and rather boring trademark on the first reel of a feature.

"No. 2. Many items of projection room equipment use Allen, or hollow head set screws, and it is not uncommon for the small wrench required for these to be missing when most needed. A substitute can be had by breaking off the tang of a three-cornered file at a place where it is of the proper size. This trick once saved a show for me and might do the same for some brother projectionist.

"No. 3. One of the greatest problems in projection seems to be film 'jitters,' especially in new prints. While I know of no cure-all, I have found in sixteen years of projection experience that in a large percentage of cases the trouble lies not so much in green emulsion and tension adjustment as in the alignment of the E-3 intermittent film guide assembly (Simplex and Super-Simplex projectors). The curved surfaces of *both* G-126-E shoes must match the curvature of the sprocket face *exactly*. This requires proper forming of the H-118-E holder.

"When adjusting these I position them so that with the film trap door fully closed, the surfaces of the guide and the sprocket face just meet. Then when the film is

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threaded, there is a very light tension at this point, which holds the film properly on the sprocket. If the E-3 presses too tightly, it may hold the film trap door slightly open, causing insufficient tension on the P-100-E and S-580-E shoes. Also, if the E-3 is not close enough to the sprocket, the film will ride up on the sprocket teeth, whereupon an unsteady picture is sure to result.

"Needless to say, the G-126-E shoes should be replaced at the first sign of uneven or excessive wear. Of course, this is not the trouble in all cases, but the fact that in one year, in one theatre, I encountered only two cases of 'jitters,' both slight, in spite of the fact that at least one-third of the prints used were new, should indicate that proper projection adjustment will aid greatly in eliminating trouble of this kind."

Many of our good brothers will thank you for your suggestions. We hope you will send in more from time to time.

Helper Man Helps Himself to Managing Job

A PLEASANT surprise is a letter from our good friend, Barney DeVietti. Says he:

"Gee Whiz, someone should give me a swift kick for waiting so long to write such a swell guy! Well, after that opener, I had better introduce myself all over again: My name is Barney DeVietti, and when I was a regular student of the Bluebook School (which I miss muchly) I was a projectionist in the Strand theatre, Helper, Utah. I dropped out of the school when I was made manager of the Strand, and this is my first letter since that event, some six years ago. I managed the Strand for about two years and then was sent to Price, Utah —population 6,000—to take over the newly constructed Price theatre for the same circuit, Huish Theatre Enterprises. The Price seats about 900, is modern and up to the minute in every respect. In the projection room, we have Super-Simplex projectors, Cyclex lamps and W. E. sound.

"After I was in Price about a year, my boss took over the Carbon theatre and six months later bought out the Utah theatre, so now I have all three theatres to manage. The Carvon and Utah both have Super-Simplex with Strong hi-lo lamps. In the Carbon we have Western Electric sound, and at the Utah we have RCA.

"It was really through my knowledge of projection that I got my opportunity to step up a notch in the theatre business. It so happened that my boss had me check up on the entire circuit twice each year; that is, check up on projectors, lamps, generators, etc—and in one of the towns on one of my visits I had to take over the theatre for about three weeks due to illness of the manager. I guess the boss thought I did O.K. because it was just a short time later that I was promoted.

"Even though I have not written I have nevertheless followed your comments in BETTER THEATRES and have never missed a single issue. You have done so much for the advancement of projection and helped so many fellows!"

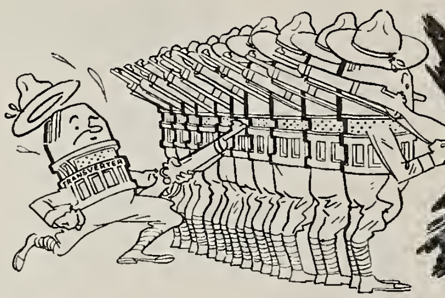
Congratulations to you, Barney. I wish I could come out and see how a projectionist runs a theatre. I'll bet my bottom dollar the projectionists under you don't have to use makeshift equipment and beg for needed parts, and in return I feel sure you will have nothing but the best in results.

Seventeen Years Old And Still Going Strong!

A LETTER from our young friend, John A. Ettlinger, Jr., is accompanied by a photograph which he took himself. He writes:

"I am enclosing a picture I turned out down in the dark room this morning. I hope it is good enough so you will find room for it in the next issue of BETTER THEATRES. It depicts Joseph DiFrancisco, manager and projectionist of the Cheshire theatre here in Cheshire, Conn. The equipment shown is Super-Simplex heads with Simplex sound and Peerless low-intensity lamps. The theatre itself is small, only 400 seats, but we all thing it is tops. Sorry I could not get more of the equipment in, but after all, with a good looking guy like Joe standing there with a halo around his head, no one will look at the equipment any way. Everything in the projection room is adequate, convenient and well taken care of, I can assure you.

"Since I last wrote you I have changed



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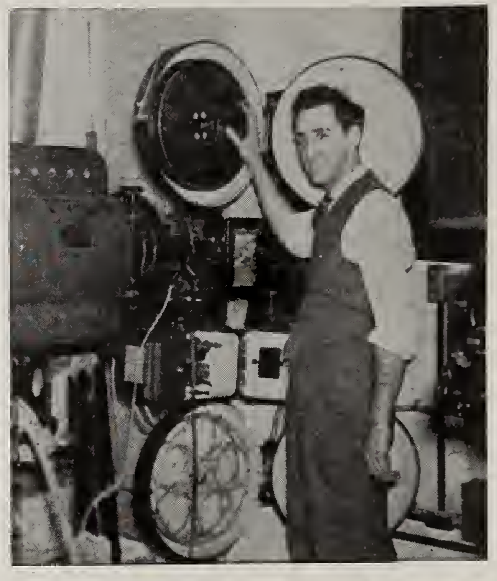
schools and am now attending the Cheshire Academy. Next year, if I can get in and the draft does not lower itself to accommodate me, I will be in the motion picture school of the University of Southern California, learning to become a cinematographer—or something.

"Here at Cheshire I am doing 16-mm. sound work, as we have films every Saturday night. I am also acting as stage manager for the dramatic club. Due to state laws governing projection, which say one must be 21 years of age before becoming a projectionist (I am 17—still laboriously studying the Bluebook of Projection), I cannot do much work with Joe, though I would like to."



Joseph Di Francisco in his projection room.

Well, I have always said a man should have a genuine interest in all phases of the work he chooses to "get into," and young Ettlinger certainly has that in his favor.

The Only Step Toward Union Membership

THE LADS who want to get in a union and can't—they keep a-writing. Such a letter has just arrived from Leo K. Thomas, projectionist at the Strand theatre, in Jesup, Ga. He writes:

"For a long time I have read your articles and from them have got many ideas for the improvement of my work. It seems that a majority of those who write you have some difficulty pertaining to projection which they wish to have ironed out and, as I understand the matter, that is what your column is for. In my case, however, it is not projection trouble I wish to be helped with, but instead I wish you would tip me off on how to become a union projectionist.

"I have six years of experience in projection and have worked with many types of projectors during that time. In fact, I have had experience with about everything from Grandpa Powers to his young Grandson, Simplex E-7. To date I have never met with any trouble too great for me to thaw out for myself. I feel that for the most part, if projectionists who have trouble would just stop a minute and use their heads they could work out a good many of their problems by themselves. Very often the problem is only some little thing, such as a shutter being out of time, but a service engineer is called in to find out what's wrong.

"I honestly believe I work just as hard or harder than do the projectionists in Radio City Music Hall, but to date have drawn as little pay as any one in our profession. I want, and have wanted for a long time, to join a projectionists' union, but it seems that a small town projectionist has about as much chance of getting in as a farmer's son has of getting a job in a city selling, say, insurance."

To all in such a situation the only advice I can possibly offer is to talk to the business agent of the nearest local union and get his reaction. Find out if they need men. Be sure to be able to pass a stiff examination if the need arises. Study to be ready. In some cases it is an easy matter for a working projectionist to become a member of a union, but in others it is exceedingly difficult. Without knowing just what has been done, just what union one wishes to enter, whether there has been any difficulty with the union, etc., I can give no advice except to see the business agent. Each local deals with its own membership as it sees fit.

Out-of-Focus Effect On One Side of Screen

OUT-OF-FOCUS trouble is reported by a theatre in the Bronx, New York City. The letter explains:

"From the day of opening late in 1940 we have found the right side of the screen to be always out of focus. Just why, we are at a loss to explain. . . . We have recently had our lenses coated, but this does not seem to help the trouble any. The light is brighter, but that is about all. . . We have tried to move the screen back and forth on the right side, thinking this might solve the problem. It didn't work."

There is very little information in this letter on which to work; however, there are several conditions which might cause the trouble. If the screen is warped, one side of the picture would be constantly out of focus regardless of how much the position of the screen was adjusted. If the lens barrel carrier is out of line, thus throwing the parallel plane of the lens out of line with the screen, this condition would exist.

It also may be that one film track is so badly worn it permits the firm to ride out of parallel with the parallel plane of the lens. This need only be a ten-thousandth of an inch to create an out-of-focus effect on one side.

It is assumed that the projectionists in this theatre have rotated their present lenses; if so, there is nothing wrong with the lenses. The fault, then, is likely to lie in the line-up of the lens parallel plane of the film, or the plane of the screen.

It is highly improbable that one type of lens would create this condition, yet another lens eliminate it. It was found that in using one make of lens the overall illumination was poor by comparison with the treated lens, enough so that the out-of-focus effect noted when using the *coated* lens was *washed out* and unnoticeable. Has anyone else had such trouble for which another solution was found? If so, let's hear it.

The Source and Value of A Projector Parts Chart

A LETTER from Private L. Morris, Battery 1—4th C.A., Fort Amador, Canal Zone, stating that he has just received a copy of the Bluebook of Projection, adds that he would be helped considerably if a complete chart of a projector with all parts named had been included.

I assume Private Morris is one of those young men called to arms who have been assigned to operate the projection equipment in a camp theatre, even though he has had little or no experience in projection. I commend him for his deisre to learn and would like to help him; however, projection is nothing to be learned in a night, or a week, or even a year. There are enough of our young projectionists, surely, who are already in service who could and should be given that work.

The memorization of the parts of a projector would be of little help. If my books are studied, enough charts will be found to enable the student to learn various names, as he goes along and in this way he will find it much easier. Projector Manufacturers' instruction books name the parts.

●

Remodeling Under New Government Order

(*Continued from page* 13)

interior and exterior finish.

Quarried and *cast stone* (a most attractive cast material is being made of granite chips, some of which are very rich in color).

Colored glass, the new honed finish being architecturally attractive and conservative in appearance; *clear glass,* as well as various types of *translucent glass* made in attractive pressed patterns; structural glass blocks.

Cement, stucco and *cast cement* decorative panels.

Plywoods finished with richly grained veneers, wood veneer. Flexwood glued on to plaster surfaces.

Glazed and *ceramic tiles. Plaster.*

Formica and other plastic wall panels.

In submitting your remodeling specifications to the authorities it would be advisable to claim the work as coming under necessary maintenance and repair; for example, if it would cost $500 to repair a certain number of conditions in toilet facilities, and it would cost only slightly more

TO MAINTAIN THEATRE EQUIPMENT AT PEAK EFFICIENCY

Your friendly Independent Theatre Supply Dealer will be glad to help you solve your problems of maintaining continuous operation during this emergency. Call on him any hour of the day or night. He's competent. He's dependable. You can rely on him.

Since he may not be able to supply you with new projection lamps during the war, we are maintaining a parts and service department and making every effort to help him take care of your requirements.

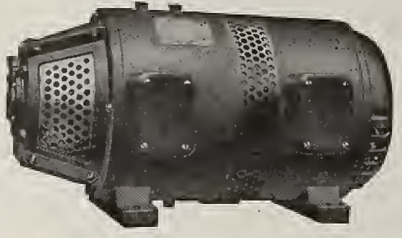
Do not hesitate to call on us regarding any difficulties resulting from present restrictions.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET
TOLEDO, OHIO

YOU DON'T HAVE TO LET YOUR THEATRE GET SHABBY!—
Ask BETTER THEATRES *About Available Materials*

42nd Street Here We Come!

We're Celebrating Moving Day and Our
15th Anniversary, Too
Thousands of Bargains—While They Last
SEND FOR REMOVAL SACRIFICE SALE CIRCULAR
S.O.S. CINEMA SUPPLY CORP. *(Note New Address)*
449 West 42nd Street, New York City

FIRST PREFERENCE
Year After Year
STABILARC
Motor Generators

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•
AUTOMATIC DEVICES CO.
1033 Linden St. Allentown, Pa.
Export Office: 220 W. 42nd St., New York City
Also Manufacturers of Allentown Steel Curtain Tracks and Curtain Machines

NEW, *improved*
RECT-O-LITE
A BETTER RECTIFIER
FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces ***Clear, Bright, Flickerless*** pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE.
Price, less Ammeter and Bulbs **$148.00**
ASK FOR BULLETIN 312
BALDOR ELECTRIC COMPANY
4367 DUNCAN AVE. ST. LOUIS, MO.

NEW *Air-Flo* **STEREOPTON**

Forced air-cooled. Capacity up to 1,000 watts. Built-in tilting device. All-steel-welded construction.
At all theatre supply dealers.
GoldE
GoldE Manufacturing Co.
1216 W. Madison St., Chicago

to *rebuild* the toilet facilities in a more advantageous loaction, it would be reasonable to claim that the item comes largely under maintenance and repair rather than under a new improvement.

Since the safety and the health of the public is involved in the operation of motion picture theatres, it is very likely that a liberal attitude will be taken by the authorities in allowing a reasonable amount of remodeling work. The only type of work which would be frowned upon would consist in providing for enlarged capacities or creating unnecessary surface ornamentations requiring priority materials.

The one big mistake would be to assume that the new restrictions on construction make it necessary to allow continued deterioration of facilities and of the property.

Precautions Against Injuries from Glass

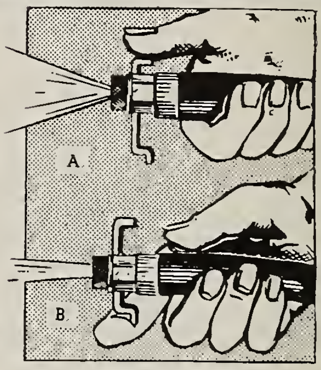
(*Continued from page* 21)

paint should be used in large glass areas exposed to the sun rays. Areas of ordinary glass more than 4 feet square should seldom be painted black if other means may be used for "blacking-out."

An effective way of giving reasonable protection to the store front windows at the entrance to the theatre, is to back up the display spaces with substantial and well braced wooden paneling. When greater protection or transparency is desired for the store area, a well framed and supported wall of structural glass block or brick can be erected. A small wooden access door can be provided in this wall for reaching the display areas, but it should be kept closed tight when not in use.

Boarding on one side of the glass only gives little or no protection against scattering of glass fragments on the opposite side. When glass breaks under a severe blast, pieces may be scattered violently, although it is impossible to predict whether they will fly inward or outward. The glass in the lobby doors, even mirrors in rest rooms, are almost as liable to fracture and dangerous scattering as glass in the vestibule doors, display cases, store fronts, etc.; however, plate glass in the doors and in any sliding or hinged windows of display cases is somewhat less vulnerable than in fixed areas, provided the doors or windows allow some degree of free movement. In the case of an air-raid, it is best to fasten all doors, whether they have glass or not, so that they will remain wide open; also, open any windows, including any in the projection room. However, if the projection room windows are of the double hung type, they should *never* be fully opened so that they completely cover each other, but raised only so that approximately two-thirds of either section is covered by the other. With a double glazed installation, the inside glass might be blown into the room, scattering the fragments in all directions; however, this applies only if ordinary plate glass is used, not when tempered, laminated safety glass, or even wire glass is installed in both window lights.

British Type
A. R. P. 33
STIRRUP
PUMP
REG. APP. FOR U. S. PAT. OFFICE



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B. SOLID STREAM
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IMMEDIATE DELIVERY!
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INTERNATIONAL
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about People of the Theatre

news of their activities reported from all sections — and briefly told.

Cecil B. DeMille's
Technicolor Productio
REAP THE
WILD WIN
FROM THE RECORD BREAKING
SATURDAY EVENING POST SERIAL

1942 Cinemaid

Miss Taggart of Detroit, who brings the charmingly original name of Generose to our pictorial series on girls of today's theatre staffs. She is captain of the girls' service staff of the Cinderella theatre, important United Detroit circuit house.

■ ■ ■

The RKO Family theatre at Marshalltown, Ia., has been remodeled and renamed the Time. MILT KROELLER will manage it in addition to RKO's Capitol and Strand in that city.

ORRIS COLLINS, theatre manager in Paragould, Ark., has been elected chairman of the Greene County Chapter of the Red Cross.

WINIFRED STUMPF has been appointed manager of the Lincoln theatre in Goshen, Ind., operated by the Indiana-Illinois Theatres.

The Avenal theatre in Avenal, Calif., has been opened by United California Theatres, Inc.

J. A. STEWART of Centerville, Ia., has bought the Lyric theatre at Seymour, Ia., from DOYLE FEARE, who has joined the Army.

GEORGE C. CLANTON, owner of the Daw theatre in Tappahannock, Va., has joined the Navy.

Chicago's Highway theatre, a JOSEPH STERN circuit house, has been remodeled at a reported cost of $18,000. American "Bodiform" seats in red, rose and cream have been installed, and redecorations include a new traveller curtain, recarpeting, chrome poster cases, and washrooms panelled in knotty pine.

SID METCALF, co-owner of the Petit Jean theatre in Morrilton, Ark., is on active duty at the Navy recruiting office in Fort Smith.

The new Warner's Merritt theatre in Bridgeport, Conn., was opened recently with MURRAY HOWARD as manager, assisted by HOPE WEAVER, hostess in charge of usherettes.

RAY SYUFY has applied for a permit to erect and operate a theatre in Vallejo, Calif.

Scott's Theatre-Restaurant opened recently in Kansas City, Mo., for negro patronage. The building was leased and remodeled by EMMETT J. SCOTT, owner of several hotels there.

JOHN AZZARO plans to erect a theatre in Fresno, Calif.

J. E. COOK, of Grand Meadow, Minn., has opened the Lime Springs theatre in Lime Springs, Ia., which had closed in January.

The Gem theatre in Osceola, Ark., which was damaged by fire several months ago, has been reopened. Miss EMMA COX is owner and manager.

ROLLIE LIVINGSTONE, operator of the Hawkeye theatre at Graettinger, Ia., gave a pre-Easter matinee for children, admission for which was one fresh egg.

PRICE FURPLESS, operating the Amuzu theatre in South Port, N. C., is building another house in that city.

W. E. (BILL) MALIN, owner of the Lura theatre in Augusta, Ark., has been elected mayor of that city. Mr. Malin is president of the Arkansas ITO and has been a showman for 33 years.

RCA service contracts have been signed with the Paramount-Richards Theatres, the United Theatres and Dixie Theatres in New Orleans. N. L. Carter, M. Jacobs, and A. Higginbotham represented the theatres, while Ed Auger negotiated for RCA.

Vern Shattuck, California theatre operator, plans to erect a theatre in Loyalton, Calif.

The new J. P. Harris theatre in Pittsburgh was opened recently with a Marine parade and formal dedicatory ceremonies, led by Mayor C. D. Scully and former Senator Frank J. Harris. J. P. Harris was founder of the Harris Amusement Company, now operating 20 theatres in the area.

Phillip Isley and Harley Sadler expect soon to open the new Temple theatre in Temple, Tex., as well as a new $40,000 structure in Killeen, Tex.

The Benicia theatre, Benicia, Cal., owned and operated by the Benicia Theatre Company, Inc., will be remodeled.

Bill Ross and Bob Carson, radio announcers at Ottumwa, Ia., who recently reopened the Milton theatre in Milton, Ia., have decided on Wednesday and Saturday evening operation only.

W. H. Manley is manager of the new Skyway theatre in Chattanooga, Tenn., which was opened last month.

The Aladdin theatre in Kansas City, Mo., is now owned by Ernest Amoneno. William Parsons, former owner, with G. L. Johnson, will continue to operate it. The house will be remodeled shortly.

B. C. Johnson has leased the Atlas theatre in Seattle from S. Mukai, at least for the duration.

V. J. Shipright of Minneapolis, Minn., has bought the Osceola theatre in Osceola, Ia., from Mrs. Kate McKee, operator for the past seven years.

Dickinson, Inc., has bought the Louis theatre at St. Joseph, Mo., and will remodel it. The house will be operated for white patronage.

Contracts have been awarded for rebuilding the Del Paso theatre in North Sacramento, Calif.

Burdette Ross, owner of the Royal theatre at Fulton, Ill., has sold it to E. W. Dartscha.

Robert May, San Antonio's former chief of service at the Texas theatre, is now assistant manager and treasurer of the Empire theatre. Frank Kerpienski takes over his former post.

A $30,000 motion picture theatre will be included in the negro defense project at Houston, Texas. It will be operated by C. E. King.

David and Jake Lutzer of Nocona, Tex., will rebuild the burned Roxy theatre there.

Herbert Ochs will operate the new Drive-In theatre just completed near Dayton, Ohio. Col. Harry E. Long will continue at the Louisville, Ky., Drive-In.

Robert L. Lippert of Richmond, Calif., heads the Statewide Theatres, Inc., which has been incorporated with a capital stock of $25,000 to operate the Royal theatre there.

Malco Theatres in Little Rock, Ark., have renewed their contract for Altec service and have added projection room maintenance. A. Fiore negotiated for Altec.

H. T. Bumpers of Paris, Ark., has bought the Menlo theatre at Glenwood.

The Isley theatre at Brownwood, Tex., is being operated by Harry Pullen, son of Mr. and Mrs. C. H. Pullen, who operate the Grand theatre in Waco for Phillip Isley.

Jim Gallagher has reopened the California theatre in Coalinga, Calif., as the State theatre.

Bob Fulton, manager of Tri-States Des Moines theatre in Des Moines, Ia., is recovering from an appendicitis operation.

The new Colony Theatre at Raleigh, N. C., owned by T. A. Little, F. H. Beddingfield and J. F. White, Jr., who operate five theatres in the state, was formally opened in April. Willard Croom, manager of the firm's Wake theatre in Raleigh, is resident manager, assisted by Johnny Rae and Alec Brock.

The main floor of the Miller theatre in Woodstock, Ill., has been furnished with Kroehler push-back chairs in blue and rust. Standards are coral with ivory trim.

Robin Wightman, manager of the Cupp theatres in Arkadelphia, Ark., is the assistant city manager for the R & R group in Little Rock.

The 729-seat Wethersfield theatre in Wethersfield, Conn., was opened recently by Lockwood, Gordon & Rosen. Norman Rolfe, manager of the Windsor theatre, is in charge of the house until a permanent manager is named.

Mildred Rauth, Central Missouri exhibitor, has taken over the Crocker theatre in Crocker, Mo.

C. S. A. Fuhrmann, manager of the Majestic theatre in Covington, Ia., will also manage the new De Luxe there.

The interior of the Bob Burns theatre in Van Buren, Ark., has been redecorated.

Edith Francis has purchased the Nippon theatre in Stockton, Calif., and has changed the name to the Valley.

Bob Fridley has turned over management of the Murray theatre in Murray, Ia., to Miss Marjorie Cook, and will devote his time to operating the Sharion in New Sharion, Ia.

Harry Crawford, manager of the Missouri theatre in St. Louis, who has been delivering talks before city organizations, found good use for his training recently when a transformer blew out during a newsreel, cutting off the commentator. Mr. Crawford took a position alongside the screen and gave his own commentary.

O. M. Durham has purchased the Empire and Island theatres from John Danz of Seattle.

A. M. Ellis is reopening the Pastime theatre in Philadelphia under the name of Victory theatre.

Contracts have been awarded by Fox West Coast Theatres, Inc., for remodeling an Oakland, Calif., building to include a newsreel theatre.

★ OUR WAR SCHEDULE ★

service . . . .WE ARE NOW IN THE SERVICE OF OUR COUNTRY AND ARE PROUD OF THE PART WE ARE PLAYING.

parts . . . . . .although the war has curtailed our activities for the manufacture of sound equipment for civilian use, parts for those Syncrofilm sound heads now in operation will still continue to be available.

engineering . . .our engineering and design departments will be keeping up with developments so that when it is again possible for us to manufacture, every exhibitor will be assured of the best and latest in sound equipment as has been our policy for the past 15 years.

Syncrofilm

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MANUFACTURERS and DEALERS

Revised Listings of The Buyers Index, Naming Manufacturers of Theatre Equipment, Furnishings and Supplies by Product Classification, and Territorial Supply Dealers by States

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THE listings of manufacturers beginning on this page, and of territorial dealers on pages 39, 40, 41 and 42, are offered at this time as a wartime adaptation of The Buyers Index published each year in a Spring Buyers Number of Better Theatres. Government restrictions on manufacturing and purchasing make it necessary to withdraw the regular Buyers Index probably for the duration of the war, at least until conditions in the theatre supply market are less uncertain. Increasing shortages, expanding diversion of plant facilities to war production, tightening of restrictions on civilian use of certain materials make it impossible to indicate what will be obtainable in a day, a week or a month. For such information the exhibitor must check, as his needs arise, with a territorial dealer or the manufacturer.

■ ■ ■

BLACKOUT-AIR RAID EQUIPMENT AND SUPPLIES

THE WAR has grouped familiar and strange products in a class of equipment, materials and accessories useful or needed for the protection, first of theatre patrons, and secondly, of theatre properties themselves. A list of such supplies includes:

Blackout window coverings , blackout lamps (coated bulbs directing a little light downward), blankets to be kept wet and thrown over ignited clothing, etc., bags for holding sand, buckets for sand or water, cots, emergency lighting equipment (both portable and stationary kinds), flashlights, asbestos gloves, helmets, two-way house phone systems, blackout paint (both self-glowing and ultraviolet-actuated), pails, black fire-resistant roof covering, stretchers, long-handled shovels, stirrup pumps for fighting incendiary bombs, self-luminous buttons and signs.

The most likely and convenient source of all blackout and air raid supplies is the local supply dealer, who has added products of this kind to his line according to the precautionary measures advised locally; and he also offers the advantage of having, with respect to many items, stocks or samples on hand.

Some items, like long-handled shovels, pails, blackout fabric, etc., are of course procurable at hardware and department stores in cities having no theatre supply dealer. Several types of stirrup pumps are now available in the United States, obtainable from or through theatre supply dealers and also hardware and department stores. Included in the blackout and air raid supplies added to the maintenance supply line of State Sanitary Products, 630 Ninth Avenue, is a stirrup pump designed after one generally used in England. For certain items that may not be locally or territorially obtainable, inquiry can be made of the manufacturer as to a local distributor or for direct purchase.

Blackout window materials are manufactured by:

Sherman Paper Productions Corporation, Newton Upper Falls, Mass.
Dazian's, Inc., 142 W. 44th Street, New York, N. Y.
Maharam Fabric Corporation, 130 W. 46th Street, New York, N. Y.
Di-Noc Manufacturing Company, 1700 London Road, Cleveland, Ohio.

Blackout lamps by:

Wabash Appliance Corporation, 335 Carroll Street, Brooklyn, N. Y.

Portable emergency lights by:

Homelite Corporation, Port Chester, N. Y.

Emergency lighting systems by:

The Electric Storage Battery Company, Allegheny Avenue & 19th Street, Philadelphia, Pa.

First Aid Kits (contents of which is recommended to include adhesive tape, sterile gauze in individual packages, 50% tannic acid jelly for burns, mild iodine, aromatic spirits of ammonia, tourniquet, scissors, 3-inch splinter forceps, 1-inch and 2-inch bandage, wire or thin board splints, small tubes of castor or mineral oil) are put up by:

Johnson & Johnson, 1450 Broadway, New York, N. Y.
Bauer & Black, 104 E. 25th Street, New York, N. Y.

Intercommunicating systems by:

Dictograph Products Company, Inc., 580 Fifth Avenue, New York, N. Y.

Luminous paints by:

The Continental Lithograph Corporation, 952 E. 12th Street, Cleveland, Ohio.
The Stroblite Company, 35 W. 52nd Street, New York, N. Y.

Black fire-resistant roof covering by:

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.

Stretchers by:

Pulmosan Safety Equipment Corporation, 176 Johnson Street, Brooklyn, N. Y.
Tascarella Brothers Corporation, 252 Java Street, Brooklyn, N. Y.

MANUFACTURERS

listed alphabetically according to classification of product

ACCOUNTING SYSTEMS

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

●

ACOUSTICAL PRODUCTS AND ENGINEERING

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway New York City (acoustic counsel only).
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, 8 S. Michigan Avenue, Chicago, Ill.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR CONDITIONING

Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Continental Motors Corporation, Muskegon, Mich.
Frick Company, Waynesboro, Pa.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
Surface Combustion Corporation, 2375 Dorr Sttreet, Toledo, O.
The Trane Company, LaCrosse, Wis.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

AIR WASHERS

Air & Refrigeration Corporation, 7310 Woodward Avenue, Detroit, Mich.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.

Barber-Colman Company, Rockford, Ill.
Tuttle & Bailey, New Britain, Conn.

CONTROL EQUIPMENT

Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.
U. S. Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.

AIR FILTERS

Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
John R. Parsons (Therhumiter), 151 E. 19th Street, New York City.

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AIR PURIFICATION: ELECTRIC

The Automatic Electrical Devices Company, 324 E. Third Street, Cincinnati, O.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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AMPLIFYING TUBES

General Electric Company, 1 River Road, Schenectady, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

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AMPLIFIERS

Altec-Lansing Corporation, 6900 McKinley Avenue, Los Angeles, Calif.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio.
The Celotex Corporation, 919 N. Michigan Avenue, Chicago, Ill.
Colonial Sales Corporation, 928 Broadway, New York City.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey-Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, O.
Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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BATTERIES, STORAGE

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

Black Ray Lighting Corporation, 10415 St. Clair Avenue, Cleveland, Ohio.
Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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BOX OFFICES

The Artkraft Sign Company, Lima, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

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CABINETS, FOR FILM AND CARBONS

GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

National Carbon Company, Inc., Carbon Sales Division, P. O. Box 6087, Cleveland, Ohio.

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CARBON SAVERS

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Droll Theatre Supply Company, 351 E. Ohio Street, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicgao, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Company, 2509 So. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CARPET LINING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CHAIR FASTENING CEMENT

Fensin Seating Company, 62 East 13th Street, Chicago Ill.

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CHAIR CUSHIONS OF FOAMED LATEX

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIRS, AUDITORIUM

Air-Loc Seat Industries, Inc., 33 Holden Street, Minneapolis, Minn.
American Seating Company, 901 Broadway, Grand Rapids, Mich.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
The General Chair Company, 2035 Charleston Street, Chicago, Ill.
Haywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, 1520 Division Street, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
The Peabody Seating Company, North Manchester, Ind.

CHANGE MAKERS

Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturnig Company, 1214-22 W. Madison Street, Chicago, Ill.

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CHANGEOVERS AND CUEING DEVICES

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Clint Phare Products, 282 E. 214th Street, Euclid, O.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Emaus Manufacturing Company, 638 Sinclair Avenue, N. E., Grand Rapids, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Solvay Sales Corporation, 42 Rector Street, New York City.
State Sanitary Products Company, 630 Ninth Avenue, New York City.

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CLEANING MECHANISMS

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 N. 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Matisse Bros., 385 Gerard Avenue, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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CUPS, SANITARY, FOR DRINKING

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.

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CURTAIN CONTROL

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Emaus Manufacturing Company, 638 Sinclair Avenue, N. E., Grand Rapids, Mich.
G. O. Kahler Enterprises, 134 Tudor Street, South Boston, Mass.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

Dazians, Inc., 142 W. 44th Street, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
H. D. Mandelsohn Company, 105 E. 29th Street, New York City.

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DEODORANTS AND PERFUMES

Lyndon Products Corporation, Norwalk, Conn.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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DIMMERS

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISPLAY FRAMES, POSTER

The Artkraft Sign Company, Lima, Ohio.
Colonial Sales Corporation, 928 Broadway, New York City.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.
Metal Goods Corporation, 5239 Brown Avenue, St. Louis, Mo.

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EXPLOITATION MECHANISMS

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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FIRE EXTINGUISHERS

Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, Newark, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, O.

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FLASHERS

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Lawrich Sales, 122 East 42nd Street, New York City.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, Ohio.
Kundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
The Reflectone Corporation, 67 Greenwich Avenue, Meriden, Conn.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Manufacturing Company, Ltd., 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.

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HEATING SYSTEMS AND ACCESSORIES

Air & Refrigeration Corporation, 7310 Woodward Avenue, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
U. S. Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Corporation, Mansfield, Ohio.

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushton Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
U. S. Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

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LAMPS, AC ARC

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

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LAMPS, HIGH-INTENSITY

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Arc Lighting Company, 36-11 Thirty-third Street, Long Island City, N. Y.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
National Theatre Supply Company, 92 Gold Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

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LAMPS, INCANDESCENT, FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, O.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

LETTERS, ATTRACTION BOARD

Adler Silhouette Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
The Artkraft Sign Company, Lima, Ohio.
Falk Glass Products Company, 115 West 23rd Street, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 12th and Montgomery Avenue, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 W. 52nd Street, New York City.
Westinghouse Lamp Company, 150 Broadway, New York City.

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MARQUEES

Artkraft Sign Company, Lima, Ohio.
Flexlume Corporation, Buffalo, N. Y.

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MATS AND MATTING FOR ENTRANCE AREAS

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Klearflax Linen Looms, Inc., Duluth, Minn.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D. C. ARC SUPPLY

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

General Electric Company, 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

PHOTOELECTRIC CELLS

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

PROJECTOR PARTS

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

PROJECTORS, 16-MM., HEAVY-DUTY TYPE

Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Iowa.
RCA Manufacturing Company, Inc., Camden, N. J.

PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

PUBLIC ADDRESS SYSTEMS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company Inc. Photophone Division, Camden, N. J.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 oston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

REELS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

All-Around Reflector Company, 10111 Euclid Avenue, Cleveland, Ohio.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
Matisse Brothers, 787 East 138th Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelight Company, Inc., 600 West 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

REWINDERS, FILM

The Armstrong Corporation, 1448 Ninth Street, Charleston, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

SCREENS, PROJECTION

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Theatre Screen Corporation, 19 Debevoise Avenue, Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SIGNS (ELECTRIC) FOR THEATRE NAME

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Corporaiton, Buffalo, N. Y.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS, DIRECTIONAL

The Artkraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Peerless Products Company, 195 Chrystie Street, New York City.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

SLIDES, PROJECTION

Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.

SOUND SYSTEMS—COMPLETE

The Ballantyne Company, 22 N. 16th Street, Omaha, Neb.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
S.O.S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

SPEAKERS AND HORNS

Altec-Lansing Corporation, 6900 McKinley Avenue, Los Angeles, Calif.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, Inc., 195 Broadway, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

SPLICERS, FILM

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
General Machine Company, Inc., 780 E. 138th Street, New York City.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

STAGE LIGHTING EQUIPMENT

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.

Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.

STAGE RIGGING AND HARDWARE

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., Akron, Ohio.

STAIR NOSINGS

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Lawrich Sales, 122 E. 42nd Street, New York City.
Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.

STEREOPTICONS

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
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GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

TAKEUPS, FILM

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.
Nelson-Spear Company, 4114 Milton, Houston, Tex.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

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S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TICKET REGISTERS

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THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

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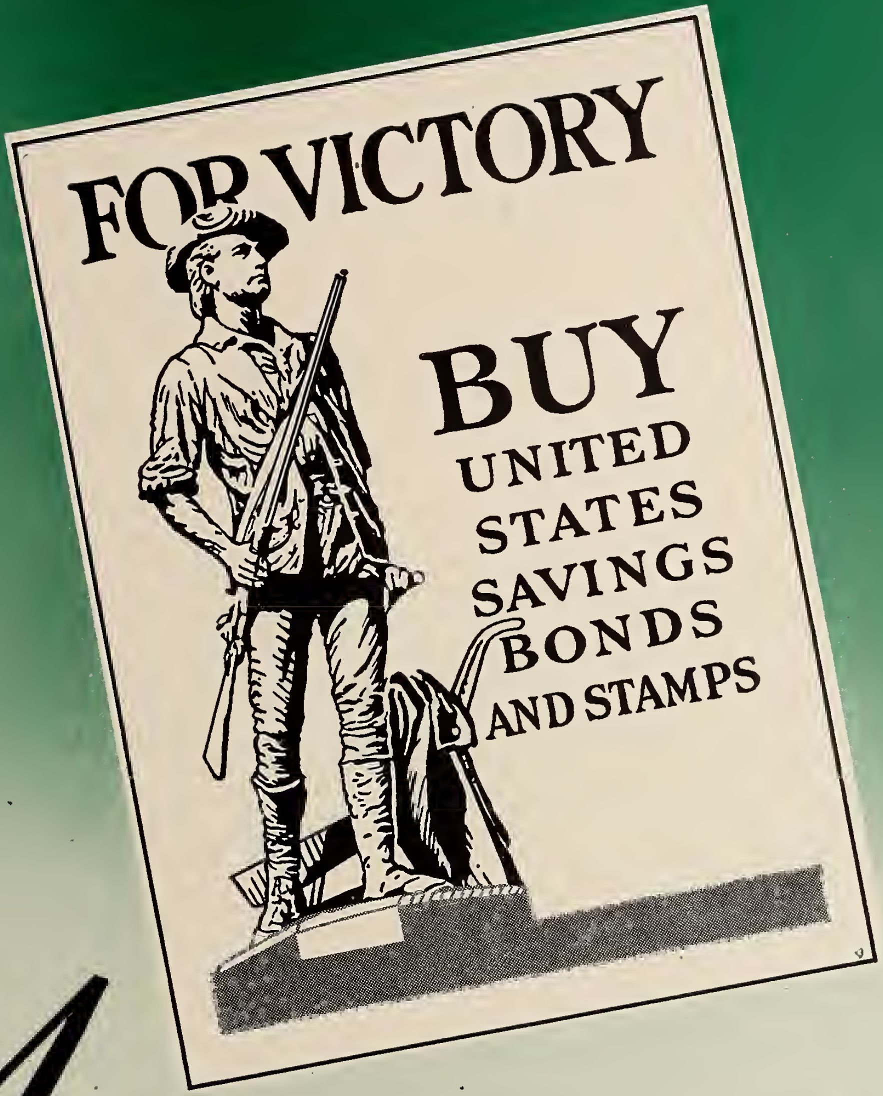

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STATES
SAVINGS
BONDS
AND STAMPS

A SPLENDID INVESTMENT

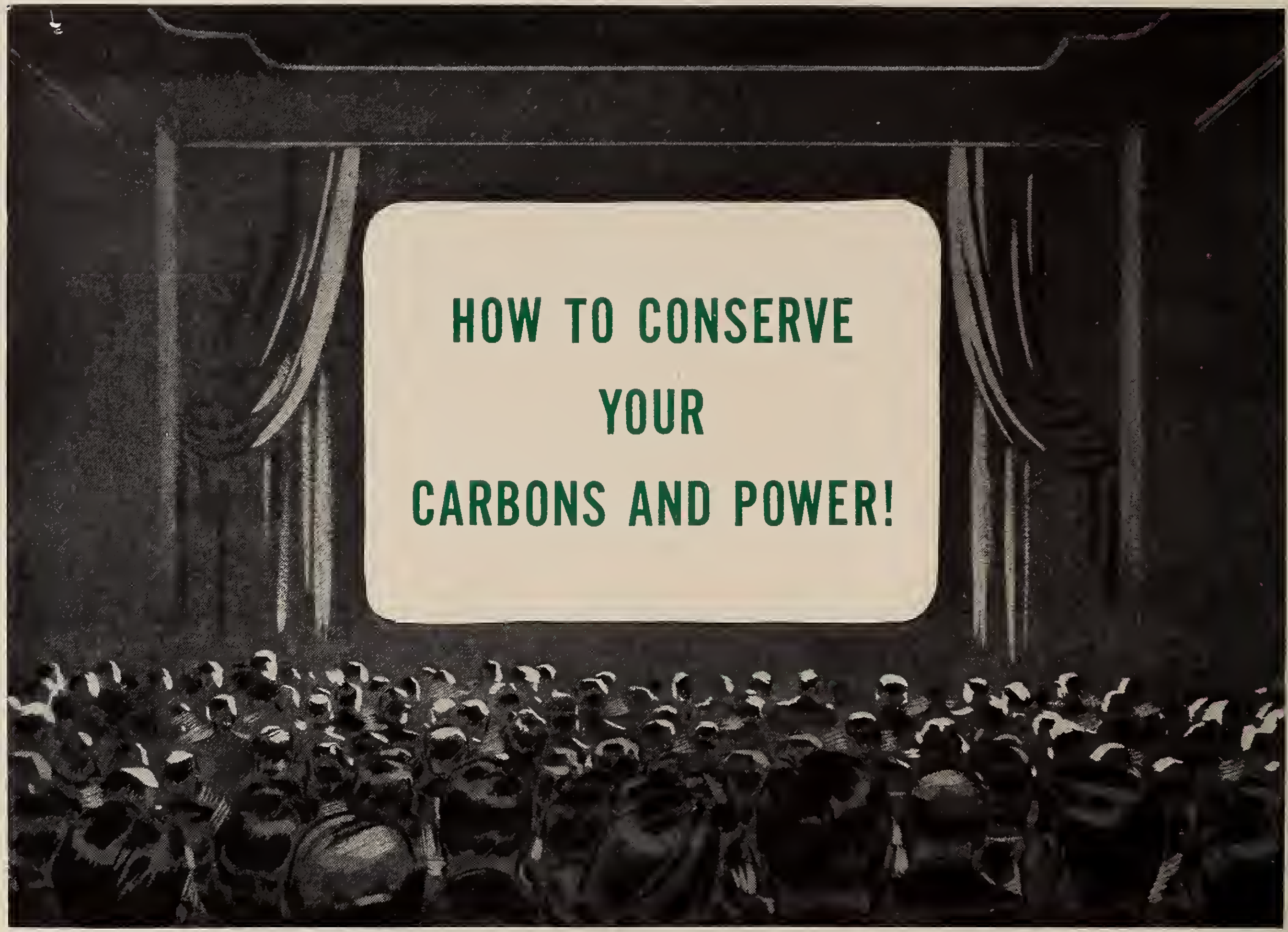
Simplex REG. U.S. PAT. OFF. *for Better Projection and Conservation - Always*

SERVING THE NATION
NATIONAL
THEATRE
SUPPLY
COMPANY
SOLD • SERVICED • GUARANTEED

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

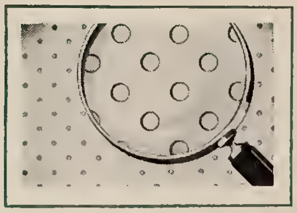
Simplex

INTERNATIONAL PROJECTOR CORPORATION
[illegible] STREET, NEW YORK, N.Y.

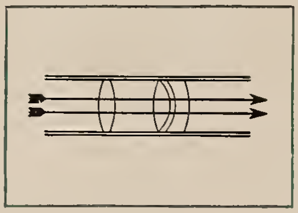


New RCA SNOWHITE SCREEN and RCA MAGICOTE LENS SERVICE give you whiter, more brilliant light with less amperage!

Carbons and power must be carefully conserved during this war period—and the RCA Manufacturing Co. offers you two splendid ways to conserve the light you need and give you better projection results.



Way number one, is the new Snowhite Screen that reflects brilliant *white* light without discrimination—as much as 85% of all the light projected. Controlled diffusion has been engineered right into the screen. And because the screens are scientifically perforated with an 8% open area, sound transmission is well above SMPE standards.



Second way to conserve light is with the RCA Magicote Lens Service. An extremely durable, transparent material developed by RCA is put on your projection lenses—with *magic* results. Now *additional* light, formerly lost by lens reflection, is directed onto the screen where it belongs. The result: greater picture brilliance and contrast.

Ask your RCA Theatre Supply Dealer for complete information about these two magic ways to conserve projection light. Or write RCA Manufacturing Co., Inc., Camden, N.J.

Remember Pearl Harbor!
BUY
U.S. DEFENSE
BONDS

THEATRE EQUIPMENT

RCA Photophone • Brenkert Projectors and Accessories
RCA Snowhite Screen • RCA Magicote Lens Service • Westinghouse Lamps • Benwood Linze Rectifiers • RCA Theatre Service

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MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

- Take a Letter, Darling
- Beyond the Blue Horizon
- Broadway
- My Favorite Spy
- The Falcon Takes Over
- Syncopation
- Mexican Spitfire Sees a Ghost
- Undercover Man
- Dr. Broadway
- A Night in New Orleans
- Sweater Girl
- Powder Town

UNITY SALES PLAN, WITH SOME OPPOSITION, READY FOR U. S.

ALLIED DEMANDS RELIEF ON RENTALS; BUT APPROVES PLAN

20th-FOX BUDGETS $28,000,000 FOR 52 PICTURES IN '42-'43

INDUSTRY LAUNCHES NATIONAL CAMPAIGN FOR STAMP SALES

NEW ASCAP REGIME ATTACKS INDUSTRY ON MONOPOLY CHARGE

VOL. 147, NO. 6

MAY 9, 1942

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"CARGO of what the customers are looking for." —**Box-office**

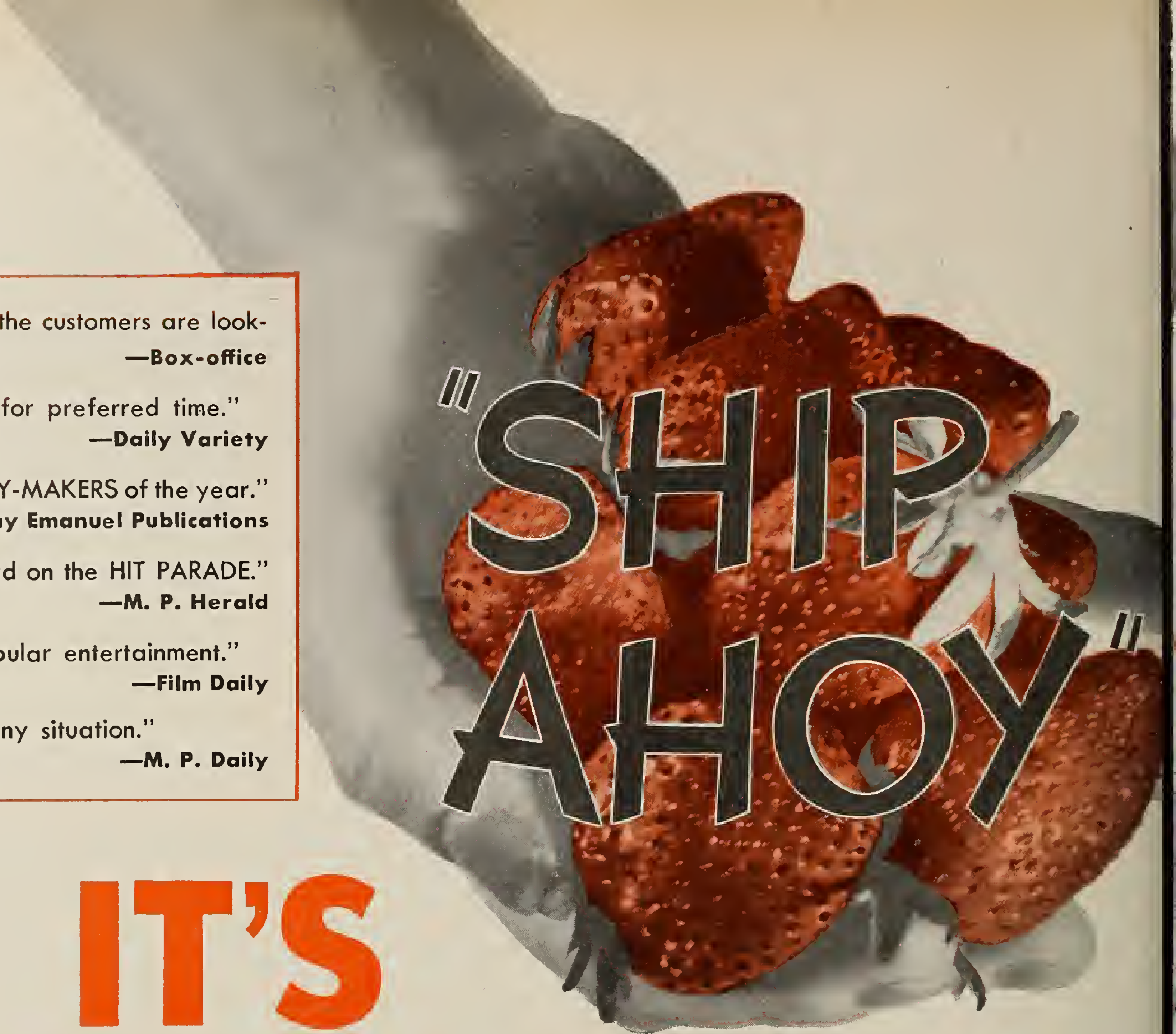
"ENTERTAINMENT for preferred time." —**Daily Variety**

"One of the MONEY-MAKERS of the year." —**Jay Emanuel Publications**

"Music will be heard on the HIT PARADE." —**M. P. Herald**

"PACKED with popular entertainment." —**Film Daily**

"BOX-OFFICE in any situation." —**M. P. Daily**



IT'S THE BERRIES!

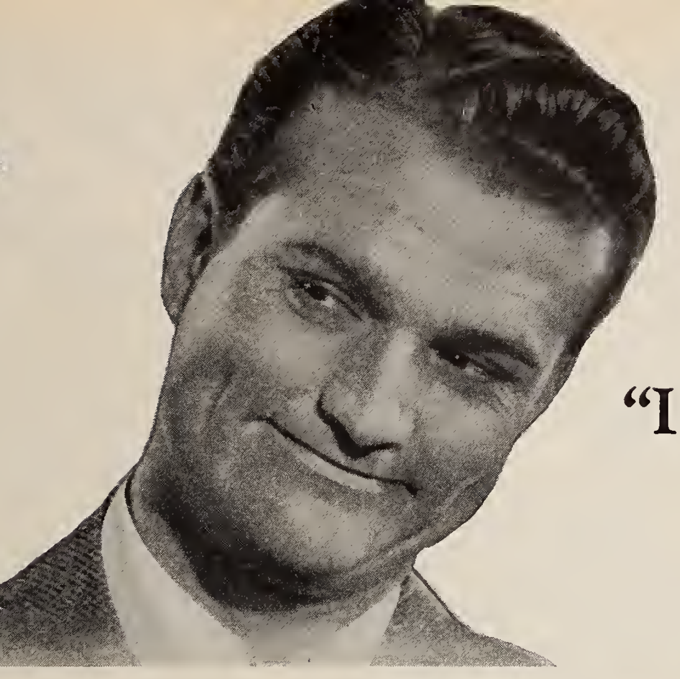
OFF TO A FLYING START!

WILMINGTON-WOW!

First engagement terrific at Wilmington, Del.
Business tops Biggest of M-G-M Attractions!
Sure-fire entertainment! You're next!

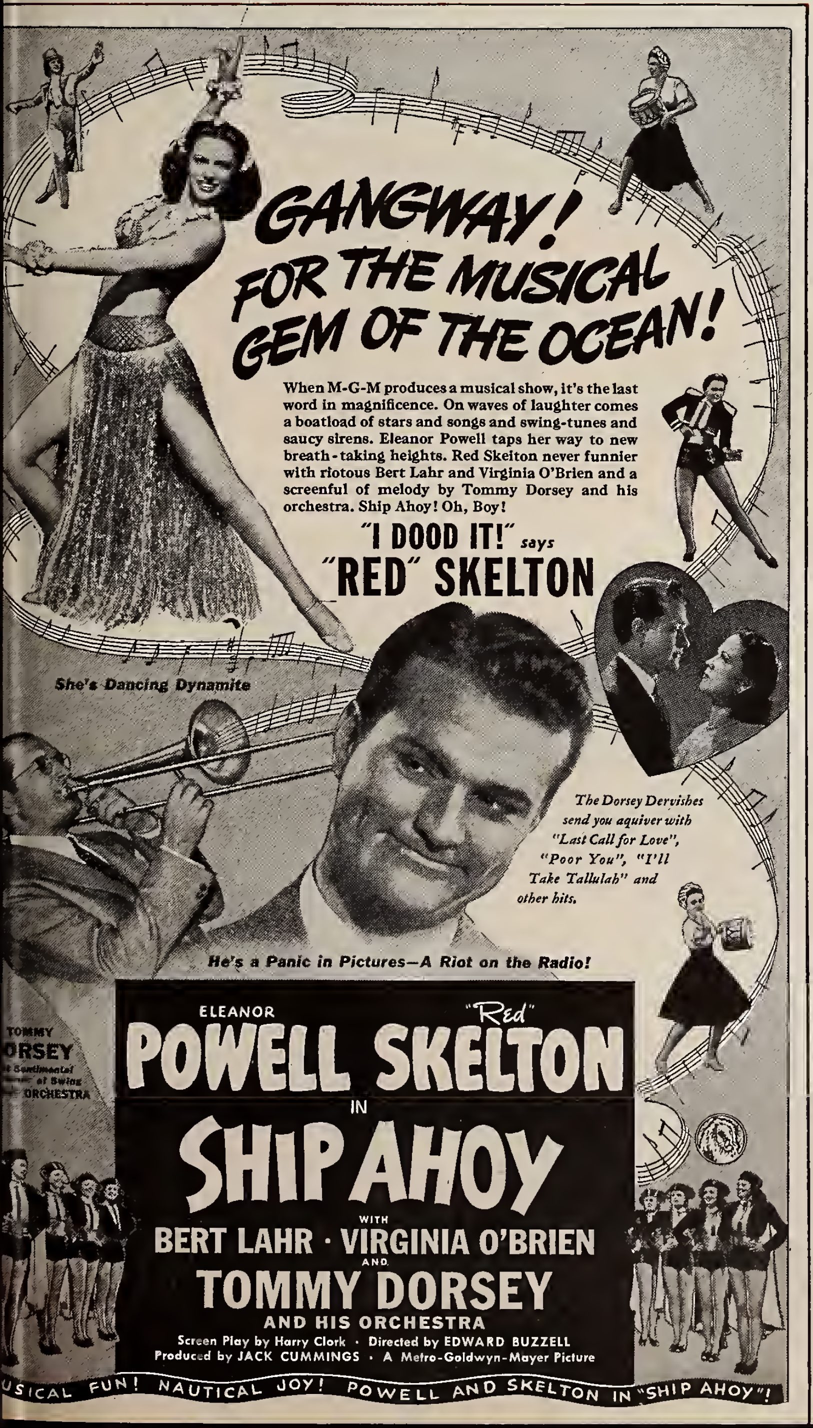
2 JOBS TO DO FOR OUR AMERICA!
(One) Army-Navy Relief collections in Theatres May 14-20!
(Two) War Bond & Stamp Sale in Theatres begins May 30th!

More berries!



"I DOOD IT!"

"AHOY! RED SKELTON!"



GANGWAY! FOR THE MUSICAL GEM OF THE OCEAN!

When M-G-M produces a musical show, it's the last word in magnificence. On waves of laughter comes a boatload of stars and songs and swing-tunes and saucy sirens. Eleanor Powell taps her way to new breath-taking heights. Red Skelton never funnier with riotous Bert Lahr and Virginia O'Brien and a screenful of melody by Tommy Dorsey and his orchestra. Ship Ahoy! Oh, Boy!

"I DOOD IT!" says "RED" SKELTON

She's Dancing Dynamite

The Dorsey Dervishes send you aquiver with "Last Call for Love", "Poor You", "I'll Take Tallulah" and other hits.

He's a Panic in Pictures—A Riot on the Radio!

TOMMY
ORSEY
ORCHESTRA

ELEANOR POWELL "Red" SKELTON
IN
SHIP AHOY
WITH
BERT LAHR · VIRGINIA O'BRIEN
AND
TOMMY DORSEY
AND HIS ORCHESTRA
Screen Play by Harry Clork · Directed by EDWARD BUZZELL
Produced by JACK CUMMINGS · A Metro-Goldwyn-Mayer Picture

USICAL FUN! NAUTICAL JOY! POWELL AND SKELTON IN "SHIP AHOY"!

You're the
Riot of Radio—
Your Crosley rating is

WAY UP THERE

Millions of fans
Are ready to greet you
In M-G-M's "Ship Ahoy!"

(Left)
"SHIP AHOY MINUTE GIRLS" Dorothy Schoemer, and Jetsy Parker of the "Ship Ahoy" chorus, on a nation-wide promotion tour.

SHOWMANSHIP!

Another timely M-G-M ticket-selling tour. Combining a substantial war effort with continuous exploitation, the "Ship Ahoy Minute Girls" are selling hundreds of thousands of dollars worth of War Bonds and Stamps. Their goal is $3,500,000!

(Left) *Peppy ads bring gay crowds to "Ship Ahoy"*

We Made a Promise!
We've Kept it!

A year ago, we said:
"'SERGEANT YORK' will not be shown at any theater for the space of one year except at increased admission prices."

It hasn't.

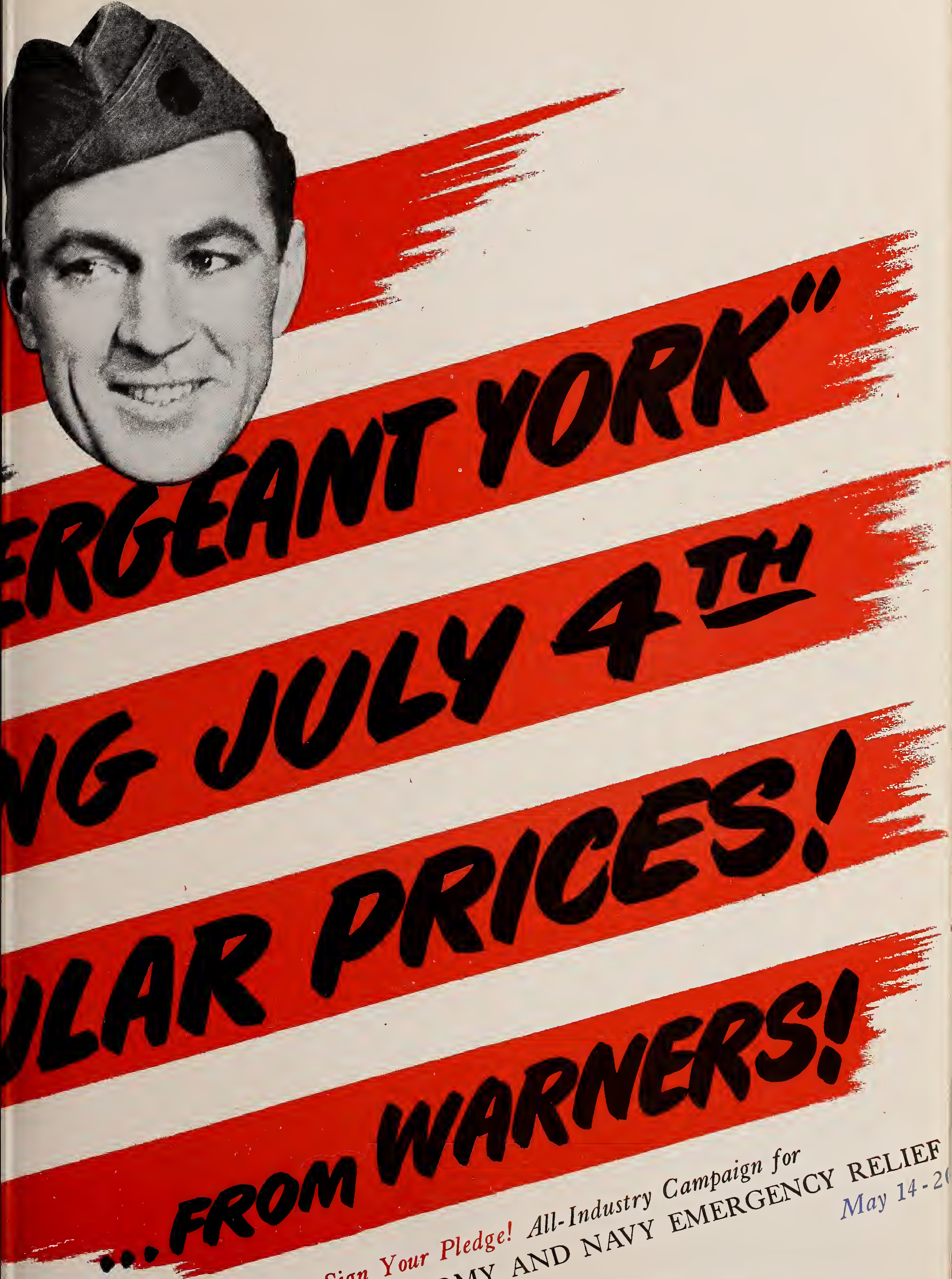
But come a-runnin', gentlemen, because you can get . . .

GARY COOPER AS "

BEGINN

TO PLAY AT PO

GARY COOPER
in
"SERGEANT YORK"
with
WALTER BRENNAN • JOAN LESLIE
GEORGE TOBIAS • STANLEY RIDGES
A HOWARD HAWKS PRODUCTION
Original Screen Play by Abem Finkel & Harry
Chandlee and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner • Presented by
WARNER BROS.


ERGEANT YORK"
NG JULY 4TH
ULAR PRICES!
...FROM WARNERS!

Sign Your Pledge! All-Industry Campaign for
ARMY AND NAVY EMERGENCY RELIEF
May 14-2

An Open Letter to Exhibitors:

When I saw the rough cut of MY GAL SAL at the Studio last February, I felt we had a great musical picture.

What I felt about the picture then, has more than justified itself in the results which we are witnessing today. It opened in New York last Thursday. Since then the business has been nothing short of tremendous.

Since opening, the Roxy has had the biggest business it has had in the past year -- bigger than A YANK IN THE R.A.F., bigger than TO THE SHORES OF TRIPOLI, SON OF FURY and all the others. There is every indication that all box-office records at the Roxy will be broken this week.

The critics agree with the public that this is a great picture. Unanimously, they all call it "the best musical of the year".

This great showmanship picture, which unquestionably is what the public wants and which is the finest example of "escapist" and morale-lifting entertainment, deserves the special attention of every showman and special plans for long runs.

Twentieth Century-Fox has been fortunate in offering to you this year some of your greatest hits. I sincerely believe that MY GAL SAL is going to top them all.

Tom Connors

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 6 May 9, 1942

SELLING PLANS

THAT unending war of buyer and seller in the distribution of motion pictures is about to enter a new phase, with new tactics. At the moment the United Motion Picture Industry plan for selling in blocks-of-twelve comes to victory by the approval of exhibitor organizations, 49 to 8.

Able showmen representing the divergent interests have arrived at this decision after much conference, debate, travail. It is felt that they have done their combined best, for themselves and their industry.

The inevitable compromise nature of the elected plan of selling blocks-of-twelve to replace the Consent Decree's blocks-of-five, if, when and as approved by the Department of Justice, is apparent. It is an endeavour to replace the generally unsatisfactory blocks-of-five with a pattern between that scheme and the prior season's-product selling, which in turn was closely akin to the ancient "program" selling.

Obviously the proponents of the blocks-of-twelve plan, with the weight of so large a majority of the parties at interest behind it, have expectation that it will meet Federal approval. Gaining that procedure, the plan will go into trial by application, probably in September, in the midst of what used to be a selling season. Until then the existing order must apply.

Meanwhile, the score of 49 to 8 is a victory without peace.

THE militant minority views the blocks-of-twelve plan, and what goes with it, as a device for forcing product, regardless of merit. That minority, citing experiences before, expresses no enthusiasm for what it might do before the Department of Justice now, and contemplates other militant action. Most conspicuously there is promise of recourse to state legislations and the establishment of the autonomy of intrastate exhibition.

It is to be noted that expressions on this prospective plan of opposition come from Mr. R. B. Wilby of Atlanta, with operations extending into several southern states, militant and politically conscious, and in a region where "state's rights" pertain to principles never forgotten.

The trend today and in a wartime world is in a directly opposite direction. Today's legislations tend to the subordination of state lines in a nation dedicated to national effort.

Now, and maybe forever, the national government has at least a finger on and in the affairs of the motion picture.

And so again, now, the title and terms of the Neely Bill are being discussed again, and by factors of influence which in an earlier day would brook no tolerance for the idea of Federal regulation. It is pointed out by such observers that the Consent Decree has been in itself a sort of legislation, and that Congressional legislation is quite as much indicated.

NOW, for the second time, too, a voice from Production and Hollywood is raised in this issue. It is the vigorous voice of Mr. Samuel Goldwyn. The other day Mr. Goldwyn took his positive pen in hand and wrote a letter to the New York *Times*, and the whole world, too, saying: "Actually, the plan to nullify the Consent Decree . . . constitutes a long step backwards toward the shooting gallery days of the movies. . . . If the Justice Department approves . . . modification of the Consent Decree, the theatregoer may expect a decided increase in 'B' pictures, which have been gradually decreasing in number under the decree. Of my own knowledge, I can say that production executives of most major companies do not want to see the plan adopted. . . . The majority of exhibitors seem to feel that they can get films cheaper if they buy them fifty at a time. The thing they forget is that good pictures are made individually, not en masse, and they cannot be sold like sardines, one like another in a can that has not been opened. . . . Hollywood is anxious to make fewer and better pictures. . . . The producer has a right to expect the exhibitor to devote as much energy and thought to selling them to the public as he, the producer, does to making them."

The big, broad problem is, obviously, in the endeavour to write a blanket trade practice prescription for fifteen thousand theatres and the several thousand showmen who run them.

There is a substantial body of opinion among showmen that the service of all interests and the ultimate practicality would be served were it possible to offer all pictures, after completion and presentation at trade shows, one by one, to be bought one by one or in any number that might be agreed upon by buyer and seller. That is, in this stage of development, rather remote.

Meanwhile, there is that about the national scene which does make this a time for unity, or so much of it as may be had—not a time, assuredly, for public ordeals of controversy in industry affairs—especially if they must involve a government which has a war to win.

Further trial by experience, and by the industry's devices of self-regulation, so far as they avail, is indicated, and with it further aplication of the over-all designs and spirit of the movement for unity.

☆ ☆ ☆ ☆

THAT battle of the stars—those star ratings of the pictures by New York picture critics for the newspapers—is on again, with fulminations in print.

All of a sudden Loew's theatre advertising in the dailies for the first time appeared with decorative and marginal reference to star ratings.

For a couple of years or more there has been an alleged agreement among the publicity and advertising representatives of the organized industry, meaning the members of the Motion Picture Producers and Distributors of America, Inc., to the effect that star ratings by newspaper critics would not be promoted and presented. The judgment seemed to be that such ratings delivered the fate of the product, in some measurable degree, over to the perhaps arbitrary judgments of the reviewers.

Sporadically, and most always with an "Excuse it, please—

[*Continued on following page*]

This Week

in the News

MINORITY bloc opposes Unity plan as 'forcing' on eve of passage Page 13

HIGH RENTALS menace industry harmony, Allied directors warn Page 14

20TH-FOX sets 52 pictures for 1942-'43; budget is $28,000,000 Page 17

CONVENTION season opens; Paramount sales heads meet; 52 for PRC Page 20

$100,000,000 in War Bonds is goal of 14,000 theatres in drive Page 26

HOLLYWOOD pushes campaign for War Bonds payroll purchases Page 28

POWER shortage may dim theatre marquees in new areas Page 29

ASCAP hits back at theatre owner critics on music fees Page 36

TECHNICAL progress essential to morale, film engineers told Page 39

ARBITRATOR rules against split run for circuit theatres Page 43

SERVICE DEPARTMENTS

Asides and Interludes Page 30

Hollywood Scene Page 35

Managers' Round Table Page 53

What the Picture Did for Me Page 50

PRODUCT DIGEST, including Reviews and Release Chart Page 63

Only $5,000 for Sets

by FRANCIS L. BURT
in Washington

SETS FOR future motion pictures will be simple and inexpensive, under plans of the War Production Board to restrict studio building, it was learned this week. A $5,000 price ceiling has been established on the new materials which may be purchased to build scenery for each picture. It is estimated that construction costs of set range between $10,000 and $150,000 per film.

Within the next few days, it was said, the board will issue an order imposing a limit on the amount of money which can be spent by producers on their sets, similar to the restrictions in the construction order issued April 9th under which non-essential residential, commercial, industrial and utility building were eliminated for the duration.

Hollywood executives were advised of the limit by wire on Tuesday from the WPB's Director of Industry Operations, J. S. Knowlson. It was in answer to a request for an interpretation of the general WPB restriction order of April 9th, which limited all new building to $5,000. Scenery construction on several lots for pictures now in work had ben held up pending interpretation.

Studios under the ruling may proceed without restriction in building sets with materials which they have on hand, or may reclaim.

The order applies only to the actual cost of new materials and does not include delivery charges, labor, or incidentals. Boss carpenters and studio managers are free to use their ingenuity in combining old materials with new or refurbishing existing scenery.

Board officials explained that materials, equipment and labor needed for the war effort were used in the building of sets just as they were in other construction. However, it was said, it was recognized that sets were essential to the production of motion pictures and, since films were considered essential in the war effort, their construction would be limited but not stopped.

Under plans being considered, the amount which may be expended on the construction of each set will be specified and more expensive scenes will have to secure approval of the board.

There were indications that with a limitation on sets, the board would take no further steps immediately to enforce conservation in the production of pictures but would leave it to the industry itself to go the limit in that direction. A plan for voluntary conservation was submitted by industry leaders to the WPB last month. Within a few days, the WPB is expected to announce acceptance of this plan and may also publish orders restricting the use of materials in theatres.

President high—69.5

THE PRESIDENT still outdraws 'em all. That is, he holds his lead over all mediums of informing and amusing the public, when he speaks over the radio.

The Cooperative Analysis of Broadcasting so stated this week, in rating radio program audiences during April. It said that Mr. Roosevelt's April 28th speech—a report on the war—rated 69.5 per cent.

That percentage of radio set owners interviewed, listened. It represents double the number of his peacetime listeners.

No Taxfree Fun?

TREASURY tax experts have not finished with the amusement industry. A general amusement tax is in the offing, to supplement the present federal levy on admissions, it was indicated by the utterances of Treasury Department spokesmen at Washington on Monday.

A new bill is reportedly in planning stages to tax the sizeable entertainment grosses of many amusements competitive to theatres, not now paying an admissions tax. Bowling alleys, parks, pool halls and other amusement would be reached by the proposed plan. The Treasury is said to feel that the flat tax of $10 a year on each bowling alley is not sufficient.

Members of the House Ways and Means Committee, which is preparing the new wartime tax program have expressed the off-the-record opinion that the theatre industry is now bearing a fair share of its tax burden, and that other amusements should also contribute.

☆ ☆ ☆ ☆

[*Continued from preceding page*]

it's all a mistake", star ratings have appeared in picture advertising and lobby displays by various companies.

The current upsurgence appears to have come from the fact that conspicuous presentation of a four star rating has appeared in the Globe theatre's advertising of "The Gold Rush", an ably retreaded and sound tracked revival by Charles Chaplin. The advertiser is, of course, the exhibitor, Mr. Harry Brandt, who is not bound by nor a party to the MPPDA press agents' pact.

All this has tossed the old issue into the councils of the eastern branch of the Publicity Directors Committee. They have sent a letter to Mr. Brandt, and the subject is on the docket for the next meeting. Presumably there will be new affirmations.

It does continue to be true, as this page has so often and so vigorously asserted, that the motion picture does better when the customers are permitted to make up their own minds.

Also, it is interesting to consider that the newspaper which originated the star rating system, the Chicago *Tribune*, after due discussion with exhibition interests, discontinued it. But, meanwhile, it has come to New York with the *Tribune's* offspring, the *Daily News*, and *Liberty Magazine*, where it survives.

—*Terry Ramsaye*

Gone with the Deal

LONDON film circles were startled Wednesday by an official announcement that Gaumont British's deal with Metro for the exhibition of "Gone With the Wind" had been abandoned. A new contract has been negotiated with Associated British Circuit to show "GWTW" throughout the entire circuit, Max Milder, circuit chief said.

Independents have recently leveled caustic criticism against Gaumont British for its action in closing with Metro for "Gone With the Wind" breaking away from a solid bloc against special rental terms, advanced admission prices and other conditions appended to the contract.

The announcement was described as creating a major sensation in London trade circles. The Associated British circuit, in which Warner Brothers recently acquired substantial interests, numbers 450 more theatres than Gaumont.

Higher Brackets

GINGER Rogers and Tyrone Power, employees of Twentieth Century-Fox, earned more in salaries than any officers except Darryl F. Zanuck, vice-president in charge of production, the company's annual report, filed with the Securities and Exchange Commission, states. Covering the fiscal year ended December 27th last, the figures are: Mr. Zanuck, $260,000; Miss Rogers, $215,000; Mr. Power, $188,125. The year previous, Mr. Zanuck received $265,000; Henry Fonda, $172,208; Mr. Power, $169,009.

Warners Checking

WARNER BROTHERS has re-established its own theatre box-office checking service, under Rudy Hagen, of the home office sales division. Reasons given were the desire to allow the company more direct contact with the checkers of its films, and to assure closer control over checking in the growing trend of percentage selling. Warners had originally checked their own pictures, up to 18 months ago, when they employed a national checking service. The checkers will report to the branch managers.

Control in Canada

DOUBLE BILLS, chance games, giveaways and all theatre contests and premiums face curtailment in Canada, it was disclosed Tuesday following a meeting of the advisory council of the Wartime Prices and Trade Board.

Orders abolishing double bills are being held in abeyance, it was indicated, pending a stabilization of the prices of films exported from the United States. R. G. McMullen, Board administrator of theatres and films, announced an embargo on all further contracts for chance games, giveaways and premiums. Present arrangements for such inducements cannot be renewed, effective May 1st.

Facing the possibility of increasing prices in films from the United States and with a possible print shortage through the restriction of cellulose supplies for film, Canada is studying an official cut in the number of prints in circulation in the Dominion. This would also bar double features, it was said.

Theatres were also directed to designate the number of days during the year on which advanced holiday prices prevail. Religious feast days are excluded.

Mr. McMullen said summer theatres would be permitted to reopen where they did not duplicate existing film service. Theatres next autumn will be required to run shorter programs to conserve power and unprofitable operations may be eliminated. Exhibitors in Canada were also told they must continue to do business with exchanges where they bought film during the basic period from September 15th to October 11th last. This freezing of contract conditions was described as working both ways, requiring exchanges to continue service to exhibitors.

Information Please

NEWEST nominee to head the long promised but yet evanescent coordinated U. S. Government wartime information and press relations agency is Lowell Mellett, currently the Coordinator of Government Films and head of the Office of Government Reports. So reported a Washington dispatch last Saturday to the New York *Herald Tribune*.

Last week, at Washington, Mr. Mellett opened a super information booth in the center of Pennsylvania Avenue to tell harried business men where to find what in the capital. He denied that the information center had cost half a million dollars, or was the "madhouse" which some press accounts charged.

It is the place to go to find out the right telephone numbers, departments, Senators, generals, or crop control experts, the U. S. Information Service told Washington visitors.

PICTURES ADVERTISED THIS WEEK

"Ship Ahoy," MGM, 2nd cover, Page 3
"Sergeant York," Warner Bros., Pages 4, 5
"My Gal Sal," 20th-Fox, Pages 6, 27
"In This Our Life," Warner Bros., Page 15
"Juke Girl," Warner Bros., Pages 18, 19
"This Above All," 20th-Fox, Pages 24, 25
"Moontide," 20th-Fox, Page 27
"Reap the Wild Wind," Paramount, Pages 31-34
"Broadway," Universal, Pages 40, 41
"The Wife Takes a Flyer," Columbia, 4th cover

RCA Offers Patents

THE Radio Corporation of America will not lag behind other large corporations in making its patents accessible to producers of war material. So said David Sarnoff, president, at the annual stockholders' meeting in New York City, Tuesday.

He said the company had assured the Government of cooperation and added that his firm had issued licenses to more than 150 manufacturers, approximately 80 of whom are actual or potential sources of war material.

Last week, William H. Bauer, attorney for the Federal Communications Commission, told the Senate Patents Committee, in Washington, that film sound system patents were facets of an international agreement by which the Bell Telephone System, the American Telephone and Telegraph Company, and the Radio Corporation of America hoped to control communications.

Global Backgrounds

WAR films henceforth will have the "global characteristic" which distinguishes the present United Nations conflict with the Axis from World War I, under a plan advanced by the Academy of Motion Picture Arts and Sciences at Hollywood this week.

International background footage will be gathered in a common pool by the Academy for use by all studios. Footage related to the war on its many fronts will be gathered from official Government film agencies and other sources.

Walter Wanger, president of the Academy, concluded an agreement this week with Thomas Baird, of the British Ministry of Information and Eric Cleough, British consul at Los Angeles to make available to American producers all war stock shots now in British archives. All American footage is reciprocally provided for British use.

Similar arrangements are pending with U. S. film agencies and the Canadian Film Ministry.

Product Shortage

A LACK of "A" pictures may force the Ambassador, large St. Louis first-run theatre to close, according to Edward C. Arthur, assistant general manager of Fanchon and Marco, operators. He said Monday approximately 500 employees had received discharge notices, contingent upon films' availability. The theatre seats 3,154 in St. Louis' downtown, and is the F. and M.'s competition to Loew's there. It plays all product except Loews' and United Artists'. He and other circuit executives had viewed pictures for a week, and were unable to select one to follow "My Gal Sal," its current feature, Mr. Arthur asserted.

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This Week

■ ■ ■ the Camera observes

■ EARFUL FROM EYEFUL. Edward Roddan, film industry's Washington public relations agent, listens to Kay Aldridge, Republic's new serial queen, on Hollywood set of "Perils of Nyoka".

By Metropolitan

FOR A DOLLAR A YEAR, Kate Smith will appear in Columbia's "America Sings with Kate Smith" shorts, profits going to U.S.O. At the New York signing last week were Mrs. Maurice Moore, vice-chairman of U.S.O. women's committee; James A. Farley, U.S.O. vice-chairman; Miss Smith; Prescott Bush, national chairman.

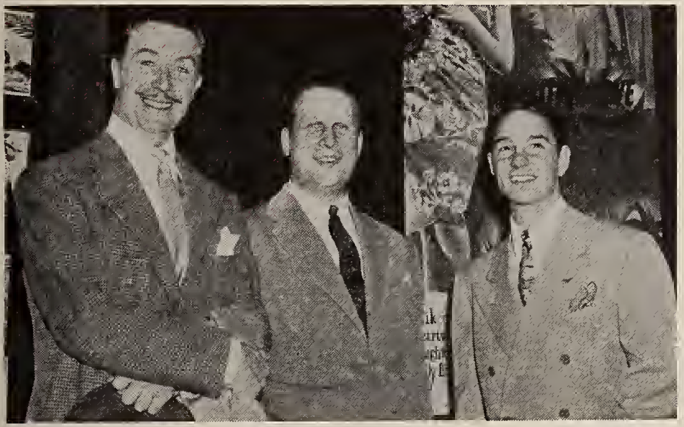
LECTURER in Motion Picture Management at New York University's Department of Motion Pictures will be Michael Zala, supervisor of Rugoff and Becker's Eighth Street and Art theatres, nearby. The course begins in September.

TWENTY-FIFTH ANNIVERSARY with Warners was marked for Moe Grassgreen, Albany branch manager, with a dinner there which brought, among many, Louis W. Schine, C. J. Latta, Tom Bailey, and Lou Golding, seen congratulating Mr. Grassgreen, center.

By Staff Photographer

NEW EDITOR of the Managers' Round Table section of the Motion Picture Herald is Robert ("Bob") Wile, left, who came from trade paper reporting and editing, and previously owned and managed theatres.

■ "BLIND DATE" at the Roxy Theatre, New York, last week, for servicemen and Civilian Recreation volunteer girls, resulted in the scene at right on the stage. Previewed was Fox's "My Gal, Sal".



By Metropolitan

"TUTTLES OF TAHITI" at New York's Criterion, brought a visit from Victor Francen and Leonard Sues, both featured in the picture and, above, surrounding Charles Moss, managing director of the theatre.

JERSEY ALLIED BEAFSTEAK at Passaic last week brought, above, Sidney Seligman, Embassy, Newark; Irving Dollinger, circuit owner; Al Ulicny, Embassy, Newark; Jack Halbern, Amusement Supply. At right, above, Harry Roth, Roth circuit; Ed Lachman, State, Boonton. And, at right, below, David Snaper, of Perth Amboy and New Brunswick; Moe Kurtz, Fox New York exchange; Harry Hecht, Hecht circuit. Mr. Hecht was host at his Ritz Restaurant, Passaic.

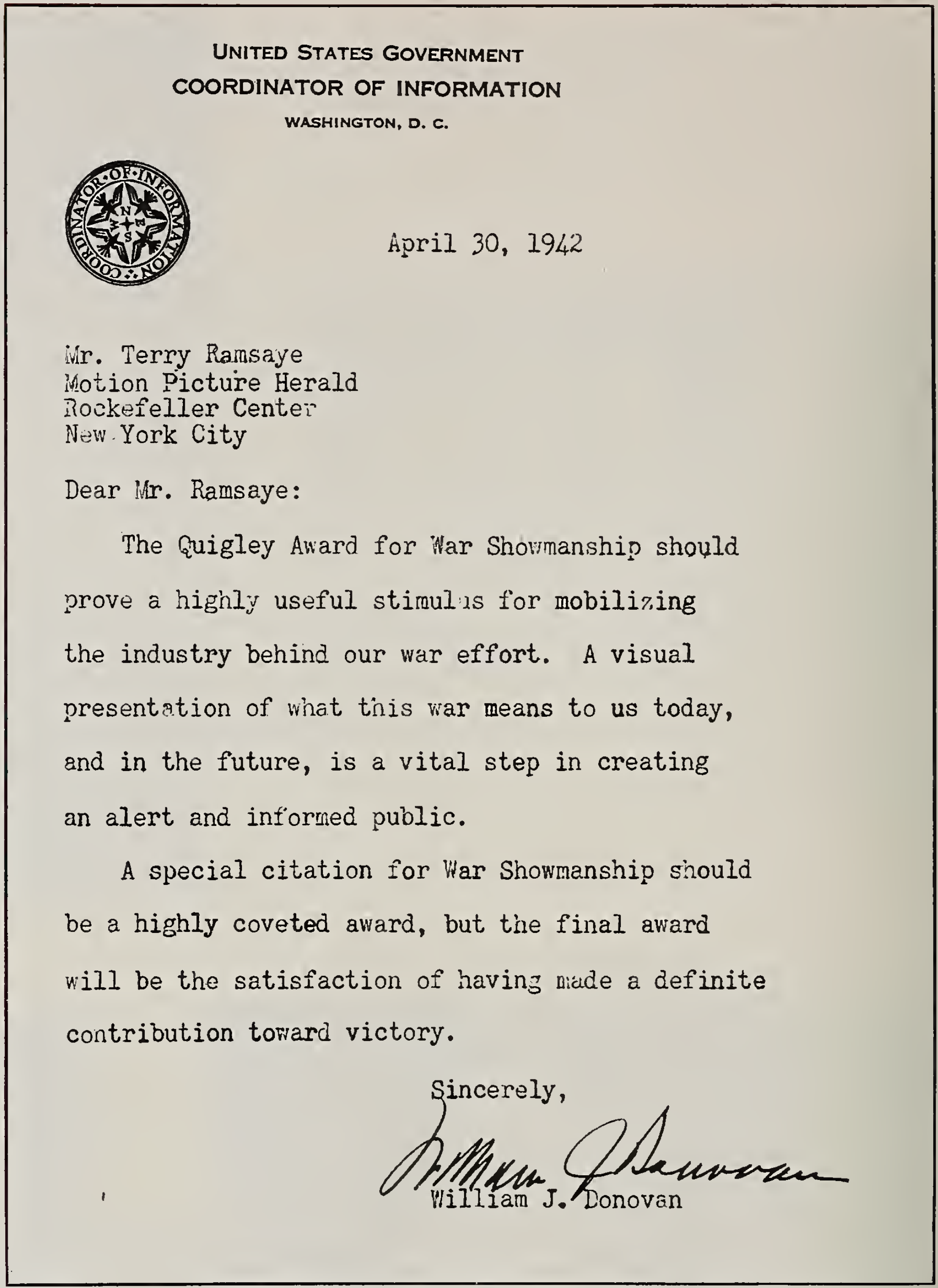
Pictures by Staff Photographer

NEW ADVERTISING and publicity director for Twentieth Century-Fox, at the New York home office, is Hal Horne, below, replacing A. M. Botsford, who in June, by Fox president Spyros Skouras' appointment, will become studio representative for distribution. Mr. Horne comes from the Hal Horne (exploitation) Organization, which he will continue.

By Staff Photographer

BACK FROM THE WARS, for several weeks, is Ted Genock, below, Paramount Newsreel cameraman, shown at the New York office. He has been from the North Sea to the Indian Ocean, and last exposed film in Java and Australia.

By Staff Photographer



UNITED STATES GOVERNMENT
COORDINATOR OF INFORMATION
WASHINGTON, D. C.

April 30, 1942

Mr. Terry Ramsaye
Motion Picture Herald
Rockefeller Center
New York City

Dear Mr. Ramsaye:

The Quigley Award for War Showmanship should prove a highly useful stimulus for mobilizing the industry behind our war effort. A visual presentation of what this war means to us today, and in the future, is a vital step in creating an alert and informed public.

A special citation for War Showmanship should be a highly coveted award, but the final award will be the satisfaction of having made a definite contribution toward victory.

Sincerely,

William J. Donovan

THE QUIGLEY AWARD for War Showmanship, announced last month, has won wide endorsement from Government and industry leaders. Above is a letter from the U. S. Coordinator of Information. In the Managers' Round Table section, on page 59, are others.

By Sullivan

SALES TRIO among executives attending the Monday through Thursday Paramount executives' meeting at Adolph Zukor's Mountain View Country Club, New City, New York—Oscar Morgan, short subjects sales manager; Neil Agnew, vice-president in charge of sales; C. J. Scollard, executive assistant to Mr. Agnew. See page 20.

MINORITY BLOC OPPOSES SALES PLAN AS 'FORCING'

Wilby, Opposition Leader, Concedes Approval but Sees Overselling Ahead

Although 49 out of 56 exhibitor organizations have voted approval of the blocks-of-twelve sales plan proposed by the United Motion Picture Industry as the best present substitute for the blocks-of-five selling system of the consent decree it still faces a decided bloc of exhibitor opposition.

"Worse than ever" is the way Robert Wilby, head of the Wilby and Kincey circuit of Atlanta, Ga., a Paramount partner, described the new selling formula in New York last week.

Exhibitors in the Southeast, and in many other sections of the country are decidedly dissatisfied with the formula reached by the all-industry unity conferences, he indicated. It means, Mr. Wilby declared, a degree of product forcing hitherto unequalled under any system of selling. He predicted state legislation drives against block booking.

He conceded that the plan, which now has a clear majority vote of approval, and the backing of both national Allied States Association and the Motion Picture Theatre Owners of America, would probably be adopted. But this will by no means halt exhibitor objections, or suspend their efforts to prevent overselling of product, Mr. Wilby declared.

Ready for Government Approval

The majority of exhibitors meanwhile have cleared the way for the five consenting distributors, participant in the UMPI movement, to take the unity movement's blocks-of-12 proposal to the Department of Justice and federal courts for official sanction. If this is forthcoming it will become the new order of selling, under the consent decree, beginning with the new season on September 1st.

National Allied, by action of its board of directors in Chicago on Thursday approved the UMPI sales plant. See page 14. Only one of the 18 Allied units, the New England Independent Exhibitors, Inc., specifically rejected the plan. MPTOA units approved it 21 to 3 and 11 unaffiliated exhibitor groups pledged support. Three units of the 57 on the official UMPI participation list had not been heard from.

The trade practices committee of UMPI, which drafted the sales formula, was called back into session for Tuesday, May 12, at 10 AM in the Hotel Warwick, New York City, by its chairman, Jack Kirsch, of Illinois Allied. It will receive an official report on how the exhibitor organizations voted.

On Wednesday, May 13th, the UMPI committee of the whole will meet at the Warwick to take final action on the trade practices proposal. William F. Rodgers, of MGM, the chairman, summoned members on Monday. It is expected to accept the selling plan verbatim from the trade practices committee and to work out and formally state recommendations for conciliation of regional and individual disputes, the prevention of short subject forcing, and improving arbitration. These questions constitute the remaining four points of the trade practice program outlined by the first UMPI meeting at Chicago, last December 9th.

The committee of the whole is expected to spend some time on the conciliation, shorts subject and arbitration measures and it was considered possible that the New York session might last for several days. The committee will name a delegation to present the UMPI plan to the Department of Justice, and thence to the New York District Federal Court, for incorporation into the consent decree.

SALES PLAN BOX SCORE

Following is the score to midweek on exhibitor voting on the Unity sales plan:

Approved

- Motion Picture Theatre Owners of America (includes 21 of 24 units)
- Allied States Association (includes 17 of 18 units)
- Pacific Coast Conference of Independent Theatre Owners (four local units)
- Nebraska-Iowa Allied-Independent Theatre Owners
- Independent Theatre Owners Association of New York
- Texas Theatre Owners
- Intermountain Theatres Association
- North and South Dakota Theatre Owners
- Cleveland Exhibitors Association

Rejected

- Southeastern Theatre Owners Association (MPTO). Includes Alabama MPTO, Georgia MPTO
- New England Independent Exhibitors, Inc., Boston (Allied)
- North and South Carolina Theatre Owners, Inc. (MPTO)

Not Reporting

- United Theatre Owners of Illinois
- Allied Theatres of Massachusetts
- MPTO of New York State, Buffalo

Warns on Possible State Legislation

State legislation may yet be sought on a widespread scale by exhibitors to outlaw all block selling, Mr. Wilby warned. He cited action by the Southeastern Theatre Owners Association, condemning the plan and appointing a committee to study legislative action against it.

The New England Independent Exhibitors, Inc., an Allied unit, and the North and South Carolina Theatre Owners (MPTO) have taken similar stands. Mr. Wilby also said that he had heard many complaints against the blocks-of-12 formula from independents, circuit operators and trade association leaders.

Chief objection to the unity proposal appears to center in areas where single feature operators predominate. Exhibitors fear that the new plan will force them to buy unwanted product, *en masse,* without their previous formal or informal cancellation opportunity. It is also being asserted widely by exhibitors that the decree's blocks-of-five has increased the price of pictures. They fear that quarterly blocks of a dozen pictures will mean even more high priced specials, and high percentage designations.

Asserts 'Old System Better'

This question of rising film rentals, and how to prevent them, occupied a major portion of the Allied directors session called to act on the UMPI plan at Chicago last week.

"The old system of yearly sales, for all its evils, was better than blocks-of-twelve," Mr. Wilby remarked. "It was possible to wash-out a certain portion of the product," he said. Under the decree, or this new plan, there appears to be no choice but to take the entire blocks of all five consenting companies, to secure the one or two good pictures in each, he indicated. "We just can't use that much product," he added.

"If there are two bad pictures in a block-of-five, distributors can force them with the remaining three," he commented. "Selling blocks-of-12, the two bad pictures can be forced with ten others."

The problem is particularly acute for the small town, single feature theatre, Mr. Wilby asserted. To buy all the blocks of 12 of all five distributors, plus product from the "little three," he declared, would mean an impossible number of pictures for the average available screen time.

"Any exhibitor would rather play a good picture of another company than a bad one out of a block-of-12," Mr. Wilby asserted. He warned of possible state action to prevent excessive forcing by block sales.

Studing Anti-Block Laws

In Georgia and Alabama, he reported, the Southeastern Theatre Owners, have already started action looking towards a state anti-block booking law. The legislative committee of the SETOA is studying a law to prohibit the conditioning of the sale of one motion picture on the sale of another. It would, according to Mr. Wilby, retain many of the features of the Neely bill.

The UMPI plan "undoubtedly" will be adopted by the industry generally and approved by the government in time for the start of the 1942-43 season in September, according to Mr. Wilby. He said that he doubted exhibitors would go directly to the Department of Justice, or to Judge Henry Goddard, who signed the decree.

"We went there before and got nothing," he commented.

HIGH RENTALS MENACE TO HARMONY, ALLIED WARNS

Directors Approve UMPI Sales Plan, Formulate Conciliation Proposal

High film rentals and a present trend toward classification of many more pictures in the higher percentage brackets are called a menace to intra-industry harmony in a warning issued by the board of directors of Allied States Association which, it was emphasized by title and documentation, was intended as more than the customary complaint of exhibitors on the subject.

The board, at a meeting in Chicago last week which Abram F. Myers, chairman, described as the most memorable in the organization's history, approved the selling plan proposed by the United Motion Picture Industry; voted against holding a national convention this year; and formulated a proposal for a workable conciliation plan. The session, originally scheduled for Thursday, April 30th, lasted well into the night and was continued for part of the next day.

The "solemn warning" on film rentals was "for the special consideration" of UMPI and of the companies not cooperating in that group. It declared the trend was especially dangerous now because admission prices are frozen in practice even though not by order, and it cited figures to show rapidly increasing distributor earnings.

Exhibitors Can Pay Taxes 'Directly'

Answering the possible argument that these corporate earnings as well as individual salaries and bonuses are greatly reduced by high taxes the board observed: "The Government has not appointed these interests to be official tax collectors. . . . Exhibitors are entitled to the privilege of paying their taxes directly."

Supporting their statement that film rentals were exorbitant, a series of published financial statements of six major producers was used showing that, according to published figures, the companies had made more profit in 1941 than they had made in a long time. Comparing the figures with those of 1939, when the foreign market was being lost, and those of today, there is a profit increase of approximately $20,000,000 between the companies mentioned, all of which Allied says, came from American rentals, insomuch as there is no foreign market to speak of.

The meeting opened with a full report by the UMPI Committee, who, besides reporting on the selling plans previously agreed upon, also covered several points not yet ready for final action. The board approved, in principle, the tentative agreements arrived on these points, which were: the forcing of shorts; investigation of territorial complaints, and conciliation of individual grievances.

On the matter of territorial complaints, the plan is, that if a territorial disagreement of a substantial nature should arise, a fact-finding committee consisting of an independent exhibitor, a distributor representative, and a theatre circuit representative, would be appointed by William F. Rodgers, UMPI chairman, and Jack Kirsch, trade practice committee chairman, to investigate.

Procedures Outlined for Conciliation Plan

The board, feeling that many grievances could be settled outside of the arbitration system, gave much thought to a conciliation plan. Five tentative procedures were advanced toward the working out of such a plan. First, that the parties should try to iron out the differences themselves. Failing, the problem would then be submitted to a group composed of the exhibitor, a representative of the regional exhibitor association and the exchange's branch manager. This failing, it is to be submitted to the exhibitor, the exhibitor organization and the distributor's New York office. Still failing, it would then be submitted to the exhibitor association, the distributor's New York office and the secretary of UMPI. As a last resort the problem would go to the UMPI general committee. It was generally thought if the plan is adopted that such conciliation would not have to go beyond three points.

Mr. Meyers was instructed, as Chairman of Allied, to write to William F. Rogers, UMPI chairman, asking that UMPI, as the most representative group for such a task, try to work some order out of the present chaos of conflicting and over-lapping efforts of all kinds in the industry. Particularly stressed were the numerous war and charity campaign committees.

Colonel H. A. Cole, H. H. Lowenstein and Sidney E. Samuelson were appointed a committee to confer with Deems Taylor, new head of the American Society of Composers, Authors and Publishers, regarding a revised schedule of music rates.

Mr. Myers went to Chicago direct from Canada where he had studied the Canadian price control as it affects film rentals and admission. He reviewed the plan at the meeting but no formal recommendations were made.

It was voted to continue the present UMPI Committee, consisting of Col. Cole, Jack Kirsch, Martin Smith and Sidney E. Samuelson, until next January. Beginning then, and every January thereafter, there are to be two vacancies on this committee, which will be filled by the Board.

No Convention This Year

The Board definitely decided against a national convention this year, because of transportation problems brought on by the war.

The meeting, which was presided over by Abram F. Meyers, and held in the English Walnut Room of the Congress Hotel, was attended by: Nathan Yamins and E. H. Stoneman, Massachusetts; Maxwell Alderman, Connecticut; H. M. Lowenstein, New Jersey; E. L. Peaslee, Minnesota; Ray Branch, Michigan; Sidney E. Samuelson, Eastern Pennsylvania; Meyer Leventhal, Maryland; M. A. Rosenberg, Western Pennsylvania; Martin Smith, Pete Wood and Max Stearn, Ohio; Don R. Rossiter and Roy E. Harrold, Indiana; Jack Kirsch, Illinois; and William Ainsworth, A. C. Berkholtz, George Fischer, A. C. Gutenberg, F. J. McWilliams, William Smith, Harry Perlewitz and John P. Adler, all of Wisconsin.

Text of Allied's 'Solemn Warning'

Following is the full text of the statement issued last week by Allied States Association directors on present film rentals. The statement was submitted to the United Motion Picture Industry and to the distributors not cooperating in that unit.

So numerous and insistent have become the complaints and protests of independent exhibitors in all parts of the country concerning greatly increased film rentals in recent years, and especially for the 1941-1942 product, that the Board of Directors finds it necessary to issue a solemn warning on the subject in the hope that the distributors will heed it and thus avert the measures destructive of industrial unity which the exhibitors are demanding and will insist upon if relief is not promptly forthcoming.

Allied has just re-affirmed its allegiance to the principles of the unity movement which it sponsored and the Board of Directors is anxious that the United Motion Picture Industry shall function efficiently and effectively to insure unity at least for the duration of the war, if not permanently. Therefore, the Board of Directors submits this statement for the special consideration of U.M.P.I., through which the organized exhibitors of the United States are cooperating with the five consenting distributors. As regards the remaining distributors, this statement is submitted for their respective individual consideration.

Complaints Warranted

Film rentals based on 40% of the gross receipts, initiated for a few outstanding productions released as specials, have become so common that virtually all distributors now demand that figure for all above the run-of-mine pictures conforming to the classification B. Pictures of current or topical interest, including patriotic and morale building subjects, now are being offered at 50% of the gross. Not only has the percentage figure gradually climbed in recent years, but the proportion of percentage pictures to flat rentals has greatly increased.

The complaint this season not only is that the

(*Continued on page* 16)

Perfect Timing!

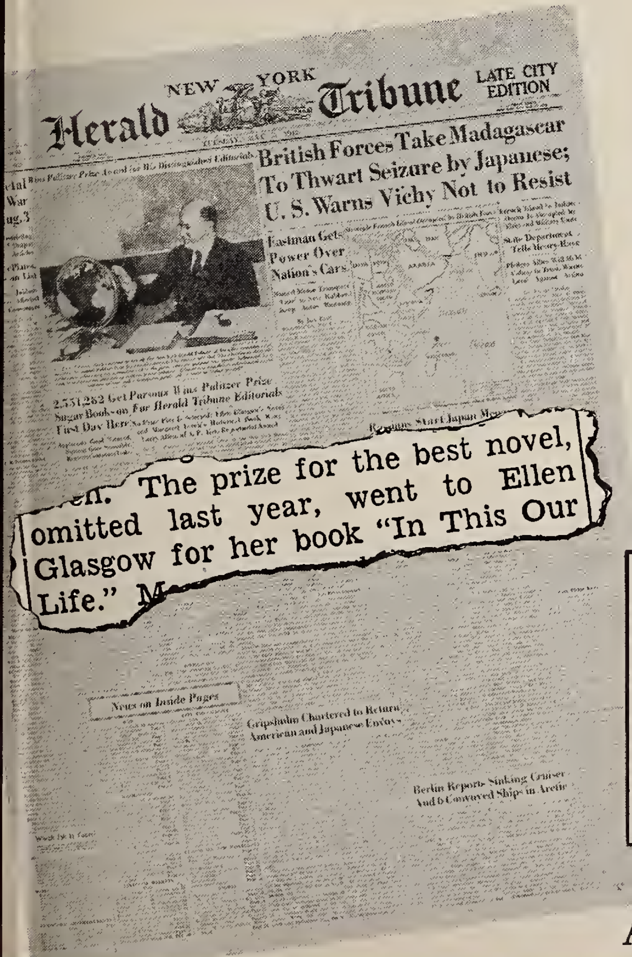
AWARD

. . . . to Miss Ellen Glasgow, the coveted PULITZER PRIZE for "the outstanding American novel of 1941"–and one of the best-sellers of all time

AWARD

to the Strand, N. Y., the Warner and Hollywood, Los Angeles, and 273 other key-city theatres, the first runs – beginning this week–of Warners'

"In This Our Life"



NEW YORK Herald Tribune LATE CITY EDITION

British Forces Take Madagascar To Thwart Seizure by Japanese; U. S. Warns Vichy Not to Resist

Eastman Gets Power Over Nation's Cars

2,551,282 Get Parsons Wins Pulitzer Prize Sugar Books on For Herald Tribune Editorials First Day Here

News on Inside Pages

Gripsholm Chartered to Return American and Japanese Envoys

Berlin Reports Sinking Cruiser And 6 Convoyed Ships in Arctic

...en. The prize for the best novel, omitted last year, went to Ellen Glasgow for her book "In This Our Life." M...

BETTE DAVIS • OLIVIA de HAVILLAND
GEORGE BRENT • DENNIS MORGAN
in
"IN THIS OUR LIFE"
with CHARLES COBURN
Frank Craven • Billie Burke
Directed by JOHN HUSTON
Screen Play by Howard Koch • Based Upon the Novel by Ellen Glasgow • Music by Max Steiner

Another prize package from **WARNERS!**

Text of Allied's 'Warning' On High Rentals, Percentages

(*Continued from page* 14)

top figure on individual pictures is still on the rise but particularly that the number of pictures in the top bracket has greatly increased. Consenting distributors by inserting one or more top pictures in each block of five already have, at least several of them, allocated more pictures to the top bracket than during the whole of last year—and the season still has four months to go. The non-consenting distributors, taking advantage of the desire of the exhibitors to secure a back-log of product by buying some on a yearly basis, have followed the lead of the consenting companies in greatly increasing the number of percentage pictures.

The Board insists that this is not the customary squawk of exhibitors concerning film rentals and should not be dismissed as such. The position of the independent exhibitors in many situations is being adversely affected by other factors in addition to high rentals. Many exhibitors, particularly in small towns, are being affected by shifts in population. Others, particularly those drawing their trade from a distance, are being affected by the tire shortage and their condition will become acute when gas rationing goes into effect. Even in the industrial centers business is disturbed by many new factors, including the around-the-clock operation of factories and the growing competition of rival amusements and dimout regulations.

With their operating costs and the cost of living on the upgrade, the exhibitors find that as a practical matter their admission prices are frozen and no relief can be obtained by increasing prices. With a ceiling placed by the Government on virtually all items on the family budget, the theatres cannot now raise prices without creating resentment on the ground that, whatever may be their legal rights, they are out of step with the Government's policy as explained by the President and consequently handicapping the war effort.

Evidence of Inflation

Even a casual reader of the trade papers must be impressed that despite the supposed shrinkage of the foreign market the earnings of the major companies this year are breaking their all time records.

Attached hereto is a tabulated statement compiled from published statements, which are the only figures available to us at this time. We can only assume that they are accurate, otherwise they would not have been released to the trade press.

In the interest of fairness it should be pointed out that the 1939 gross income obviously includes a substantial amount derived from the foreign market which plays a minor part in the figures for 1941, thus emphasizing the tremendous increase in film rentals paid by American exhibitors, which more than offset the foreign losses.

The claims put forward in justification of the increased film rentals to the effect that production and distribution costs have sky-rocketed, are utterly exploded by the attached statement which shows that between 1939 and 1941 the combined operating expenses of the six companies mentioned declined approximately $15,000,000.

The astonishing fact disclosed by the tabulation is that despite all claims of foreign losses and of increased operating expense the combined operating profit of the companies in question increased from $41,365,441 in 1939 to $61,531,309 in 1941—approximately $20,000,000.

As regards the claim offered by the producer-distributors in justification of their huge corporate earnings and individual salaries and bonuses that the same are greatly reduced by reason of the high taxes they must pay, the Board observes that the Government has not appointed these interests to be official tax collectors and that the exhibitors are entitled to the privilege of paying their taxes directly and thus sharing in one of the important privileges of citizenship.

Keeping the Powder Dry

The Board of Directors calls upon the producer-distributors to consider and act upon this statement in the spirit of unity and cooperation in which it is issued and in the spirit of the recent utterances of the President of the United States. The demand for action by the exhibitors is such that neither the Allied leadership nor any other can quiet it if relief is not forthcoming. In response to the clamor for action Allied has inaugurated a preparedness campaign and is making a careful study of the steps taken in Canada with respect to film rentals and the effects thereof on both the exhibitors and the distributors. This is not cited as a threat but merely as an indication of the extent to which the pressure for action must necessarily affect existing satisfactory intra-industry relations if the problem of high film rentals cannot be solved in accordance with the principles sponsored by Allied.

Committee of Whole To Decide UMPI Budget

A permanent operating budget for the United Motion Picture Industry will be worked out by the Committee of the Whole when it meets in New York on Wednesday.

The finance comittee, meeting at New York last week, voted to defer action on a permanent operating budget, and means of financing the industry unity organization until the entire committee, representing all those who pay the bills, meets at New York. H. M. Richey, chairman of the finance committee, revealed that the members of his subcommittee felt that the decision on how much UMPI should cost, and how the money should be subscribed required action by the full group.

It was reported that a general assessment plan will be proposed, with consenting distributors paying equal shares and theatre associations subscribing proportionately to size and membership. One member estimated that the unity movement could be maintained in permanent headquarters, and meet all operating expenses for between $50,000 and $75,000 a year.

ITOA Reelects All Officers, Directors

Officers and directors of the Independent Theatre Owners Association, New York, were reelected at a meeting at the Hotel Astor this week. Harry Brandt is president. Other officers are: David Weinstock, first vice-president; Stanley W. Lawton, second vice-president; Abraham Leff, secretary; Leon Rosenblatt, treasurer; Charles Goldreyer, sergeant-at-arms.

Directors are Hyman Rachmil, Ray Rhonheimer, Julius Charnow, Leo Brecher, Rudy Sanders, Jack Hattem, Samuel Strausberg, J. Joshua Goldberg, Grant Anson, Isidore Gottlieb, A. H. Eisenstadt, Gilbert Josephson, Charles Steiner, Emanuel Hertzig, Samuel Freedman, Samuel Seelen and Al Erickson.

WAC Reports 13,950 Victory Film Pledges

Activities of the War Activities Committee since Pearl Harbor were summarized Tuesday in a report to members of the committee's divisions by Francis S. Harmon, executive vice-chairman of the group. The message praised cooperation by all branches of the industry in the WAC program and expressed confidence that the industry would meet all future wartime demands tor its aid.

Officials of the War Production Board have recognized the essential character of the industry, Mr. Harmon said, and he predicted their approval of a voluntary conservation program to save critical materials in the industry, without seriously curtailing production. Individual priority requests, he said, probably will have to be handled by a full time Washington representative of the industry.

The WAC has completed its work in the priority field with the preparation of a report for the WPB on industry use of materials and the submission of a brief in behalf of the industry.

WAC Active for USO, War Relief, Bond Sales

Last week 13,950 theatres had submitted pledges of participation in the WAC distribution of free "Victory Films." Additional pledges were reported at mid-week. The report detailed bookings of 21 films handled by WAC. Also the WAC has sent 16 mm. prints of 161 features and 200 short subjects to the Army for free exhibition overseas.

Mr. Harmon reported full industry cooperation on campaigns in behalf of the USO, Army-Navy Relief, and for the sale of war bonds and stamps.

The Research Council of the Academy of Motion Picture Arts and Sciences, reported that since January 14, 1941, it had completed and delivered to the War Department 63 training films totaling 157 reels. Fourteen projects in production will total another 72-75 reels. This entire program has been conducted under the sponsorship of the industry's War Activities Committee.

Voluntary Trial On Priorities Seen

Priority discussions between the WPB and the producers and distributors at Washington last week were greatly aided by the comprehensive study of industry requirements made by Donald Hyndman, Eastman Kodak engineer on the War Activities Staff, Mr. Harmon said.

Those attending the meetings "came away with the distinct impression that responsible officers of the WPB, charged with handling this industry's problems, were firmly resolved to assist in finding practicable solutions, and were willing to let the industry during a six months trial period, demonstrate its own capacity for achieving through voluntary conservation a more substantial saving in critical materials than could be attained by a fixed percentage contained in a rigid limitation order," the report observed.

"All branches and all elements within the business are represented on the various divisions and subcommittees. More and more the war efforts of our entire industry are clearing through this office. It is important that every element within the industry feels that it is adequately represented on the WAC and efficiently served by it," Mr. Harmon declared.

20th—FOX SETS 52 FEATURES; BUDGET IS $28,000,000

Skouras, Goetz, Connors Announce Plans; Program Stresses Variety

War and priorities notwithstanding, Twentieth Century-Fox's budget for 1942-43 will reach an "all-time high" of $28,000,000, it was announced to the trade press, along with pertinent details, Tuesday afternoon at the New York home office.

The scene was the office of Spyros Skouras, new president, where he, William Goetz and Tom Connors were the participants in a three-pronged interview.

Mr. Goetz, vice-president in charge of studio operations, referred to previous estimates of the new Fox budget as "low," and raised the ante to $28,000,000. That is four million dollars more than last year's budget, which, however, was exceeded by an undisclosed amount, Mr. Goetz admitted.

The $28,000,000 is for 52 features, excluding print costs, short subjects, and Movietone News. Of the 52, 30 will be "A" pictures, Mr. Skouras said, in his first official remarks to the trade press since assuming the Fox presidency after the death of Sidney Kent. He noted that the current program had 24 in this classification. The company will not neglect the lower classification, he added; they will also have higher budgets.

The company is not stressing any "particular" type of entertainment in the new schedule, Mr. Skouras said, noting variety denoted by eight musicals, and some pictures for "national morale."

No Decision on Sales Convention

Whether Fox will hold an annual sales meeting, or regionals, and where, has not been decided, Tom Connors, vice-president in charge of sales, said. He hopes, however, to begin selling pictures in July or August; the time dependent upon disposition of the new consent decree sales plan, which, he reminded, was to be the subject of a United Motion Picture Industry conference next week, from where it would be referred to the Department of Justice. Regional meetings, or a national meeting, if held, would be in June or July, Mr. Connors added.

The military status of Lieutenant Colonel Darryl F. Zanuck, unavoidably absent from the interview (he was in Washington) brought from Mr. Goetz the remark that Mr. Zanuck's time in production, of which he has charge, would depend on governmental demands. Mr. Goetz indicated Fox expected "six to eight" pictures directly from Mr. Zanuck.

Of "big" pictures to match the current year's "A Yank in the R. A. F.," "How Green Was My Valley," "My Gal Sal," and others, Mr. Goetz asserted the new program would match these with "The Moon Is Down," for which Fox paid $300,000 and which Mr. Goetz called a "great piece of property"; "Crash Dive," "Thunder Bird" and "The Immortal Sergeant."

By Staff Photographer

Spyros Skouras, right, announces new season plans for Twentieth Century-Fox at the home office in New York. Watching, and participating in the interview, at left, are Tom Connors and William Goetz. Mr. Skouras was elected president of the company last month following the death of Sidney R. Kent, and after his election by the board, Mr. Connors was named vice-president in charge of sales. The announcement was the first statement on product plans to come from the new officers.

The eight color pictures scheduled are two more than in the current schedule, it was noted.

Production in England is exclusive of the program announced, Mr. Goetz declared, noting the near-completion of "The Young Mr. Pitt."

Mr. Skouras added that it had not been decided how many films would come from England.

War Affecting Production Plans

There will be the usual difficulties in casting, Mr. Goetz admitted, refusing, however, to admit these would be caused overmuch by the draft; so much, that is, that picture types would have to be changed.

Mr. Goetz added stars would come from the ranks. They would be actors and actresses now seen in supporting roles; and that among them there was much promise.

Fox cannot at present announce the titles of the first 12 films, under the new decree sales plan, Mr. Skouras and Mr. Connors agreed, adding, however, that most would be completed when time came to offer them.

The company's commitment of "victory" films from the suggestions made by Lowell Mellett, Coordinator of Government Films, is three at present, but may be changed, it was indicated.

Priorities are causing "inconveniences" at the studio, Mr. Goetz admitted, remarking, "Our boys are showing great ingenuity."

Anent the holding of a national convention, or regional meetings, Mr. Connors noted transportation problems and uncertainty over next governmental steps were factors.

The short subject budget has not been determined, but it definitely will be larger, it was assured.

Mr. Connors denied that short subjects manufacture would be shifted from New York to the Coast.

A foreign manager to replace the late Walter Hutchinson has been selected, but Fox is not ready to disclose his name, Mr. Skouras said.

Pictures on the new schedule so far are "Tales of Manhattan," completed and previewed, and starring Charles Boyer, Henry Fonda, Rita Hayworth, Charles Laughton, Edward Robinson, and others; "The Moon Is Down," from John Steinbeck's play; "Thunder Bird," with Gene Tierney, Jack Holt, and Preston Foster; "The Black Swan," with Tyrone Power, and Maureen O'Sullivan.

Other Fox officials at the interview were Harry Brand, confirmed this week by the company as continuing studio publicity chief; A. M. Botsford, who leaves advertising and publicity captaincy at the New York office to become distribution studio representative, and Felix Jenkins, general counsel.

Hal Horne New Advertising Head

Hal Horne this week became advertising and publicity director for Twentieth Century-Fox, working from the New York office of that company, and with the Hal Horne exploitation office in that city. He replaces A. M. Botsford, who was appointed by Spyros Skouras, Fox president, distribution representative at the studio, effective in June. Mr Horne's experience includes, briefly, publicity managership for the Boy Scouts of America; general managership of the Far West Theatre Circuit, Los Angeles; presidency of the Horne Theatre Circuit, San Francisco; advertising and publicity directorship for United Artists; vice-presidency of Walt Disney Productions, and presidency of Hal Horne Organization.

EVERYBODY WANTS TO DAT

"Ju

AND EVERY

Talking business . . . she's t hottest thing in town! Lo what the boys who ought know say about her:

"..earthy, colorful productio
—FILM DA

"..loaded with fist-flying actio
—VARIE

"..rousing blend of fast actio human interest, romance a comedy!" *—HARRISON'S REPO*

ANN RONALD
SHERIDAN · REAGAN
in **"JUKE GIRL"** with
RICHARD WHORF · GEORGE TOBIAS · GENE LOCKH
ALAN HALE · BETTY BREWER
Directed by **CURTIS BERNHARDT**
Screen Play by A I Bezzerides • From a Story by Theodore
Adaptation by Kenneth Gamet
A Warner Bros.-First National Picture

UR

ke Girl"

DY'S GOT A DATE..MAY 30!

A decoration
for any
Decoration Day
marquee!

IT'S THAT "KINGS ROW" TEAM AGAIN!

ANN

SHERIDAN

and RONALD

REAGAN

Boy! what a girl!

*Juke Girl—
The new sweetheart*
of **WARNER BROS.**

CONVENTION SEASON OPENS; NEW PRODUCT ANNOUNCED

Paramount Sales Executives Meet; Discuss New Season's Product

Convention time is here. New season product is being disclosed to sales executives and they, in turn, mull selling methods, new problems presented by the war, and the consent decree's probable transformation.

Paramount sales officials met Monday through Wednesday at Adolph Zukor's Mountain View Country Club, New City, New York. Producers Releasing Corporation held its annual convention Tuesday through Thursday, at the Hollywood Roosevelt Hotel, Hollywood. Universal announced it would hold its annual sales convention at the Waldorf-Astoria, New York City, June 2d through 5th. Republic set three regional sales meetings.

At Twentieth-Century Fox, Spyros Skouras, new president, told the trade press his company would spend $28,000,000 the coming season on approximately 52 pictures. And almost his first official act, disclosed Monday, was the appointment of Hal Horne to head the company's advertising and publicity, the transfer of A. M. Botsford from this post to that of special studio representative of distribution, and the confirmation of Harry Brand as studio director of advertising and publicity. The Skouras action Tuesday followed executive conferences in Washington attended by him, Tom Connors, Mr. Brand, Darryl M. Zanuck, and Mr. Botsford.

KORDA ACQUIRES BRITISH FILMS

Alexander Korda revealed during his report to United Artists stockholders in New York this week that he had acquired for UA distribution two outstanding British films, the first entitled "One of Our Aircraft is Missing," produced by Michael Powell, producer of "The Invaders." The second film is "In Which We Serve," currently being produced in England by Noel Coward. It had been reported recently that a number of major distributing companies had been angling for U.S. distribution of these two pictures.

Mr. Korda, according to United Artists, is leaving for Hollywood within the next two weeks in order to start production on his forthcoming program. He will have begun three by September 1st.

Product Listed by Paramount

Five regional sales meetings, for field sales staffs, will be held this month by Paramount, Neil Agnew, general sales manager, told the executive sales convention at New City, New York Monday. See picture on page 12.

The first will be held at the Hotel Pierre, New York, May 11 and 12, for the New York, Buffalo, Albany, New Haven and Boston exchanges, with J. J. Unger, Eastern division manager, presiding. Mr. Unger also will preside at the second meeting, to be held at the William Penn Hotel, Pittsburgh, May 15 and 16, for the Pittsburgh, Philadelphia, Washington, Cleveland, Cincinnati, Indianapolis and Detroit exchanges. Mr. Agnew, Charles M. Reagan, George Smith and Oscar Morgan will address the first meeting and Mr. Agnew and Mr. Reagan the second.

The third meeting will be held at the Peabody Hotel, Memphis, also on May 15 and 16. George Smith, Western division manager, will preside, and the personnel of the Charlotte, Atlanta, New Orleans, Oklahome City, Dallas and Memphis exchanges will be present.

On May 18 and 19, the Kansas City, St. Louis, Omaha, Denver, Des Moines, Minneapolis, Milwaukee and Chicago exchanges will meet at the Muehlebach Hotel, Kansas City, with Smith presiding and Messrs. Agnew, Reagan and Morgan present.

The final meeting will be held May 22 and 23 at the Hotel St. Francis, San Francisco, with the personnel from that city, Los Angeles, Portland and Seattle exchanges attending. Mr. Smith will preside and Mr. Reagan will be a speaker.

Mr. Agnew also said "Reap the Wild Wind" was to be played at increased admissions only because such a policy was proved wise by the results in eight prerelease dates. General release will be disclosed later, he added.

Sales conferences were held with Mr. Agnew and Charles Reagan, assistant sales manager, conducting the sessions. Product and general company affairs were discussed Tuesday by Barney Balaban, president; Y. Frank Freeman, vice-president and studio head; Mr. Zukor, R. M. Gillham, Oscar Morgan, Mr. Reagan, J. J. Unger and George Smith, Russel Holman, Eastern studio representative, and Jack Karp, studio legal advisor, attended the meeting.

Next Season's Schedule Outlined

On the final day of the Paramount sales meeting at Mountain View, N. Y., Y. Frank Freeman, vice-president in charge of production operations, described in detail the company's backlog of pictures and outlined schedules for next season.

Heading the list of completed pictures for the current season is "Wake Island," a factual story of the war in the Pacific. It will be released in the near future.

"For Whom the Bell Tolls," with Gary Cooper, under the direction of Sam Wood, will be Paramount's outstanding production effort for the new season, Mr. Freeman told the sales force. Its budget will be far in excess of anything produced by the company in more than a decade, he said.

Other completed product for the new season includes the Bob Hope-Bing Crosby-Dorothy Lamour comedy, "Road to Morocco"; "Forest Rangers," color production with Paulette Goddard and Fred MacMurray; Preston Sturges' "Palm Beach Story," starring Claudette Colbert, Joel McCrea, Mary Astor and Rudy Vallee; "I Married a Witch," Fredric March and Veronica Lake; "Silver Queen" with George Brent, Priscilla Lane and Bruce Cabot; and Preston Sturges' "Great Without Glory" starring Joel McCrea and Betty Field.

Increased Use Of Technicolor

Mr. Freeman also outlined casting and directorial assignments on "Lady in the Dark," "Let's Face It," "Frenchman's Creek," "Star Spangled Rhythm," "Happy Go Lucky," for the 1942-43 season. He stressed the increased use of color with five pictures—"For Whom the Bell Tolls," "Forest Rangers," "Frenchman's Creek," "Star Spangled Rhythm" and "Happy Go Lucky" slated for filming in Technicolor.

In addition Mr. Freeman announced the purchase Tuesday of Rachel Field's unpublished novel "And Now Tomorrow" and the acquisition of Franchot Tone as a Paramount star.

Oscar Morgan, head of the short subject department, said that to provide playing time for the Government's Victory Films, Paramount would reduce the number of its shorts for next season from 85 to 64.

Republic Sets Three Meetings

J. R. Grainger, Republic's general sales manager and M. J. Siegel, chief production executive, on Tuesday announced three regional sales meetings to start Republic's 1942-43 season.

They will be held at New York, May 12th and 13th at the New York Athletic Club; in Chicago, May 14 and 15, at the Drake Hotel; and in Los Angeles on May 19th and 20th at the Republic studios.

Republic will announce its most ambitious production program to date at these meetings, the executives said. All branch managers, sales personnel and Republic executives will be present.

The New York session will be attended by Mr. Siegel and William Saal from the studio and all home office executives. Branch managers and salesmen will come to New York from the Republic office in Albany, Washington, Boston, Buffalo, Cleveland, Atlanta, Philadelphia, Tampa, New Haven, Pittsburgh and Charlotte.

PRC to Have 18 Westerns and 24 Features

Producers Releasing Corporation sales executives were told at the annual convention, Tuesday through Thursday at the Hollywood Roosevelt Hotel, Hollywood, that the company had a minimum of 42 pictures scheduled for the 1942-43 season: 18 westerns, 24 features. Six of the latter will be "specials."

There will be an outstanding advertising campaign to cover the schedule, as well as an "all-out" sales drive.

Home office executives, producers and franchise holders representing twenty-nine exchanges attended the three days of conferences which wound up with a "Location Party" at Iverson Ranch, Chatsworth, where Sig Neufeld was shooting "Tumbleweed Trail," followed by a banquet in the evening at the P.R.C. Studios, Hollywood.

In opening the convention Tuesday, President O. Henry Briggs reviewed the progress of the company since its inception, and stressed that "P.R.C. is pledged to carry on the policy that has resulted in two years of building an international distributing organization of reputation and integrity in the film industry.

"In the first year of its existence, P.R.C. promised—and delivered—38 pictures. For 1941-42 we announced 42 productions, and to date we have delivered 100 per cent as per schedule.

"We shall continue to live up to that record," he asserted.

'Production Values' For the Exhibitor

Leon Fromkess, vice-president in charge of production, said: "We are going to get dollar-for-dollar in production values, and we are going to pass that value on to the exhibitor." He added every feature would have an outstanding "name" player.

Arthur Greenblatt, general sales manager, who presided at all sessions, said an intensive sales drive, coordinated with a national sales campaign will immediately follow issuance of the detailed announcement of the 1942-43 program in the year book, to be distributed about July 1st. He added:

"The consistent increase in the number of accounts sold the past year over that of the preceding year, is evidence that our type of product and policy of 'delivery as promised' meets with the approval of exhibitors of every class." He added:

"We have profited by our experience and we are prepared to capitalize on that experience. P.R.C. has now hit its stride in production, as evidenced by such pictures as 'Men of San Quentin,' 'The Mad Monster,' 'Bombs Over Burma' and 'Isle of Forgotten Sins,' all of which are set for early release; and with these as a criterion we will go into our new program with the certainty that we have what it takes for the exhibitor at the box office."

Mr. Greenblatt announced that the 1942-43 program of 42 productions would comprise the following groups: Six V Specials: "Queen of Burlesque," "Berlin Revolts," "Secrets of a Co-Ed," "Corregidor," "Lady From Chungking," and "The Way of the Jungle." The next group consists of eight Pacemakers: "Raiders of the Pacific," "The Lady Gambles," "Dead Men Walk," "The Black Raven," "Dragon Lady," "Sixth Column," "Rackets, Inc." and "A Yank in Libya."

In the Spitfire group are: "Queen of the Amazons," "Military School," "House of Fear," "Ferry Command," "North of the Yukon," "Wings of Vengeance," "The Black Pit," "The Yellow Monster," "Manhunt in the Mountains," "He Couldn't Take It."

Of the 18 westerns, six are "Billy the Kid" series, starring Buster Crabbe.

On the first day, addresses were made by Mr. Briggs, Mr. Fromkess, Mr. Greenblatt; Mr. Neufeld, supervisor of Western production; Robert Benjamin, member of the Board of Directors; Roberto Socas, export manager; Ralph Bettinson, representative for Pathe, Ltd., of Great Britain, and Joseph O'Sullivan, director of advertising and publicity.

Report on Foreign Business

Mr. Fromkess announced that Sigmund Neufeld in addition to supervising Westerns, would also produce several features for the new program. Mr. Neufeld has just completed production of "The Mad Monster," set for release this month.

The report of the Foreign Department made by Roberto Socas, export manager, showed that every country open to delivery had been sold and that sales had increased materially over the preceding year. Notwithstanding the difficulty of making deliveries, Mr. Socas said inquiries, particularly from Latin America, for the new product indicated that the rate of increase would be maintained.

Producers Releasing Meets

A MINIMUM of 42 pictures the coming season, under the company's "delivered as promised" policy, was assured Producers Releasing Corporation franchise holders and sales staff at the annual convention, Tuesday through Thursday, at the Hollywood-Roosevelt Hotel, Hollywood. A glimpse of convention personalities is afforded here: Bill Boyd, western star; Bill Flemion, Detroit franchise holder; O. Henry Briggs, president; Isaac Katz, Atlanta franchise holder; Dennis Moore, westerns player.

Warners Plan Regionals

Warner circuit managers in Ohio met Monday in Columbus and Tuesday in Cleveland, according to the territory covered. Harry Kalmine, assistant general manager of the circuit, conducted the sessions, assisted by Harry Goldberg, of Warners' theatres' division, and Nat Wolf, zone manager.

The distribution company will hold regional advance sales meetings in all key centers beginning next month, as a prelude to general release of "Sergeant York." Outlined, will be the new merchandising plan for the picture, completed by the home office advertising organization under Mort Blumenstock. Its pattern embraces every exchange center and trading area, and is specifically aimed to sell the "first time at popular prices" idea.

S. Charles Einfeld, the company's national director of advertising and publicity, is to confer at the New York home office next week with Mr. Blumenstock, Joseph Bernhard, and Ben Kalmenson, on national plans for "Yankee Doodle Dandy."

The company has 11 high-budget pictures, four with current war backgrounds, on shooting schcedule for May and June.

The war theme stories are "Casablanca," with Humphrey Bogart and Ingrid Bergman, directed by Michael Curtiz; "Air Force," about U .S. air fighters, to be directed by Howard Hawks; "Heroes Without Uniforms," with Edward G. Robinson, George Raft, John Garfield and Sydney Greenstreet, and "Across the Pacific," now shooting, with Humphrey Bogart and Mary Astor.

Texas Pledges Bond Aid; Hoblitzelle Heads Drive

At a rally of 2,500 employees and executives of the motion picture industry in Texas which was held this week every man present pledged 10 per cent of his weekly pay for investment in War Bonds. At the meeting, Karl Hoblitzelle, president of Interstate Theatres of Texas, was elected Commanding General of the Motion Picture Industry's War Co-operative effort in Texas.

The meeting started on Monday at nine o'clock in the morning. Many of those who attended joined in a parade from the Film Exchange Building in Dallas to the Palace Theatre where the rally took place. Film exchangemen, supply dealers, theatres—all were represented in the crowds which filled the huge playhouse. They carried banners, pennants, emblems, patriotic decorations and flags. A 100-piece band headed the parade. The new Commanding General led the marchers.

"The Star Spangled Banner" and "God Bless America" gave the rally a patriotic and martial atmosphere. Mr. Hoblitzelle put the case to all Texans who are in the motion picture industry; ten per cent of the entire industry's payroll in the Lone Star State was expected to be pledged to the purchase of War Bonds every week.

He indicated that while some might pledge less than 10 per cent, not a single man did so. Some went as high as 18 per cent, all enthusiastically. And then Mr. Hoblitzelle's election as Commanding General came by acclamation.

KARL HOBLITZELLE

W. A. Thomas, Internal Revenue Collector for the Fifth Congressional District and Director of the campaign for the sale of War Bonds in the district, was a speaker. He was introduced by R. J. O'Donnell, general manager of the Interstate Circuit.

Others speakers were Bill Harris, president of the Labor Council of Dallas and the Rev. B. J. Bender.

Mr. Hoblitzelle organized the meeting in response to requests from Washington. His selection as Commanding General was spontaneous.

1,100 Pledged in New York

In New York City, all theatres in the metropolitan area, totaling about 1,100, have pledged participation in this industry's Army and Navy Relief drive, May 14-20th, it was reported at a meeting held last Thursday, Hotel Astor, called by Max A. Cohen, New York State chairman. More than 100 salesmen, branch managers and district managers, representing all exchanges in the city, attended the session at which Leo Brecher presided as chairman of the metropolitan area committee. Mr. Cohen advocated that similar meetings be held in every part of the state and throughout the country.

Nicholas M. Schenck, national chairman of the industry's Army and Navy Emergency Relief campaign, reported on Wednesday in New York that more than 10,000 theatres throughout the country had pledged participation in the drive. He also announced the appointment of state chairmen for the drive. They include:

R. B. Wilby, Wm. R. Griffin, M. A. Lightman, Harry Nace, Charles Skouras, Robert H. Poole, A. M. Bowles, Rick Ricketson, I. J. Hoffman, Carter Barron, J. L. Cartwright, Mitchell Wolfson, Oscar Lam, I. H. Harris, Jack Kirsch, Jules J. Ruben, Harry Katz, Kenneth T. Collins.

Also: A. H. Blank, Leo F. Wolcott, Elmer C. Rhoden, Fred Dolle, M. Mullin, E. V. Richards, Sidney Lust, Paul Schlossman, J. O. Brook, John Friedl, Eddie Ruben, R. X. Williams, Harry Arthur, Joseph English, A. M. Russell, M. Naify, Walter Reade, Don Jackocks, George L. Tucker, Max Cohen, Meyer Schine, Charles Hayman.

And H. F. Kincey, Mike Cooper, P. J. Wood, L. C. Griffith, A. Finke, Ted Schlanger, M. A. Rosenberg, Sidney Samuelson, Jay Emanuel, Moe Silver, E. M. Fay, M. F. Schnibben, Ben L. Strozier, Charles Klein, Tony Sudekum, Julius Gordon, R. J. O'Donnell, John Rugar, W. F. Crockett, Frank Newman, Sr., Harold Fitzgerald and E. J. Schulte.

Ashmann on Mayor's Committee

Maurey Ashmann, Interboro zone manager, New York, has been designated by Mayor LaGuardia to the Mayor's Committee for the "I Am An American Day" celebration to be held in New York City on May 17. Mr. Ashmann has also been appointed to the Committee for the New York City War Parade Day, on June 13.

Victory Caravan Begins Tour; Records Scored

The Hollywood Victory Caravan for Army and Navy Emergency Relief got off to its 13-city tour last week playing to capacity audiences in Washington and Boston. With Bob Hope as master of ceremonies for the tour, the Caravan opened last Thursday night at Loew's Capitol in Washington, with proceeds estimated at $25,000. In the audience of 3,400 persons were Mrs. Franklin D. Roosevelt, Secretary of the Navy Knox, Ambassador Maxim Litvinoff of Russia, the Greek minister and other notables. The film industry paid for the seats used by the working press.

Songs, dramatic sketches specifically created for the Caravan, dances and other specialties marked the Army-Navy benefit, with 25 film stars participating.

The Caravan array of talent includes: Joan Bennett, Joan Blondell, Charles Boyer, James Cagney, Jerry Colonna, Charlotte Greenwood, Olivia De Havilland, Frances Langford, Laurel and Hardy, Groucho Marx, Merle Oberon, Pat O'Brien, Eleanor Powell, Rise Stevens, Bert Lahr, Ray McDonald, Frank McHugh, Bing Crosby, Desi Arnaz, and Claudette Colbert, Gary Cooper and Bob Hope.

Cartoonist Milt Gross designed the sets, and the special music and lyrics were contributed by Jerome Kern, John Mercer, Frank Loesser and Arthur Schwartz. Mark Sandrich produced and directed the show. Screen writers Jerome Chodorov, Russel Crouse, Moss Hart, George S. Kaufman, Howard Lindsay, Martin Berkeley, Irving Berkeley, Irving Brecker, Matt Brooks and Ken Englund wrote the skits and sequences.

Chicago and Philadelphia reported record advance sales for the Caravan appearances. Edward Silverman, chairman of the Caravan show in Chicago, which played at the Stadium on Wednesday night, reported an advance sale of $50,000 with an expectant sellout. Robert Weitman, manager of the Paramount Theatre, New York, and eastern contact for the Caravan, reported on Wednesday that the show, one-half through its cross-country tour, had grossed $317,000 in Washington, Boston, Philadelphia, Cleveland, Detroit and Chicago.

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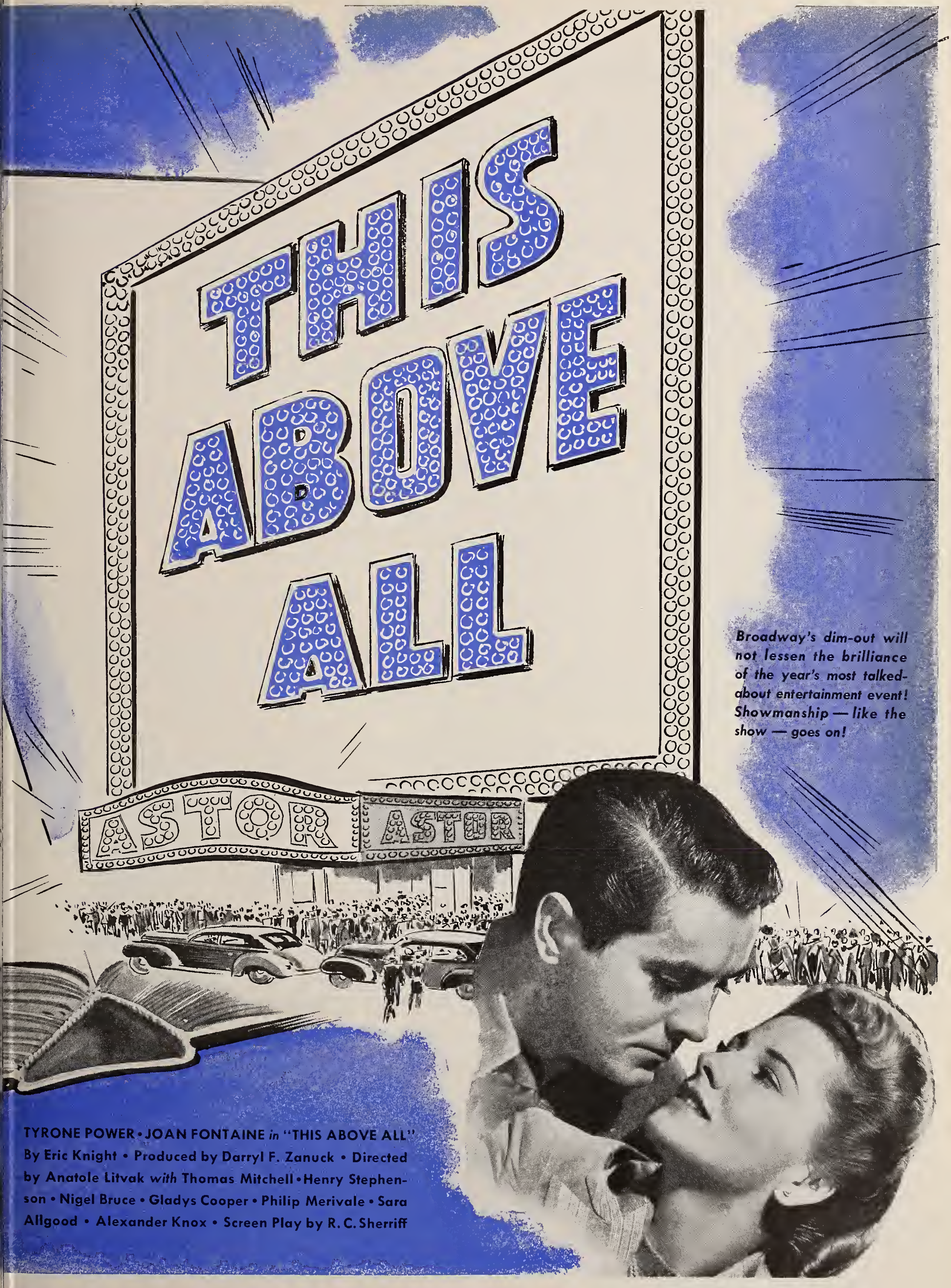
When Hollywood came to Boston on May 1st in the Motion Picture Industry "Victory Caravan", it brought out one of the largest crowds ever jammed into the Boston Garden, and grossed $78,000 for the Army and Navy Emergency Relief Fund. This view from the rafters shows part of the audience of 20,000 and two of the "road company" of top Hollywood talent. The "Victory Caravan" is earning $31,000, $37,000 and $50,000 grosses in key cities for relief. Martin J. Mullin and Samuel Pinanski, showmen and heads of the M & P circuit, were chairman and vice-chairman of the Victory Caravan Boston committee.

★Motion Picture Industry★
Hollywood Victory Caravan

ON MAY 12TH · · · AT THE ASTOR THEATRE · · · "THIS ABOVE ALL" WILL BEGIN ITS WORLD PREMIERE RUN · · · AT ADVANCED PRICES! NEW YORK'S MOVIE-GOING MILLIONS · · · AND THEN AMERICA'S VAST AUDIENCES · · · WILL THRILL TO ERIC KNIGHT'S GREAT, GREAT STORY OF A MAN AND A GIRL GROPING FOR LOVE IN A WORLD THAT HAS SHATTERED ALL TRADITIONS · · · TYRONE POWER IN HIS GREATEST STARRING ROLE · · · JOAN FONTAINE IN ANOTHER ACADEMY AWARD PERFORMANCE! THE MOST WIDELY READ ROMANCE SINCE "GONE WITH THE WIND' · · · THIS, ABOVE ALL, IS THE GREATEST BOX OFFICE PROPERTY OF ANY SEASON FROM 20 CENTURY-FOX!

THIS ABOVE ALL
by Eric Knight

20th CENTURY FOX



Broadway's dim-out will not lessen the brilliance of the year's most talked-about entertainment event! Showmanship — like the show — goes on!

TYRONE POWER • JOAN FONTAINE *in* **"THIS ABOVE ALL"**
By Eric Knight • Produced by Darryl F. Zanuck • Directed by Anatole Litvak ***with*** **Thomas Mitchell • Henry Stephenson • Nigel Bruce • Gladys Cooper • Philip Merivale • Sara Allgood • Alexander Knox • Screen Play by R. C. Sherriff**

$100,000,000 IN WAR BONDS GOAL OF 14,000 THEATRES

Press Book, Out This Week, Details Exploitation Possibilities for Exhibitors

More than 14,000 theatres in the United States have pledged to cooperate in the war bond and stamp sales drive which the theatres division of War Activities Committee of the Motion Picture Industry will launch on May 30th in an effort to mobilize the nation's film-goers to buy war-time securities. The goal is $100,000,000 worth in 12 months.

According to Joseph Bernhard, chairman of the theatres' division, the drive "makes the industry an important part of the war effort. It gathers together all theatre activity, now diffused in purely local activities, into one mighty machine for war work. It brings the motion picture theatres into public notice as a powerful instrument in the struggle for victory. . . . The theatres are the only places throughout the nation where crowds of people may be served 365 nights as well as days in the purchase of these war-time securities."

The drive will continue for the duration. There will be no theatre collections.

Opening gun of the campaign is an elaborate press book, prepared by War Activities Committee and mailed to exhibitors throughout the country this week. The book is a "call to service," urging every showman to help American moviegoers buy war bonds and stamps. It was designed to aid the exhibitor promote the maximum sales of war securities. As Mr. Bernhard pointed out in the call, "If your theatres are already selling bonds and stamps, without waiting for the exhibitors as a whole to go into action, now is the time to unite with everybody in this one effort."

Promotion Ideas Offered Exhibitors

The press book contains ideas, suggestions and proposals for the exhibitor, explaining how he can serve most effectively in the campaign. At the outset, WAC makes this request of the exhibitor: "Please read every word of this campaign book. If every theatre manager of every theatre reads every word of this book—and acts upon what he reads—it will mean that every word is worth about $25,000 to the Government over the coming year. It should be no trick for the American movie theatres to sell $100,000,000 worth of bonds in 12 months."

While preparing for the campaign, a poll was made of about 200 theatre managers. They were asked what method they would prefer in selling the stamps. Opinions differed, declared WAC, apparently depending upon the individual theatre's business and physical structure. For that reason the committee did not set up any rigid instructions on how the exhibitor was to conduct the sale. Among the suggestions offered theatremen, however, are the following:

1. Lobby: Place a table, with appropriate display in conspicous spot in lobby with a volunteer worker as saleslady.

CAMPAIGN ANSWERS MORGENTHAU APPEAL

The War Bonds and Stamps sales campaign was launched by the War Activities Committee in response to a letter written by Secretary of the Treasury, Henry W. Morgenthau, Jr., last March. The letter was as follows:

"The results attained to date by those theatres which have been selling Defense Savings Stamps lead me to express the hope that arrangements can be worked out through your committee for Defense Savings Stamps to be put on sale in all motion picture theatres or at least the vast majority affiliated with your committee. Joint planning and unified action under your auspices would certainly expand the volume of sales and enable us to reach people of all ages and income levels.

"The cooperation which the United States Treasury Department has received thus far from your committee assures us that any drive undertaken by you and conducted with the vigor and showmanship which marks all your activities will result in a greatly increased sale of Defense Savings Stamps.

"On the basis of conversations between the Defense Savings Staff and representatives of your committee we are hopeful that we can again look to you for prompt and effective action."

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2. Boxoffice: Have cashiers sell stamps at ticket-window; appropriate placard announces sale. This method can be combined with lobby sale—selling at boxoffice only during slack hours. Asking patrons to accept stamps as change is used by some theatres. Use your own judgment.

3. Candy stands: If you can't have a special table in lobby or sell at boxoffice, the candy stand, because it already has an attendant, may be found convenient. However, other methods may attract more buyers.

4. Check rooms: This would be a secondary spot if you have none better.

5. Outside theatre: Many enthusiastic theatre staffs will boost their sales by going away from the theatre—ushers, projectionists and others will sell stamps to their friends and credit the sales to the theatre. This additional selling will pile up tremendous returns.

7. Friends and patrons: Many folks who are buying war bonds have no preference as to where they obtain them. Suggest to regular patrons, whom you know personally, that your theatre will be happy to obtain bonds for them.

7. Special ideas: Exhibitors who have been selling war stamps tell us that novel patron-participation stunts in their lobbies increased sales.

In addition to suggesting sample copy ideas, lobby displays, slogans, newspaper layouts and other exploitation material, the press book details the actual physical steps which exhibitors should take to make the drive successful. WAC suggests that each theatre should start the drive by stocking up with a supply of 10 and 25-cent stamps, plus 10 and 25-cent stamp albums. If patrons demand 50-cent or $1 stamps, a supply of these should be on hand. The exhibitor is asked to purchase the stamps himself from his nearest post office, which purchase must be financed by the individual theatre. Large, first-run houses may want to keep on hand about $200 worth of stamps while smaller, subsequent run theatres may put in stocks as little as $5 or $10.

National and State Chairmen Named

Executive committee of the theatres' division of War Activities Committee includes: Joseph Bernhard, chairman; E. V. Richards, co-chairman; S. H. Fabian, executive vice-chairman and treasurer; Francis S. Harmon, co-ordinator and A. H. Blank, Harry Brandt, John H. Harris, C. W. Koerner, E. L. Kuykendall, Sam E. Morris, Charles C. Moskowitz, M. A. Rosenberg, R. J. O'Donnell, Spyros Skouras, R. B. Wilby and Nathan Yamins. The campaign council consists of Monroe Greenthal, Harry Mandell, Harry Goldberg and Oscar A. Doob.

Enrolled as the "Minute Men from Coast-to-Coast" are exhibitor state chairmen who are cooperating with the Treasury Department in promoting the war bond and stamp sales campaign. They are as follows:

R. M. Kennedy, Alabama; Harry Nace, L. F. Long, Arizona; M. S. McCord, Arkansas; Charles Skouras, Hugh Bruin, Dave Bershon, Southern California; Arch Bowles, Rotus Harvey, Ellis J. Arkush, Northern California; Rick Ricketson, Colorado; L. J. Hoffman, Harry F. Shaw, Connecticut; Lewis S. Black, Delaware; Fred Kent, J. L. Cartwright, Florida; W. K. Jenkins, Georgia; I. H. Harris, Idaho; Jules Rubens, Southern Illinois.

John Balaban, Jack Kirsch, James E. Coston, Northern Illinois; Harry Katz, Roy Harrold, Indiana; A. H. Blank, Leo Wolcott, Iowa; H. L. Jamison, Kansas; Fred Dolle, Kentucky; E. V. Richards, N. L. Carter, Arthur Higginbothan, Louisiana; Connie Russel, Maine; Sidney Lust, Frank H. Durkee, J. Louis Rome, Frank A. Hornig, Maryland; Nathan Yamins, Samuel Pinanski, Massachusetts; E. C. Beatty, Michigan; John Friedl, Charles Winchell, Merle Potter, Minnesota; Arthur Uhrmann, Mississippi; Harry Arthur, Fred Wehrenberg, Eastern Missouri; Elmer Rhoden, Western Missouri.

William Steege, Montana; A. H. Blank, Leo Wolcott, Nebraska; Ansil N. Sanborn, Edw. J. Fayey, New Hampshire; Don Jacocks, H. H. Loewenstein, New Jersey; Geo. Tucker, New Mexico; Geo. L. Sanford, Nevada; Max Cohen, George Skouras, S. Griffis, Edm. Grainger, New York; Charles Hayman, Michael Kallet, Myer Schine, Upstate New York; H. F. Kincey, North Carolina; Ed. Krauss, Mike Cooper, North Dakota; Martin Smith, Ohio; L. C. Griffith, C. B. Akers, J. B. McKenna, Oklahoma; Robert White, Oregon; Ted Schlanger, Sidney Samuelson, Jay Emanuel, Eastern Pennsylvania; M. A. Silver, Morris Rosenberg, Western Pennsylvania.

Ed Fay, Rhode Island; Warren Irwin, South Carolina; Dean Nash, Fred Larkin, South Dakota; M. A. Lightman, Eastern Tennessee; Tony Sudekum, Western Tennessee; R. J. O'Donnell, Col. H. A. Cole, Texas; John Rugar, Tracy Barham, Utah; Frank Venett, Vermont; Morton G. Thalheimer, W. F. Crockett, Virginia; Frank Newman, Sr., John Hamrick, Washington; Carter Barron, John Payette, Washington, D. C.; John A. Goodno, West Virginia; Harold Fitzgerald, Alfred D. Kvool, Harry Perlewitz, Wisconsin; Fred Glass, Jack McGee, Thomas Berta, Wilford Williams and Charles Morehead, Wyoming.

WHAT A WEEK!

(for hit-delivering 20th!
(for hit-hungering crowds!
(for hit-covering cameramen!

RESTAURANT
JEAN GABIN-IDA LUPINO
MOONTIDE
THOMAS MITCHELL-CLAUDE RAINS
IDA LUPINO
CLAUDE RAINS
DRUG
HAYWORTH
MY GAL SAL
AND NEW STAGE SHOW

BROADWAY PREVIEW OF "MY GAL SAL"!

"MOONTIDE" OPENING AT NEW YORK'S RIVOLI!

ROXY PREMIERE OF "MY GAL SAL"!

FLASH!

"MY GAL SAL" GIVES THE ROXY ITS BIGGEST SATURDAY IN HISTORY, AND THEN ITS BIGGEST SUNDAY IN HISTORY! PITY THE POOR PHOTOGRAPHERS ON DAYS LIKE THESE!

20th CENTURY FOX

HOLLYWOOD PRESSES DRIVE FOR PAYROLL BOND BUYING

Radio Programs, Employee Meetings Push Program for War Bond Purchases

Nationwide publicity via radio and press was given this week to the motion picture industry's activities on behalf of war bond purchases, three weeks before the May 30th launching of the campaign by War Activities Committee to sell wartime securities to America's moviegoers in film theatres throughout the country.

On Monday night, over a national hook-up reaching an estimated audience of 30,000,000, the Hollywood bond payroll purchase plan was explained and on the same day, the country's press carried the news of the forthcoming premiere in New York of Warner Bros. "Yankee Doodle Dandy," with opening night seat sales ranging from $25,000 to $25 per seat, proceeds to go towards swelling war bond sales.

The War Activities Committee also announced in New York that a total of 14,147 theatres in the country had pledged to run all Victory Films and to cooperate with the committee. Most recent releases are "Any Bonds Today," "Lake Carrier," and a film for United China Relief.

War Activities Committee has received personal pledges of cooperation in the May 30th drive from Edward M. Fay, Roy E. Harrold, Martin G. Smith, Herman M. Levy, Arthur H. Lockwood, Morton H. Thalheimer, Marc J. Wolf, E. M. Loew and Harold Stoneman.

De Mille, Stars Broadcast Hollywood Drive

At the conclusion of his regular Monday night Lux Radio Hour program, over the Columbia Broadcasting System, film and radio director Cecil B. DeMille held an interview with Joan Fontaine and her husband, Brian Aherne, during which he outlined the purpose and working scheme of the Hollywood payroll purchase plan, which he characterized as "democracy at work to sell war bonds."

The plan, set up by the Motion Picture Committee for Hollywood, is operating to educate all studio employes to invest 10 per cent of their earnings in bonds. More than 400 persons associated with the industry on the West Coast, major and independent studio workers, unions, guilds, organizations, agents, business managers, independent publicists, offices and allied groups, are voluntary salesmen.

Hope to Raise $100,000 Weekly

Approximately $100,000 on the payroll plan already has been pledged, it was said, as compared with $30,000 weekly before the current drive started and it is expected that it would reach the $150,000 mark by the end of this week.

A minimum of $300,000 a week for the duration invested in bonds by Hollywood is the goal for this over-all campaign being conducted by the committee, in cooperation with the Treasury Department. This will represent $250,000 weekly on the payroll savings plan and $50,000 weekly from cash sales of bonds and stamps. It is estimated that by this plan, 10 per cent of the industry's earnings are already going into the Treasury and by this system, 100 bombers a year will have been purchased through the organized efforts of Hollywood alone.

Reports from the committee of bond sales to date are as follows:

MGM: $12,500 weekly invested through payroll savings, covering 2,010 out of 4,000 regular employees, averaging 200 new pledges a day. A total of $100,000 in cash bond sales for the month of April; working towards a goal of $50,000 weekly on payroll and cash sales. Warner Bros.: $16,213 weekly, with 2,604 employes signed up; $30,000 goal for payroll savings weekly. RKO: $6,500 weekly, with 53 per cent of employes signed up. Columbia: $5,687 weekly; goal, a weekly minimum of $12,000. Universal: 800 employes buying $4,693 bonds weekly with a double this total goal expected. 20th Century-Fox: $15,055 weekly from 2,300 workers; also $4,250 weekly averaged in cash sales. Paramount: $21,539 weekly, 78 per cent of employes participating.

Agents, Managers, Others Participate

Republic: $3,000 weekly; Monogram. $600 weekly. Organiztion on the payroll plan, according to the committee, has begun at the Hal Roach, Samuel Goldwyn, Walt Disney and other independent studios.

Agents, business managers and publicists are now subscribing $6,100 a week in payroll pledges. All employes of the Myron Selznick agency are investing $1,400 weekly. The allied field, at present partially organized but which will be fully coordinated during this week, is now pledging $1,800 weekly, with an anticipated doubled figure. All employes of the Screen Actors Guild offices are subscribing $1,400 weekly, the amount representing 14½ per cent of their payroll each week.

The executive committee of Motion Picture Committee for Hollywood includes representatives from the International Alliance of Theatrical Stage Employes, Conference of Studio Unions, Motion Picture International Committee, Screen Writers Guild, Screen Publicists Guild, Screen Actors Guild, agents, business managers, publicity directors, Hollywood columnists, Motion Picture Producers Association, all studios and every allied business in the film capital.

'Yankee Doodle' to Help War Chest

The highest price motion picture performance accolade will go to Warner Bros. production "Yankee Doodle Dandy," starring James Cagney, when it opens at the Hollywood Theatre on Broadway the night of May 29th. A $25,000 top price scale ranging downward to $25, with entire proceeds going into war bonds will mark the film's debut. Announcement of the event which is under the auspices of the Treasury Department, was made on Monday in New York by Col. Richard C. Patterson, Jr., New York state chairman of the War Savings Staff. With the 1,500 seat theatre scaled from $25,000 to $25, aggregate revenue expected from the premiere is $5,000,000 in war bonds. Method of disposing of the seats for the opening was not disclosed, however. New York City's war bond drive quota, according to Colonel Patterson, is pledged at the annual rate of $1,500,000,000, with the State quota set at $2,000,000,000.

Paramount, Fox Set Trailers for Campaign

In conjunction with the bond and stamp drive which will be launched on May 30th in all the motion picture theatres of the country, Paramount and 20th Century-Fox are making newsreel inserts of Dorothy Lamour and Tyrone Power, the first for the week of May 7th and the latter for the week of May 30th.

Practically every theatre in Oklahoma has already pledged to aid in the campaign for war bond and stamp sales, with scores of houses of the Griffith Amusement Company showing a special five-minute trailer boosting the drive. The trailer, with sound, features Lew Wentz, head of the campaign in Oklahoma, in a round table discussion of the various phases of the drive with four other Oklahomans.

The Trans-Lux Theatre Circuit in New York announced that it had inaugurated the sale of war bonds and stamps in its theatres in cooperation with the American Women's Voluntary Service. This pre-dates the regular campaign forthcoming the last week in May.

OCD DROPS THEATRE DEFENSE TALKS

Responding to opposition voiced by New York exhibitors, the Office of Civilian Defense of Greater New York called off a campaign which was to bring three-minute speakers into every motion picture theatre in the city on Tuesday night.

Circuit and independent exhibition leaders opposed the move on the ground that any appeals directed to film audiences should be placed on the screen. It was pointed out that many important war subjects were being shown in first run and neighborhood houses but the introduction of speakers would create a bad precedent.

POWER SHORTAGE MAY DIM MARQUEES IN NEW AREAS

WPB Order on Conservation Paves Way for Limitation of Theatre Lights

Theatre marquees in a number of communities may be dimmed within the next few months because of power shortages created by continued drought and increased demand of war industries for electricity.

Paving the way for imposition of restrictions in areas where deficiencies of current may occur, the War Production Board in Washington last week issued an order "to assure a steady flow of power to war industries and essential civilian services by curtailing non-essential uses."

However, the board assured, "curtailment of electricity for regular consumers will not take place until an area becomes a power shortage area."

In anticipation of difficulties, the board ordered all power companies to form "grids" by which power may be transferred from one area to another as needed.

Shortage Will Limit Air Conditioning

It was explained that when a power shortage developed, the director of industry operations would define the shortage area and issue specific directions to relieve the situation.

The plan to be followed is along the lines of the conservation programs put into effect in southeastern states last year.

It will prohibit the use of current for air conditioning except where necessary for industrial processes.

It will ban all interior or exterior sign lighting, show-window or show case lighting; interior or exterior outline and ornamental lighting; interior or exterior lighting for decorative or advertising purposes; outdoor and flood lighting, including field lighting for amusements or sports and "white-way" lighting above minimum requirements for safety.

Interior lighting will be limited to one watt per square foot of floor area in any commercial or other establishment open to the public, except offices and other interiors in which the visual tasks are difficult and prolonged.

Restrictions During Peak Periods

If necessary, the use of current during peak periods may be restricted or prohibited, an action, it was said, which would affect all consumers; or the consumption of large non-residential consumers using more than 2,500 kilowatt hours a week may be restricted to a weekly quota based on a percentage of their power consumption in April, 1942, or any other period fixed by the board.

While the board did not disclose where power shortages might be expected, surveys of utility facilities were made last year which showed that there might be deficiencies in a number of important areas. The board said that in some areas shortages of electric power already had occurred, but did not name them.

BLACKOUT RECORDS FOR THEATRES

Recordings have been made to accommodate motion picture audiences during air raid emergencies, according to a report from Los Angeles last week by the Associated Press. The first record interrupts the film program to announce a blackout and requests audience cooperation. The second, at the close of the feature picture, reminds the patrons that the Army forbids any one to leave the theatre until the all clear is sounded, and the third recording announces the blackout is over and thanks the audience on behalf of the management.

Meanwhile, the Los Angeles Theatre Defense Bureau announced this week that Rodney Pantages, a member of the bureau, and B. V. Sturdivant, director, working with engineers of the Eastman Kodak Company, have devised a theatre lobby blackout lamp which has been approved by local defense authorities. Sketches showing its construction and methods are being issued this week to members in the bureau's bulletin.

Broadway Has First Blackout

Last Thursday night from 9:30 to 9:50, marked Broadway's first experience with a test blackout and reports indicated that theatre business dropped 20 to 50 per cent as a result. The decrease was greater among the neighborhood houses throughout mid-Manhattan, it was said. About 100 theatres were affected in the blackout area from 14th Street to 123rd Street, comprising an estimated total population of 1,000,000.

Observers estimated that 400,000 persons crowded the Times Square sector to watch the total darkening of the world's largest amusement center. The throng was compared to a New Year's eve crowd and drew sharp criticism from Mayor LaGuardia who foreshadowed great danger of such a densely populated area in the event of an air raid. The spectators, however, were considerably more subdued than holiday celebrants and for the most part complied with police and air raid warden orders.

The test gave Broadway theatres and business places their first opportunity to sample the effectiveness of precautionary methods adopted months ago and also offered police and city authorities the first opportunity to handle the situation.

First-run houses on Broadway darkened their box offices but many patrons were still able to gain entrance into theatres. A number of theatre managers reported that ten minutes after the blackout started many people began to drift into the Broadway houses. The Paramount Theatre set up its Broadway box office in the outer lobby and the Radio City Music Hall closed all its box offices with the exception of the one located underground at its subway entrance.

The Army's serious dissatisfaction with New York City's reaction to dimout regulations to protect Atlantic Coast shipping, it was reported, was reflected over the weekend in an order by Police Commissioner Lewis J. Valentine who directed that warnings of heavy penalties be given to all violators. This would include managers of motion picture theatres and other amusement places. It was pointed out, however, that the Army was disatisfied principally with exterior advertising signs "which are not being properly screened or extinguished." New York's first dimout took place last Wednesday night, on the eve of mid-Manhattan's first blackout.

Business Loss Expected

Exhibitors, meanwhile, expected no adverse effect on theatre business along Broadway as a result of the permanent dimout. Operators, however, in New Haven, Nantucket, Revere, Cohasset, Marblehead, Swampscott, Beverly and other coastal cities and towns in the New England area, expected that the Eastern Coast dimout would result in a loss of business. In these towns, frequented by summer vacationists in great numbers, it was said there will be little or no amusement business at night. If the present order stands, some exhibitors believe it will undoubtedly mean the closing of many theatres this summer.

New Haven, termed the "principal sore spot" in the dimout of the Connecticut shore area because of certain industrial situations on the Long Island Sound, reported that boxoffices were not too badly affected in the city, but that shore towns complained of the immediate effect and were concerned with the problem of summer business. Exhibitors of Madison, Saybrook, Clinton, Guilford and Westbrook met last week to discuss this matter.

Movable Boxoffices for Blackouts

A new movable boxoffice designed to aid theatremen during blackouts, has been developed and is about to be formally announced by the National Theatre Supply Company, it was reported in New York last week. The new boxoffices have a shelf for a coin changer, a drawer for money and a ticket dispenser. It was said the creation would aid during blackouts and would also help exhibitors sell war bonds and stamps at normal times.

One hundred independent film theatre managers who have completed the official 10-week air raid warden course were presented with a certificate at a luncheon held at the Statler Hotel last Thursday, sponsored by the Cleveland Motion Picture Exhibitors Association.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

It was only a small blaze at the Gig Harbor Theatre, at Gig Harbor, Washington, doing but minor damage, but for a time it looked pretty serious. It brought out not only the volunteer fire department but all of the town's 441 *citizens.*

In rushing to fight the blaze, one of the firemen fouled a fire hydrant and the boys couldn't hitch up the hose. Another fireman grabbed the other end of the hose and rolled it down the street to the next hydrant. Meanwhile the crew had freed the first hydrant, connected the hose and turned on the water. They then discovered both ends of the line were connected to the water system.

The water went round and round, and came out in the middle, in one grand bust.

▽

Sir Thomas Beecham, British conductor of Gounod's Romeo and Juliet at the St. Denis Theatre, in Montreal, the other night, turned on an audience which had begun applauding a chorus too early and shouted:

"Silence. Don't applaud before the orchestra has finished playing."

When the orchestra did finish the audience pursed its lips at Sir Thomas and went: "Bo-o-o-o."

▽

Street Singer Arthur Tracy collects those little demi-tasse spoons. He received one from the late Prince Youssipoff, who killed Rasputin.

▽

The American Red Cross is now collecting blood from workers in New York film offices.

▽

The last civilian radio chassis until victory will entertain soldiers, sailors and marines passing through the nation's capital, at the request of Donald Nelson. The radio enclosing the last chassis to come off the production line at Strombeg-Carlson Television Manufacturing Company, Rochester, as that company swung into complete production of vital communications equipment for the armed forces, had been offered to the WPB head for use in any military or war camp of his choosing.

He chose the President's Reception Room at the Union Terminal, railroad station at Washington, D. C., and transit point for soldiers, sailors and marines.

▽

Among 54 *Canadian-born British citizens employed by Canada's National Film Board is a young German national who was picked up by the British Government, in England, interned and later sent to Canada as a prisoner of war for the duration.*

British Government agents learned he possessed considerable knowledge and had quite some experience in motion pictures and United Kingdom authorities tipped off the Canadian Government that it would be all right with them if the German could be used by the Canadian Film Board. It had discovered that although a German national, his views were not in sympathy with Nazism. So he is now working for the defeat of Hitler in his homeland, as a member of the film board staff.

▽

Shades of yesteryear were raised, the other day, when Paramount formally announced that its Hollywood studio was testing Pola Negri, to determine whether she would do for a part in Buddy De Sylva's "For Whom the Bell Tolls." Testing Pola after all these years.

Rube (Ruby) Greenberg, 31, who was killed two weeks ago in the Sunday night crash of a Hudson tube train in Jersey City, on the way to his Brooklyn home from his Rex Theatre, Irvington, New Jersey, probably died because he was courteous.

Murray Pearl, manager of the Lyric, Newark, had boarded that train. Mr. Pearl is much older, in his sixties.

The two men chatted. The car was crowded. Greenberg gave his seat to the older man, stood over him, still chatting.

The crash came. The younger man, now standing, died. The older man, seated, was merely injured.

To this was added a further note: Greenberg was on the train because he was working at the theatre, on Sunday, ordinarily his day off; he had taken off a mid-week day to visit his wife in a hospital, where she bore Ruby a child, his first.

▽

Metro-Goldwyn-Mayer announces the purchase of two stories: "Some Portions of Paradise" and "The Scorched Earth."

▽

Broadway's 'Tin Pan Alley' is glorifying that lowly Army Jeep, in three songs: "Six Jerks and a Jeep," "Keep the Jeeps A-jumping" and "Little Bo Peep Has Lost Her Jeep."

▽

Theatre men in New Mexico are hoping to convince Arch Hurley, owner of the Princess and Odeon theatres at Tucumcari, N. M., that he ought to run for Congress. One of the substantial citizens of New Mexico, he has been instrumental in bringing the huge Conchos dam to the state, a $35,000,000 job, located near Tucum Cari, in the Arch Hurley conservation project. He is reputed to be the only living man to have a conservation project named for him.

▽

Paramount, the other day, was forced to go 'way inland, to Salt Lake, in Utah, from Hollywood, to film scenes purporting to show Jap planes, with the Rising Sun insignia, fighting U. S. Marine fighters, for "Wake Island," drama of the Marines' heroic defense of the Wake Island Pacific Coast outpost. Neither Paramount nor the Army would take the chance of allowing planes with the Jap enemy insignia to fly in mock battle with American airships in the skies over California. That would be all the coastline air defenders and the populace would need.

▽

One of those pesty amateur songwriters is pestering Bandmaster Benny Goodman to "plug" his little number, entitled: *"The Japs Have Singapore, Hong-Kong and Java, the Germans Have France, the Balkans, Scandinavia and Italy, I Have No Tires for My Car, No Sugar for My Coffee, No Cuffs on My Pants—But I Love You."*

▽

As a precautionary measure against injuries and separations during sudden Pacific Coast blackouts or daytime air raid warnings, Vierling Kersey, superintendent of Los Angeles public schools, has decreed that child movie players, while working on a motion picture set, or on location, must never be out of sight of parents or guardians. Prewar watching was handled by only two persons, a teacher and a trained nurse.

The Loew-Metro Capitol Theatre, on Broadway, New York, sent the following announcement to the press:

> "Twin beds are of utmost importance in development of enduring, happy married life, decreed Justice Ernest O. Emmerling of Superior Court, Dayton, Ohio, this week in dismissing a 'snore-victim's' divorce complaint. The disputants were ordered to trade in the family heirloom, a double-duty old bundling job, in exchange for streamlined modern twin beds. As an afterthought, the court also ordered the disputants to kiss and make up in public. 'Now that all this is settled, I order you to go together and see the next showing of the Joan Bennett film, "Twin Beds".' The comedy-riot, 'Twin Beds', is now on Broadway shaking Capitol Theatre audiences with mirth."

Mere coincidence, we assume, is the fact that the Loew-Metro home office has a press agent on its staff by the name of Ernest Emerling.

▽

"Is Mickey Rooney actually taller than his blonde wife?" was the query hurled at our information desk, the other day, by telephone. Seems that the questioner, one of those sweet-sounding young misses, had heard "a nasty rumor that Mickey was not really taller, but wore 'elevator-lifts' on his shoes."

▽

Jack Banner agrees with New York radio Station WNEW's Hollywood news chatterer, who concludes that Victory really will be ours when the following three scenes are shot in sequence: Hitler drinking borsht from behind Russian prison bars, Hirohito taking in laundry for the Chinese, and Mussolini making an appearance, unharmed, unguarded, on the Good-Will Hour.

▽

Manager Edward J. McBride, of Loew's State Theatre, Boston, formerly manager of Loew's State Theatre in Providence, was pleasantly surprised the other day when he ran across a front page picture in the Providence *Evening Bulletin* of a new Army air hero, Albert H. Stanwood, who was formerly usher and doorman for McBride at the Providence theatre.

Stanwood, a quiet young man of yesteryear, was credited with shooting down three Jap planes over Australia and driving off four others as he maneuvered his Army bomber to protect a damaged American plane.

▽

Dick Michaels, who helps run The Playhouse at Gerrards Cross, Bucks, England, writes in the most optimistic tone to Columbia Pictures' Al Sherman, in Washington, describing what he calls the glories of London these days. "Food is plentiful and the amusements and entertainment are in full swing," says Michaels, adding: "If the English people who are so unhappy in the U. S. would realize how wonderful life is here, they would all return." ! ! !

▽

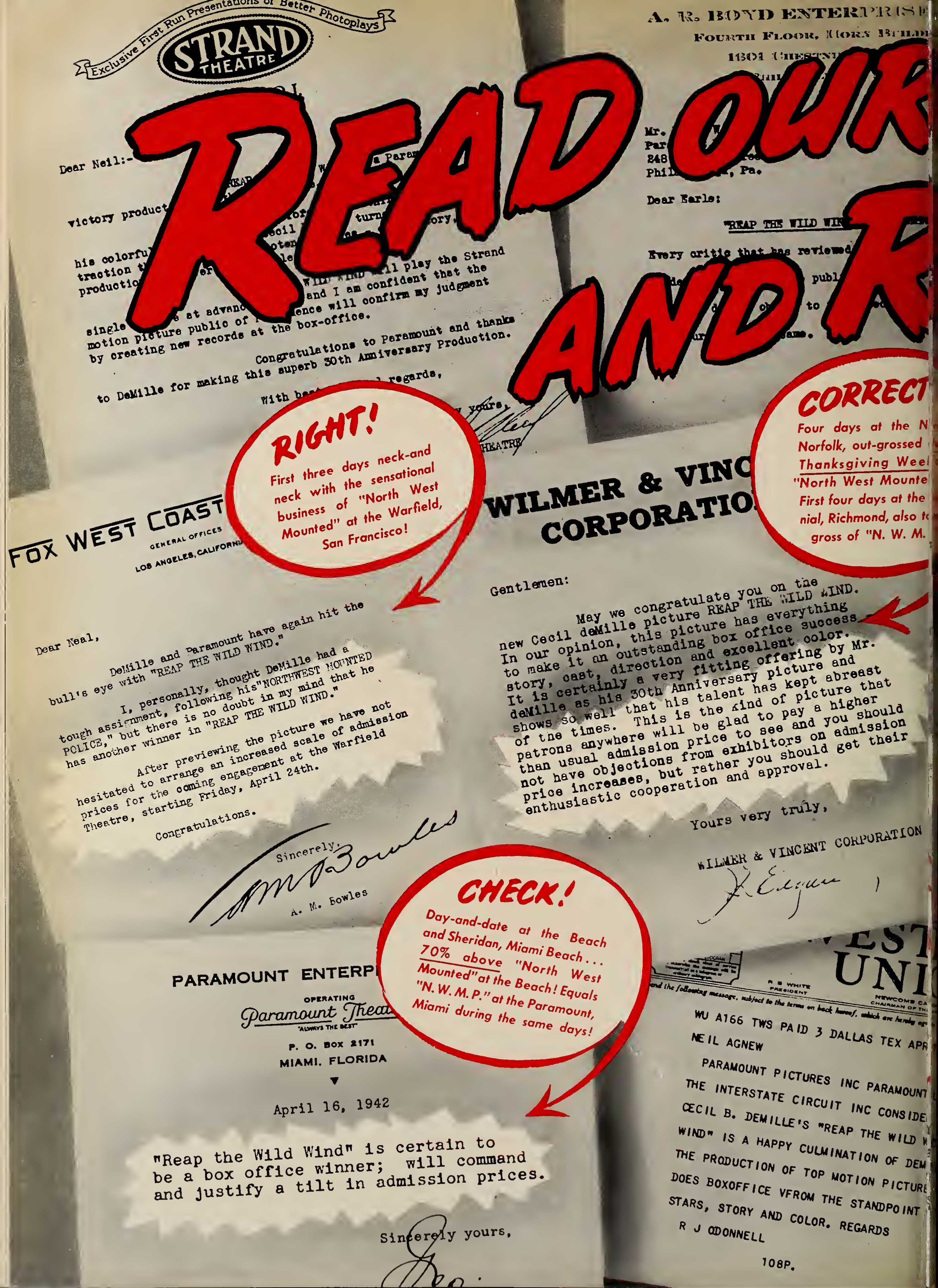
During the showing of Fox's Marine Corps picture, "To the Shores of Tripoli," Manager Bob Russell rigged up a U. S. Marine recruiting booth in the lobby of his Poli Theatre, in New Haven. The Marines got 23 recruits from among the audience leaving the theatre.

The Country's Greatest Showmen

say what they think about

The Year's Greatest Show!

→


READ our
AND R

Exclusive First Run Presentations of Better Photoplays

STRAND THEATRE

Dear Neil:-

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ll play the Strand
and I am confident that the
single
e at advanc
ence will confirm my judgment
motion picture public of
by creating new records at the box-office.

Congratulations to Paramount and thanks
to DeMille for making this superb 30th Anniversary Production.

With be
regards,

yours,

THEATRE

A. R. BOYD ENTERPRISE

FOURTH FLOOR, HORN BUILD

1301 CHESTNU

PHIL

Mr.
Par
248
Phil
, Pa.

Dear Earle:

"REAP THE WILD WI

Every critic that has reviewed

publ

to

ame.

RIGHT!

First three days neck-and neck with the sensational business of "North West Mounted" at the Warfield, San Francisco!

FOX WEST COAST

GENERAL OFFICES
LOS ANGELES, CALIFORNIA

Dear Neal,

DeMille and Paramount have again hit the bull's eye with "REAP THE WILD WIND."

I, personally, thought DeMille had a tough assignment, following his "NORTHWEST MOUNTED POLICE," but there is no doubt in my mind that he has another winner in "REAP THE WILD WIND."

After previewing the picture we have not hesitated to arrange an increased scale of admission prices for the coming engagement at the Warfield Theatre, starting Friday, April 24th.

Congratulations.

Sincerely,

A M Bowles

A. M. Bowles

WILMER & VINC
CORPORATIO

Gentlemen:

May we congratulate you on the new Cecil deMille picture REAP THE WILD WIND. In our opinion, this picture has everything to make it an outstanding box office success story, cast, direction and excellent color. It is certainly a very fitting offering by Mr. deMille as his 30th Anniversary picture and shows so well that his talent has kept abreast of the times. This is the kind of picture that patrons anywhere will be glad to pay a higher than usual admission price to see and you should not have objections from exhibitors on admission price increases, but rather you should get their enthusiastic cooperation and approval.

Yours very truly,

WILMER & VINCENT CORPORATION

CORRECT

Four days at the N
Norfolk, out-grossed
Thanksgiving Week
"North West Mounte
First four days at the
nial, Richmond, also t
gross of "N. W. M.

CHECK!

Day-and-date at the Beach and Sheridan, Miami Beach... 70% above "North West Mounted" at the Beach! Equals "N. W. M. P." at the Paramount, Miami during the same days!

PARAMOUNT ENTERP

OPERATING

Paramount Theat

"ALWAYS THE BEST"

P. O. Box 2171
MIAMI, FLORIDA

April 16, 1942

"Reap the Wild Wind" is certain to be a box office winner; will command and justify a tilt in admission prices.

Sincerely yours,

EST
UNI

R. B. WHITE
PRESIDENT

NEWCOMB CA
CHAIRMAN OF TH

end the following message, subject to the terms on back hereof, which are hereby ag

WU A166 TWS PAID 3 DALLAS TEX APR
NEIL AGNEW

PARAMOUNT PICTURES INC PARAMOUNT
THE INTERSTATE CIRCUIT INC CONSIDE
CECIL B. DEMILLE'S "REAP THE WILD W
WIND" IS A HAPPY CULMINATION OF DEM
THE PRODUCTION OF TOP MOTION PICTURE
DOES BOXOFFICE VFROM THE STANDPOINT
STARS, STORY AND COLOR. REGARDS
R J ODONNELL

108P.

MAIL

EAP!

EATRES CORPOR
KINNER BUILDING
LE. WASHINGTON

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Cecil B. Dem
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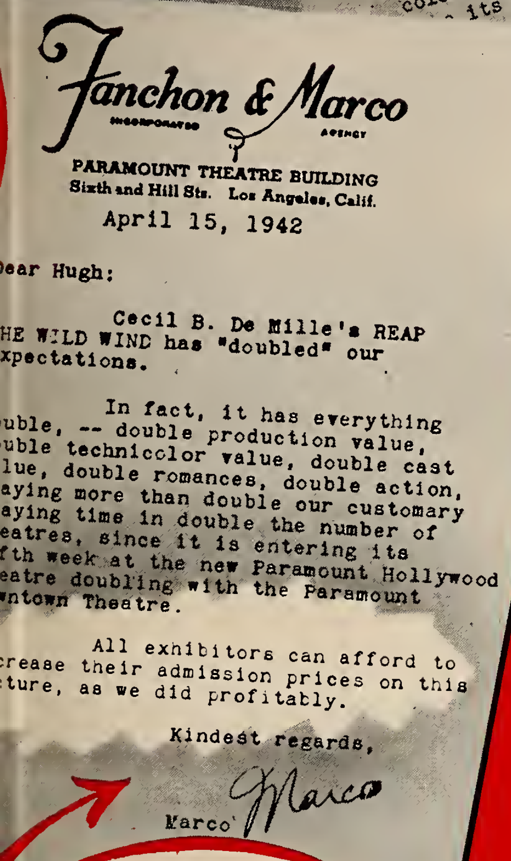

Fanchon & Marco
INCORPORATED AGENCY
PARAMOUNT THEATRE BUILDING
Sixth and Hill Sts. Los Angeles, Calif.

April 15, 1942

ear Hugh:

Cecil B. De Mille's REAP HE WILD WIND has "doubled" our xpectations.

In fact, it has everything uble, -- double production value, uble technicolor value, double cast lue, double romances, double action, aying more than double our customary aying time in double the number of eatres, since it is entering its fth week at the new Paramount Hollywood eatre doubling with the Paramount ntown Theatre.

All exhibitors can afford to crease their admission prices on this ture, as we did profitably.

Kindest regards,

Marco

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DOUBLE CHECK!

Nine weeks combined run at the Paramount, Hollywood, and the Los Angeles Paramount . . . all attendance records broken at the big downtown house!

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WILD WIN

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THE WILD WIND" is
story and a terrific cast, with gorge
spectacular Technicolor, it is one picture deserving
of special handling in every phase of its
presentation.

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"Boxoffice from every angle—DeMille's masterpiece. The kind of picture the public will want to see. Will go into the Metropolitan Theatre, Boston, May 7th at increased prices."
M. J. Mullin, M & P Theatres Corp., Boston, Mass.

"A glorious Technicolor spectacle. Has all the ingredients to make it a boxoffice sensation. Worthy of a big selling campaign, extended time, and advanced admission prices."
Albert J. Finke, Evergreen State Theatres, Portland, Ore.

"A DeMille masterpiece. I know the public will not object to advanced admission prices."
A. R. Boyd, A. R. Boyd Enterprises, Inc., Philadelphia, Pa.

"Has everything for the boxoffice—stars, lavish production and splendid story. The public will be willing to pay increased admission prices to see such a splendid picture."
R. K. Coyle, Coyle Theatre, Charleroi, Pa.

Boxoffice from every angle: DeMille's masterpiece. The kind of picture the public will be willing to pay an increase in admission price to see. Looking forward with confidence to outstanding gross!"
George H. Sallows, Mgr., Morgantown Amusement Co., Morgantown, W. Va.

"For solid entertainment, ranks with the old master's best! Should justify a tilt in admission prices wherever shown. Great boxoffice!"
S. P. Dean, Moore's Rialto Theatre, Tacoma, Washington

"A big picture; big in scope, big in action, and with every prospect of being big at the boxoffice. Will command and get advanced admission prices."
Frank L. Newman, Sr., Evergreen Theatres, Corp., Seattle, Wash.

"I got a terrific thrill when I saw 'Reap the Wild Wind.' I wonder if it would not be a good idea for Paramount to release it on an advanced admission basis. Certainly the picture is important enough. I believe we can both be helped by the returns!"
Harry Brandt, Brandt Theatres, New York

"A Paramount victory production for the boxoffice! Will play the Strand single feature at advanced prices and I am confident will create new records."
Edward L. Reed, Strand Theatre, Providence, R. I.

"Surpasses in every respect the glowing advance notices which preceded its showing. It is big, powerful, and is one picture deserving special handling in every phase. Congratulations!"
John J. Friedl, Amusement Co., Minneapolis, Minn.

"Can truly be called a GREAT picture. The public will go all out in support of a picture that has packed into it all these entertainment riches!"
Harry Katz, Monarch Theatres, Inc., New York

"One of the great pictures of this era; surely merits increased prices at the boxoffice!"
John Nolan, Comerford Circuit, Scranton, Pa.

"A great motion picture and should do tremendous business everywhere!"
Matt Schuler, St. Louis Amusement Co., St. Louis, Mo.

"A brilliant climax to DeMille's past achievements. This production made me proud of my industry. We are going ta exploit it as symbolic of 30 years of motion picture progress."
Rick Ricketson, Fox Inter-Mountain Amusement Corp., Denver, Colo.

"Would be a big mistake to release the picture at regular admission prices. DeMille is truly a great artist."
Charles R. Gilmore, Gibraltar Enterprises, Inc., Denver, Colo.

"An attraction of such magnitude as to warrant increased admission prices; a fitting tribute to DeMille's anniversary."
E. C. Rhoden, Fox Midwest Amusement Corp., Kansas City, Mo.

"Outstanding in every way, and will bring increased admissions at the boxoffice. We feel certain the public will be willing to pay more to see it."
C. A. Schultz, Commonwealth Amusement Corp., Kansas City, Mo.

"'Reap the Wild Wind' is a natural boxaffice picture! We expect it to be one of our top grassers for 1942."
Harold Robb, Robb and Rowley United Inc., Dallas, Texas

"Has everything it takes ta make it the top grosser of 1942; if we don't make a ton of money with 'Reap the Wild Wind' it will be 100% our fault!"
Jules J. Rubens, Vice-President & Gen'l Mgr., Public Great States Theatres, Chicago, Ill.

"A remarkable picture, combining dramatic suspense and the most exciting adventure story of recent years, and will positively prove DeMille's greatest grosser. Mr. DeMille has poured into it all the genius and resourcefulness of his 30 years of productive experience."
John Balaban, Balaban & Katz, Chicago, Ill.

"Destined to reap new recora high grosses; everything any patron could desire in memorable entertainment
E. J. Hudson, United Detroit Theatres, Detroit, Mich.

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RIGHT!..PROOF?

NEW YORK REAPS!

Five solid weeks at the Radio City Music Hall; one of four pictures ever to make this record! Biggest Easter opening business in the Music Hall's history!

LOS ANGELES REAPS!

All-time record FOUR WEEKS at the big downtown Paramount Theatre . . . in spite of day-and-date booking in the premiere theatre in Hollywood!

HOLLYWOOD REAPS!

World Premiere was SRO — and then "Reap" began to BUILD! Five smashing weeks; packing 'em in day after day!

CHARLESTON REAPS!

First week's business was DOUBLE the sensational business rolled up by "Louisiana Purchase" at the Gloria Theatre, and first day of carryover was 70% of "L. P." *opening day!*

NORFOLK REAPS!

First four days at the Norva Theatre in Norfolk topped a *solid Thanksgiving week* gross for "North West Mounted Police"!

RICHMOND REAPS!

Opening business topping "North West Mounted Police"—and it's BUILDING!

GREATEST OF ALL SHOWMEN'S PICTURES . . .

Cecil B. DeMille's "REAP THE WILD WIND"

A Paramount Picture starring

RAY MILLAND · JOHN WAYNE · PAULETTE GODDARD

with **Raymond Massey · Lynne Overman · Robert Preston · Susan Hayward** and **Charles Bickford · Walter Hampden · Martha O'Driscoll · Janet Beecher**

Produced and Directed by CECIL B. DEMILLE · Screen Play by Alan LeMay, Charles Bennett and Jesse Lasky, Jr. · Based on a Saturday Evening Post Story by Thelma Strabel

IN TECHNICOLOR!

FROM THE GREATEST SHOWMAN OF THEM ALL!

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

Monday amusement was provided the Town by young William Saroyan, departing the auspices of Metro-Goldwyn-Mayer informally and with gestures of the kind that have come to be regarded as characteristic of the carefree Californian who made Broadway goose step to his whimsy in the matter of "The Time of Your Life" and seemed in a fair way to duplicate that accomplishment in these parts.

On Monday the young man wrote for a local publication a bit of a fantasy entitled "Why I Am No Longer at Metro-Goldwyn-Mayer" which didn't clarify the case specifically but did amuse the citizenry quite some.

▽

The Saroyan career in Culver City was of 90 days duration and it is to be said that he decorated it with utterances and doings entitling it to rank as a 90 day wonder.

It began with his sale of a story to the studio, "The Human Comedy," reportedly as a vehicle for Mickey Rooney, and the signing of a contract calling for his services as producer and director.

Stories of his artistic behaviorism—the acquisition of a player-piano, the trick garb, the quoteful conversations engaged in with all comers—kept the fact of his presence on the lot of Leo the Lion a wide open secret.

By way of a limbering-up exercise, he wrote and directed a short, "The Good Job," which is as yet in process of editing or cutting, or somewhere, unseen save by the staff and doubtless those executives who decide about who does what next and when and whether.

Meanwhile Mickey Rooney has been at work in "A Yank at Eton" and start of production on "The Human Comedy" has not occurred.

▽

Unofficial studio comment (the company is maintaining its usual dignified silence up to now) is to the effect that it is felt someone other than Saroyan, someone whose experience is of a seasoning to warrant an upper bracket budget, should be assigned to direct the production.

Belief is that this is the point on which the playwright whose stage success won a Pulitzer Prize declined to see eye to eye with his bosses.

In any case, the young man has evacuated the premises, whereas his bosses have not, and it is in this particular that his deportment since arriving in Hollywood deviates sharply and for the first time from the precedent established by the Orson Welles to whom he has been not unfavorably compared by best friends and severest critics.

Welles supplied the Town with plenty of amusement, on Mondays and other days, without getting off payroll.

Geniuses are not classically considered mindful of details like this, but Hollywood ever has been, is and doubtless shall be.

STUDIO BREATHER

Production took a bit of a breather this week, statistically speaking, the total falling to 34 pictures shooting, for a net loss of six from the week before. Thirteen films were finished, as to camera attention, and only seven supplanted them on the stages.

Statistics and titles:

COMPLETED

COLUMBIA
Overland to Deadwood
Man's World
Lone Wolf in Scotland Yard
GOLDWYN
Pride of the Yankees
MONOGRAM
Down Texas Way
PRODUCERS RELEASING
Commandos Have Landed
PARAMOUNT
Road to Morocco
REPUBLIC
Cyclone Kid
20TH-FOX
Postman Didn't Ring
UNIVERSAL
Madam Spy
Private Buckaroo
Pardon My Sarong
WARNERS
Across the Pacific

STARTED

MGM
Random Harvest
PARAMOUNT
Lady Bodyguard
REPUBLIC
Flying Tigers
Lazy Bones
The Phantom Plainsmen
20TH-FOX
12 Men in a Box
UNIVERSAL
Silver Bullet

SHOOTING

COLUMBIA
Fingers
Blondie for Victory
M-G-M
Tish
For Me and My Gal
Cairo
Seven Sisters
Yank at Eton
MONOGRAM
Texas Trouble Shooters
PARAMOUNT
I Married a Witch
Wake Island
Happy-Go-Lucky
Silver Queens
Triumph Over Pain
Major and the Minor
RKO
Big Street
REPUBLIC
Moonlight Masquerade
20TH-FOX
Black Swan
Iceland
Orchestra Wife
Pied Piper
Thunderbirds
UNIVERSAL
Invisible Agent
Timber
Love and Kisses, Caroline
WARNERS
Now, Voyager
Hard Way
George Washington Slept Here

▽

Deep down on page 19 of a voluminous document phrasing, with full benefit of legalistic collaboration, the agreement about to be entered into by the producers and the Screen Writers Guild after six years of negotiation appears, as Provision V, this detail:

"Credits will be given for screen play authorship on all 24-sheets, billboard and trade paper advertising issued by the producer."

It is among the last and dealt with as among the least of a large number of details arranged for in a comprehensive contract.

Interesting?

▽

There's more than a good picture in "My Favorite Spy," Harold Lloyd's production starring Kay Kyser.

There is in it also, to the profit of the screen, a demonstration, the first of its kind, of an actor's ability to project his artistry in terms of another's performance.

The comedies of Harold Lloyd had always about them a quality shared by none other.

In the day of their steady flow it was assumed that this quality stemmed from the personality of Harold Lloyd himself, but the delicate alchemy of the phenomenon was not to be fully understood until now.

It is to be understood, still a bit darkly, but positively, after a look at this production to which he has given everything of himself except his person.

The pattern of the picture is the Lloyd pattern, of which the public never gave a sign of having had enough.

And the performance of Kay Kyser—even, in a distinctly appreciable way, the appearance of Kay Kyser—is in all but actuality a Harold Lloyd performance.

How this has been achieved is something for experts and analysts to discover.

That it has been achieved, and therefore doubtless can be achieved again and again, is something for showmen and customers to be grateful.

▽

Everybody hereabouts is reading—or trying to get a copy of, by fair means or else—John Steinbeck's "The Moon Is Down."

The stampede started on the way when the news came through that Twentieth Century-Fox had bought it for $300,000.

Up until then it had been just a best-seller. After that it became a must.

If the local sprint to the bookstalls is symptomatic of the country-wide response, a somewhat staggering total number of ready-made customers for the picture would appear to be assured.

The price thus takes on, in Hollywood's calculations, a reasonableness it lacked heretofore.

It is also in Hollywood's calculations, after reading the book, as it was also in the case of the same author's "Grapes of Wrath," that the subject can be produced at a figure leaving plenty of room inside a practical negative-cost for accommodation of the $300,000 purchase-price.

As of now the transaction stacks up as a studio scoop.—W. R. W.

▽

William Holden, Columbia contract star, celebrated his 24th birthday this week by enlisting as a private in the U. S. Signal Corps. Holden recently completed a role in "Meet the Stewarts" for Columbia.

NEW ASCAP HEAD HITS BACK AT THEATRE OWNER CRITICS

Charges Hollywood, Not Society, 'Racketeers' on Fees for Music Use

If payment by theatres for music performing rights is "racketeering," then such accusations should be directed against Hollywood's producers, not against the American Society of Composers, Authors and Publishers, according to Deems Taylor, new president of ASCAP.

Producers are the "racketeers" if theatre operators must pay twice for the music in their films, Mr. Taylor observed last week during an interview at New York. They have, he asserted, in many instances attempted to pass on music charges to the exhibitor, despite the fact that theatres pay a per-seat tax to the composer through the society. His comment was evoked during discussion of the recent anti-trust action filed against ASCAP by 100 independent theatres.

Mr. Taylor said that he did not see why ASCAP should not continue to collect fees from theatres for its members' music. Hollywood, he indicated, has consistently resisted attempts to institute a fair payment at source plan, and has shown reluctance to discontinue the "historic" precedent of music payments by theatres, established before the advent of sound.

Despite the fact that formal music scoring charges were eliminated from the exhibitors bill several years ago, Mr. Taylor expressed the belief that distributors still made the theatre man pay their music costs. "Why don't they tack on the cost of the script, salaries, rent or any other item?" he asked.

Cites Consent Decree On Monopoly Charge

The entire question of whether ASCAP operated as a monopoly in restraint of trade, which charge the independent exhibitors made in their complaint, had already been decided by the Federal Government, Mr. Taylor said, when it submitted the consent decree provisions to the society. Further than that, he would not comment, saying, "I am not a lawyer."

The critic-composer pointed out that when ASCAP was founded in 1914 "there were no movies, no radio," and that the society's operations, therefore, obviously changed with new conditions.

In discussing his recent election to the presidency by the ASCAP board and its significant aspects, Mr. Taylor said, "This is not a purge." He characterized the move as a means, "in general, of simplifying—I hate to use the word 'streamline'—the organization of the society." He has been an ASCAP member since 1927 and a director since 1933.

Gene Buck had served as president of ASCAP since 1923 and from 1927 on, with an annual salary of $50,000 which he voluntarily cut to $35,000 last year at the height of the organization's expensive war with the major radio networks.

By Staff Photographer

DEEMS TAYLOR, new president of the American Society of Composers, Authors and Publishers.

Reiterating that the functions of ASCAP had changed radically since 1914, Mr. Taylor declared:

"We don't need a fighting president any more. Our job now is to continue as a collection agency and to protect the best interests of our membership, both writers and publishers alike.

"I think the best thing that could have happened to us was the consent decree, which made us organize on a more democratic basis. We wouldn't have done it ourselves. No oligarchy wants to give up its power," he said:

'No Oligarchy Waits To Relinquish Power'

Queried whether Mr. Buck's passing from the ASCAP scene and the board's action in giving the former president a 15-year contract at an annual salary of $25,000 to act in a "consultant and advisory capacity" was not in the nature of a "payoff," Mr. Taylor emphatically said "No. Gene Buck served ASCAP since 1923. He gave up his theatrical career for the organization. I think the society owes him something."

The critic-composer would not comment on reports that Mr. Buck was slated to be replaced ever since last year, when certain publisher-members, over a period of months, stormed at the "excessive" administrative costs and the alleged "mishandling" by ASCAP of the entire rift with radio broadcasters.

Mr. Taylor indicated, however, that the change of leadership came about as a result of the board's desire to effect greater coordination and more effective executive operations. He said the board's vesting full authority in general manager John G. Paine, subject to approval by the president and the executive committee, was proof of this intention.

"There are no revolutionary changes anticipated," Mr. Taylor declared, and outlined the primary objectives confronting the society at the moment. "We intend to improve relations with our customers. The incentive 'to put the heat' on our customers has been removed," he asserted, referring to ASCAP's recent move in replacing lawyer representatives with organization men for the purpose of collecting music licensing fees. "We also plan to inaugurate a service to radio users of music. We intend to continue to fight anti-ASCAP legislation. We are now working on the entire problem of classification payment to writer and publisher members," he pointed out, disclosing that publishers' and writers' committees currently are studying the various proposals for re-classification of payment, long a bone of contention among ASCAP's "little men."

Radio's Foremost Music Commentator

Mr. Taylor is considered the foremost radio commentator on music. He is intermission commentator for the New York Philharmonic concerts over Columbia Broadcasting System on Sundays; master of ceremony of the Prudential Family Hour. He also serves CBS as musical consultant. His election was considered by observers as significant of ASCAP's new trend in policies which, since the radio war ended last year, have been to treat the broadcasting industry as a good customer for ASCAP wares rather than as a target for abuse.

The new president indicated that perhaps the society would have to be more "discriminating" in its policy of accepting new members, saying: "We want to get those writers who can produce the most." Asked whether if that were true, why had the society recently elected Archibald MacLeish, director of the Office of Facts and Figures, to ASCAP membership on the basis of several of his poems which have been set to music, Mr. Taylor replied: "That's obvious. You can answer that yourself."

No 'Radical Changes' Says Paine

John G. Paine, general manager of the society and ASCAP's new active head, reiterated Mr. Taylor's contention that the recent actions of the board of directors did not preclude the possibility of any "revolutionary changes." "We don't anticipate any radical reorganization, but we do anticipate an acceleration of the policies that have already been established as to customer relations. There is no reason why a purchaser of ASCAP music can't be shown how to make the most out of his investment," he said and declared that the society intended to continue such service with greater intensity.

Mr. Paine disclosed that a specific radio program script service which has been in preparation for some months, would be officially announced to the radio industry at the convention of the National Association of Broadcasters in Cleveland on May 12th.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING		
		(*A*) MRS. MINIVER	(*B*) ONCE UPON A THURSDAY (*C*) PACIFIC RENDEZVOUS (*D*) I MARRIED AN ANGEL	(*E*) HER CARDBOARD LOVER (*F*) MAISIE GETS HER MAN
ALBANY	20th-Fox Screen Room 1052 Broadway	FRI. 5/15 11 A.M.	TUES. 5/19 11 A.M.	TUES. 5/26 11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	FRI. 5/15 10:30 A.M.	TUES. 5/19 10:30 A.M.	TUES. 5/26 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	FRI. 5/15 10:30 A.M. & 2:30 P.M.	TUES. 5/19 (D) 10:30 A.M. (B-C) 2:15 P.M.	TUES. 5/26 10 A.M. *Also* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	FRI. 5/15 1:30 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	FRI. 5/15 1:30 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	FRI. 5/15 1 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	FRI. 5/15 7 P.M.	TUES. 5/19 6 P.M.	TUES. 5/26 7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	FRI. 5/15 1 P.M.	TUES. 5/19 (B) 11 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	FRI. 5/15 2:30 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 (F) 10:30 A.M. (E) 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	FRI. 5/15 1:15 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:15 P.M.	TUES. 5/26 1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	FRI. 5/15 1 P.M.	TUES. 5/19 1 P.M.	TUES. 5/26 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	FRI. 5/15 1:30 P.M.	TUES. 5/19 (B) 11 A.M. (C-D) 1:30 P.M.	TUES. 5/26 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	FRI. 5/15 9 A.M.	TUES. 5/19 (B-C) 9 A.M. (D) 2 P.M.	TUES. 5/26 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	FRI. 5/15 1 P.M.	TUES. 5/19 1 P.M.	TUES. 5/26 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	FRI. 5/15 10:30 A.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 (E) 10:30 A.M. (F) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	FRI. 5/15 1 P.M.	TUES. 5/19 (C) 10:30 A.M. (B-D) 1:30 P.M	TUES. 5/26 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	FRI. 5/15 1:30 P.M.	TUES. 5/19 1:30 P.M.	TUES. 5/26 1:30 P.M.
MINNEAPOLIS	Screen Room Warner Bldg. 1104 Currie Avenue	FRI. 5/15 1 P.M.	TUES. 5/19 1 P.M.	TUES. 5/26 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	FRI. 5/15 10 A.M.	TUES. 5/19 10 A.M.	TUES. 5/26 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	FRI. 5/15 1:30 P.M.	TUES. 5/19 1:30 P.M.	TUES. 5/26 1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room 630 Ninth Avenue	TUES. 5/12 9:30 A.M. & 1:30 P.M.	TUES. 5/19 (B) 9:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 9:30 A.M. *Also* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	FRI. 5/15 10 A.M.	TUES. 5/19 (B-C) 10 A.M. (D) 2:30 P.M.	TUES. 5/26 10 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	FRI. 5/15 1:15 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:15 P.M.	TUES. 5/26 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	FRI. 5/15 2 P.M.	TUES. 5/19 (B) 11 A.M. (C-D) 2 P.M.	TUES. 5/26 (E) 11 A.M. (F) 2 P.M.
PITTSBURGH	M-G-M Screen Room 1631 B'lvd of Allies	FRI. 5/15 2 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	FRI. 5/15 1 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	FRI. 5/15 1:30 P.M.	TUES. 5/19 (B) 10 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	FRI. 5/15 1 P.M.	TUES. 5/19 1 P.M.	TUES. 5/26 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	FRI. 5/15 1:30 P.M.	TUES. 5/19 (B) 10:30 A.M. (C-D) 1:30 P.M.	TUES. 5/26 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	FRI. 5/15 1 P.M.	TUES. 5/19 (B) 10 A.M. (C-D) 1 P.M.	TUES. 5/26 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	FRI. 5/15 1 P.M.	TUES. 5/19 1 P.M.	TUES. 5/26 1 P.M.

"Mrs. Miniver"—*Greer Garson, Walter Pidgeon* • "Once Upon A Thursday"—*Marsha Hunt, Richard Carlson, Marjorie Main, Virginia Weidler*
"Pacific Rendezvous"—*Lee Bowman, Jean Rogers* • "I Married An Angel"—*Jeanette MacDonald, Nelson Eddy*
"Her Cardboard Lover"—*Norma Shearer, Robert Taylor* • "Maisie Gets Her Man"—*Ann Sothern, Red Skelton*

Paramount Net Profit for 1941 Was $9,206,242

The annual financial report issued this week by Barney Balaban, president of Paramount Pictures, Inc., shows that the consolidated earnings of the company for the year ended January 3, 1942, were $9,206,242, after deducting all charges including interest, taxes, depreciation and $1,326,500 additional reserve provided for contingencies.

In addition, Paramount's net interest as a stockholder in the combined undistrbuted net earnings for the year of partially owned companies amounted to $1,045,000. Combined consolidated earnings and share of undistributed earnings of partly owned companies for the year aggregated $10,251,242. The comparative figures for the fiscal year of 1940 (53 weeks) were consolidated earnings of $6,402,130, which included discount on purchase of the company's debentures and share of undistributed earnings of partially owned companies of $98,066 and $1,231,000 respectively, a combined total of $7,633,130.

The amount earned per common share for the year 1941 on the basis of combined consolidated earnings and share of undistributed earnings of partially owned companies was $3.41 as compared with $2.64 for the year 1940.

At a meeting of the board of directors April 28th, the common stock was placed on a regular dividend basis of $.25 quarterly.

Cites Cooperation In War Effort

In his report Mr. Balaban said:

"The Paramount organization and subsidiary and affiliated companies are cooperating wholeheartedly with our Government in the war effort. Motion picture entertainment is recognized as an important factor in bolstering morale of our armed forces and the public. Your company, together with the other companies in the industry, is making available to the War Department, without cost, a large number of its current motion picture productions for gratis showing to our expeditionary forces in combat areas.

"Balaban & Katz, an important subsidiary, has made available to the Navy Department, also without cost, its television station in Chicago, including all facilities and technicians. Here classes of about 150 enlisted Navy men at a time are receiving training for special service in aircraft deduction and other technical pursuits important to the war effort.

"The accompanying consolidated balance sheet shows that cash on January 3, 1942, amounted to $12,101,572. Of this amount $2,891,505 represented balances in foreign countries other than Canada, as follows: Great Britain $2,268,022, Australia and New Zealand $507,968, and other foreign countries, principally South America, $115,515. Total current assets were $40,273,888 and current liabilities $11,108,624, leaving a net working capital of $29,165,264.

"On January 4, 1941, there was outstanding $10,188,200 principal amount of 3¼ per cent Convertible Debentures due March 1, 1947. On February 24, 1941, your company sold to five banks an additional $2,492,800 principal amount of these obligations. By Exchange Offer dated October 9, 1941, the holders of these 3¼ per cent Convertible Debentures and the holders of certain corporate notes of your company totaling $7,355,782 were given the right to exchange these securities for an equal amount of 4 per cent debentures due 1956. As a result of the Exchange Offer $11,344,700 principal amount of the 3¼ per cent Convertible Debentures and $6,294,000 of corporate notes were exchanged. The balance of the 3% per cent Convertible Debentures aggregating $1,336,300 were redeemed on December 12, 1941. On January 3, 1942, there was outstanding $17,618,700 principal amount of 4 per cent debentures due 1956, after deducting $20,000.

"Since January 3, 1942, an additional $1,199,000 principal amount of 4 per cent debentures due 1956 has been issued in exchange for corporate notes and other obligations; and the company has acquired for sinking fund purposes an additional $1,250,000 principal amount of these debentures. The indenture under which the 4 per cent debentures are issued requires that annual sinking fund payments be made to the trustee commencing May 15, 1943, in an amount equivalent to 15 per cent of the consolidated net earnings of the company and its subsidiaries for the preceding fiscal year up to $10,000,000, 20% of amounts in excess thereof."

Company Statement Shows Earned Surplus at $19,579,672

Income:			
Theatre receipts, film rentals, sales of film accessories and rentals..			$101,273,326.36
Dividends from affiliated companies..........................			2,168,879.26
Other income			1,017,521.05
Total			$104,459,726.67
Expenses:			
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes..........................		$47,344,811.24	
Film distribution, including cost of film accessories and producers' and others' share of film rentals..........................		13,144,922.86	
Amortization of film (negatives and prints)..................		25,008,409.05	85,498,143.15
Operating profit before interest, income taxes, depreciation and other items below			$18,961,583.52
Other income:			
Capital gains (net)..			7,995.00
Share of 1941 undistributed earnings of companies consolidated for the first time..			171,327.90
			$ 19,140,906.42
Deduct:			
Interest on funded and other debt of subsidiary companies.........		$ 667,060.46	
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $553,000 charges to cost of films)..................................		3,255,933.48	
United States and foreign income and excess profits taxes (includes $39,784 provision for excess profits taxes of domestic subsidiaries less than 95% owned; no further provision for United States excess profits taxes is considered necessary)..........................		3,744,725.05	
Subsidiary preferred dividends (minority interest)................		14,985.00	
Profits applicable to minority holders of common stocks of subsidiary companies		164,631.35	
Loss on investments and advances, wholly owned foreign subsidiaries not consolidated (net)....................................		174,814.18	
Reserved for contingencies..................................		1,326,500.00	
		$ 9,348,649.52	
Less—Foreign exchange conversion adjustments (net)...........		172,841.62	9,275,807.90
			$ 9,865,098.52
Interest on debentures and other indebtedness of Paramount Pictures, Inc.			659,056.39
Profit for the period...			$ 9,206,042.13
Add: Discount on Paramount Pictures, Inc., debentures purchased for sinking fund			200.00
Balance transferred to surplus...................................			$ 9,206,242.13
Earned surplus at January 4, 1941..............................			14,654,684.82
			$ 23,860,926.95
Deduct:			
Write-off of investments in and advances to French and Belgian subsidiaries		$ 1,388,250.69	
Less—Share of undistributed earnings to January 4, 1941 of companies consolidated for the first time..........................		474,966.43	
		$ 913,284.26	
Dividends (cash):			
First preferred stock..........................	$ 766,158.27		
Second preferred stock........................	292,461.26		
Common stock—$.90 per share.................	2,309,350.85	3,367,970.38	4,281,254.64
Earned surplus at January 3, 1942 (accumulated since January 1, 1935)			$ 19,579,672.31

Note: Share of undistributed earnings of non-consolidated controlled subsidiaries for the year 1941, approximately $79,000.

FILMS' TECHNICAL ADVANCE SEEN ESSENTIAL TO MORALE

SMPE Convention Told Progress "Will Not Hibernate"; DeMille Speaker

Motion picture engineers and scientists will not "go into hibernation" during the war; rather, they will promote the technical progress of films, as a definite contribution to morale in many fields, Emery Huse, president of the Society of Motion Picture Engineers, told the Society's 51st semi-annual convention, at the Hollywood-Roosevelt Hotel, that city, Monday. The convention opened that day and was to close Friday.

Mr. Huse was but one of a host of speakers, who read papers outlining the latest developments in the sciences of film and sound, and for which papers were read. Cecil Be DeMille, producer, was the principal speaker, delivering the opening address at an informal luncheon Monday, and conveying greetings from the production division of the motion picture industry. Other important speakers were scheduled for Wednesday evening, at the organization's 51st semi-annual banquet and dance.

Mr. Huse said: "We can't afford to slow down on anything these days. The motion picture engineers have recognized that fact and, despite the pressure of their regular duties, have contributed more than 50 technical papers to our convention program. This would have been an unusual showing in normal times; it is truly remarkable under the circumstances."

Among the notables attending the convention, were E. A. Williford, of New York, past-president; Frank E. Carlson, of Cleveland, L. I. Ryder, of Hollywood, and Dr. E. M. Honan, of Hollywood, members of the board of governors; A. C. Downes, of Cleveland, editorial vice-president; J. G. Frayne, of Hollywood, chairman of the SMPE Pacific Coast section; Sylvan Harris, editor of the SMPE *Journal* and manager of the SMPE headquarters in New York.

Army, Navy Use Of Films Told

The role of the motion picture in war was graphed by representatives of the Army and the Navy Monday.

Captain Guy J. Newhard, Chief of the Motion Picture Branch, Technical Data Section of the Air Corps, told the engineers of the numerous uses to which motion pictures are put at the Army's Wright Field, in Ohio. He pointed out that movies are made of tests which are too fast, too complicated, or too remote for accurate observation by the eye. More than 20,000,000 feet of film are being used for that purpose this year, as compared with 1,000,000 feet in 1941.

Lieut. William Exton, Jr., U. S. Naval Reserve, told the delegates of the many uses the Navy makes of movies in training. Pointing out that it is essential that all Navy personnel have the same training in order that standardization be achieved, Lieutenant Exton said that the rapidly expanding fleet has made it necessary to spread experienced personnel throughout the entire Navy.

40,000 THEATRES IN SOVIET RUSSIA

There are 40,000 motion picture theatres in Soviet Russia, according to G. L. Irsky of the Amtorg Trading Corporation, wartime representative of the Soviet Union in New York. Reporting on the film industry in Russia at the SMPE convention in Hollywood this week, Mr. Irsky explained that because of the variety of dialects about 80 per cent of the Russian productions had to be translated into from 30 to 40 national languages before release.

He told the engineers that a special theatre had been built in Moscow for the presentation of three-dimensional movies.

The technical progress of the motion picture art in Russia was reviewed by G. L. Irsky, of the Amtorg Trading Corp., wartime representative of the Soviet Union in New York City. Mr. Irsky is chief engineer of the motion picture industry in Russia.

Symposium Held On Production

Regarded as the outstanding technical discussion of the convention, a symposium on the technique of film production, from raw stock to the theatre, began Monday night and continued, evenings, through Friday. The program was an entirely new development, which it was hoped, would lead to publication of the first comprehensive textbook on motion picture engineering.

The first step, cinematography, or the technique of photography with a motion picture camera, was described Monday evening by John W. Boyle, an engineer on the staff of Universal Pictures, in collaboration with others. Illumination, on which the ultimate success of a film depends, was discussed by the following: R. G. Linderman, of the Mole-Richardson Co.; C. W. Handley, of the National Carbon Co.; Alston Rodgers, of General Electric; and Mr. Boyle. The third subject, laboratory practices, was covered by J. R. Wilkinson, of the Paramount studios.

Describes Film on Raid Precautions

Monday, also, there were papers by Henry Anderson, Paramount, who described a film made by the company to prepare personnel in air raid precautions; by Leon Becker, Warners, "Motion Pictures: Technology in Art"; by Carl Freund, of the American Society of Cinematograpers, on the Norwood Exposure Meter, in measuring set illumination and actors' faces and costumes.

Tuesday, Bernard B. Brown, of Universal Pictures, revealed some of the secrets of pre-scoring, which enables the artist to be at his best musically and photogenically—ordinarily not always possible at the same time.

Other contributors to the symposium that day were H. G. Tasker, Paramount, on "Production Sound"; and L. T. Goldsmith, Warners, on "Re-Recording."

Sound Recording Systems Covered

Wednesday, J. K. Hilliard, of the Metro-Goldwyn-Mayer Studios, described and analyzed the sound recording system utilized by that organization. Theodore Hoffman, of the same studios, told of the problems surmounted in "loop synchronization," an important feature in high quality sound reproduction.

Dr. B. Gasper described "The Gaspercolor Process" he devised to produce colorfilms. His technical talk was followed by Dr. Alexander Goetz and F. W. Brown, of the California Institute of Technology, on the effect of graininess in photographic emulsions in scattering light in film. The session concluded with the presentation of a proposed standard for determining the effective speed of photographic objectives, by E. W. Silvertooth, of Paramount Pictures.

Other Technical Experts Participate

Other speakers were R. W. Henderson, Paramount engineering department; John Abbott, Museum of Modern Art Film Library; Lloyd E. Varden, Agfa-Ansco; Lloyd Thompson, Calvin Company; Floyde E. Brooker, United States Office of Education; Alfred N. Goldsmith, theatre engineering committee; D. B. Joy, historical committee; G. A. Chambers, progress committee; Frederick Richards, Warners; Frederick Smith, MGM; C. Dunning, Dunning Process Company; Farciot Eduoard, Paramount; Fred Sersen, Fox; John Fulton, Universal; George Urey, RCA; Herbert Starke, RKO; Harold Burris-Meyer, Stevens Institute; A. L. Holcomb, ERPI; E. C. Manderfield, and F. P. Hernnfeld, ERPI; B. F. Miller, Warners; Edward Plumb, Disney; W. Jones, RCA; W. E. Garity, Disney; H. R. Lubcke, Don Lee System; R. B. Fuller, and L. S. Rhodes, Marsh Cinesound; L. W. O'Connell, ASC; William Offenhauser, Jr., Precision Film Laboratories; H. A. Witt, Wilding Pictures Corporation; H. L. Ryder and H. L. Baumbach, Paramount; J. G. Scott, Eastman; E. E. Masterson, Dr. E. W. Kellogg, L. T. Sachleben.

William C. Kunzmann, convention vice-president, was in charge of arrangements.

R. R. Scoville and G. A. Chambers, of Hollywood, were in charge of the papers program, and C. W. Handley in charge of local arrangements. L. L. Ryder was chairman of the banquet and luncheon committee. C. L. Russell headed the committee in charge of motion picture projection, and O. O. Ceccarini was chairman of the committee in charge of a color-print exhibit.

They knew Broadway

TOGETHER FOR THE FIRST TIME
in a story that they lived on the street they loved!

GEORGE RAFT **PAT O'BRIEN**

in

BROADWAY

with

JANET BLAIR
BROD CRAWFORD

Anne GWYNNE • Marjorie RAMBEAU
S. Z. SAKALL • EDWARD S. BROPHY • MARIE WILSON
IRIS ADRIAN • ELAINE MOREY • DOROTHY MOORE

A **BRUCE MANNING** PRODUCTION
DIRECTED BY **WILLIAM A. SEITER**
Associate Producer FRANK SHAW
A UNIVERSAL PICTURE

Based on the Jed Harris Stage
Production by Philip Dunning
and George Abbott

Screen Play
Felix Jackson • John Bright
Adaptation by Bruce Manning

when . . . .

Two great stars who first won fame on a Broadway they've never forgotten . . . now return in the "Broadway" you'll never forget!

NATIONAL RELEASE MAY 8th!

Publicists' Guild Pact Signed in New York

Contract Covers 200 Home Office Workers; Studio Writers' Deal Set

Two years' fight for recognition and a closed shop contract by The Screen Publicists Guild in the distributors' New York home offices ended Tuesday afternoon, at the office of the Motion Picture Producers and Distributors of America, when both sides signed the contract. Exceptions were United Artists, which signed on Wednesday, and Warners. The understanding was, at mid-week, that Warners would follow the other distributors.

Meanwhile, the CIO's United Office and Professional Workers of America Screen Office and Professional Employees Guild, Local 109, received its first setback, last week, when the Warner Brothers' home office Associated Office Employees of Greater New York voted affiliation with the American Federation of Labor.

The CIO union had marched from office to office, winning first representation, and then recognition via National Labor Relations Board elections; and it is now asking contracts at six of the eight major distributors' offices.

William Collins, regional AFL director, said in New York Monday that a separate office employees' charter would shortly be issued to the Warner workers.

The Screen Publicists Guild contract covers approximately 200 advertising and publicity workers, divided, after long negotiation between the guild and majors' personnel departments, into three categories: publicists, associate publicists, and apprentices —for whom, it is understood, the weekly minimum wages are to be $65, $40, and $25 respectively.

Two-Year Deal, Retroactive

The contract runs for two years, and is retroactive to October 1st; this latter facet, it is said, costing the companies about $30,000.

Other companies in addition to Warners, which are to be approached immediately by the guild, for a contract, are Republic, Loew's Theatres, and National Screen Service.

The annual increases are said to total more than $79,000 for the companies which signed.

Present as Joseph Gould, Guild president, signed the contract, were company executives, including Austin Keough, Paramount vice-president and counsel; and Major Leslie Thompson, RKO, chairman of the producers' negotiating committee.

Father John P. Boland, chairman of the New York State Labor Relations Board, termed the agreement a step in the direction "of lifting human relationships to parity with scientific and material advances."

The pact may be reopened after one year, for salary increases. Included in provisions are maintenance of union membership (at least 70 per cent of eligible publicists of each unit are required at all times to be members); a severance pay ranging up to 12 weeks' salary for members employed ten years or more.

Anent the CIO fight to gain control of major's New York white collar workers, industry circles reported last week that Phillip Murray, CIO president, would attend expected contract discussions.

The United Office and Professional Workers of America entrance into organization last week, of managers and assistant managers of northern New Jersey houses, was followed quickly by a declaration from New York headquarters of the International Alliance of Theatrical Stage Employees, that it, also, was driving to organize such employees.

Writers Guild to Cast Vote

Members of the Screen Writers Guild vote in Hollywood next Monday on a tentative agreement, representing a bargaining contract with the producers, the result of six years' negotiation.

Both sides last year approved in principle the minimum salaries provisions of the agreement; also, those setting up working conditions. Time since then has been occupied with putting the document in legal form.

Ratification by the members will make the agreement effective.

Negotiations continued this week, in New York, between the majors' home offices and the city's projectionists' local, 306, over increased wages for booth men in those offices.

Local 171, Pittsburgh, has had autonomy restored by the IATSE, operating it since 1936. The local was to elect officers Thursday.

The League of New York Theatres, and the porters and cleaners' union, AFL, signed a new contract last week, granting the workers 10 per cent increases in wages. They had asked 20, and threatened to strike.

Subterfuge by the Marcus Loew Booking Agency, RKO Service Corporation, Skouras Theatre Corporation and the Beacon Theatre Corporation to avoid a higher wage scale for projectionists in the Beacon Theatre, New York City is charged in a complaint filed last week by the city's Local 306 and 53 of its projectionists.

Charge 'Conspiracy to Defraud' Union

On the basis of a notification received from the Skouras Circuit in May, 1938, that it had taken over the Beacon, the complaint states, projectionists were supplied on the lower scale paid by that company. Subsequently, the union learned that RKO and Loew's owned two-thirds of the theatre, it is alleged. Contracts between these two companies and the union called for higher wage scales and it is claimed the defendants "conspired to conceal control from the union" and thereby "defrauded" it.

An accounting of the difference in pay and an injunction to compel the defendants to comply with the provisions of their contracts on wage scales is demanded.

WRITERS TO GET $125 MINIMUM

The scale of compensations fixed by the Screen Writers Guild contract now under consideration sets $1,000 as minimum price to be paid, on a deal basis, for script of a Western or action picture, and sets $1,500 as the corresponding minimum for feature photoplays. The week-to-week minimum pay for writers is established at $125 as of a year from date of contract's effectiveness, with, meantime, a minimum of $75 applying to stipulated cases.

The contract provides that studio signatories shall within three months establish an 80 per cent Guild shop, increasing to 85 per cent three months later and, after 2½ years at that level, to 95 per cent for remainder of period covered by pact.

Columbia, Samuel Goldwyn, Loew's, Paramount, RKO-Radio, Republic, Hal Roach, 20th Century-Fox, Universal and Warner Brothers are signatories.

The Philadelphia Film Exchange Employees Union, after several months negotiations, signed new contracts last week, retroactive to Dec. 1st and providing for an average wage increase of three dollars per week for all classifications.

The Philadelphia Theatre Employees Union, comprising ushers, doormen and other service employees, has voted to break its theatre contract. The two-year contract was signed last June, but because of the higher cost of living, wage increases are now sought.

The new Philadelphia Theatre Managers Benevolent Association which started last month with 15 members, now has a membership roll of 50 independent theatre managers, it was announced by Ben Greber, president. Plans are now under way to provide group insurance for the association.

British Confirm Bernstein Post

The British Government this week officially confirmed the appointment of Sidney L. Bernstein, circuit head, to the Ministry of Information Film Division, to be stationed in Washington.

Mr. Bernstein will assist in arranging showings of Ministry films in the United States, and will be a contact between Hollywood studios and the British on films with war themes. He also will assist American producers seeking the collaboration of the British Government.

Gaynor Resigns

Leonard Gaynor, eastern representative of Frank Lloyd Productions, Inc., has resigned, effective May 15th. Mr. Gaynor tendered his resignation immediately following the world premiere for official Washington of Alfred Hitchcock's "Saboteur," which he arranged. The cessation of the Lloyd-Skirball production unit at Universal had been previously announced. Mr. Gaynor has been in charge of the organization's interests in the East.

N. Y. ARBITRATOR RULES OUT SPLIT RUN FOR CIRCUIT

Protection Given Subsequent Run in Award Under Section X of Decree

Protection against the splitting of a run between two theatres of a circuit was guaranteed a subsequent run theatre in New York City this week in the first ruling in that Arbitration Board on a Specific Run case filed under Section X of the consent decree.

The Waverly theatre, in Manhattan's Greenwich Village section won the Section X portion of its complaint when Roscoe S. Conkling, arbitrator, directed 20th Century-Fox, RKO and Warners hereafter to license their pictures to Rugoff and Becker Circuit's Art theatre and 8th Street Playhouse only by separate contract, and without conditioning exhibition at one theatre on exhibition at the other, or at any other theatre belonging to the circuit.

He dismissed portions of the complaint filed under the decree's clearance and some run sections of the decree. Mr. Conkling held that the Luxor-Bleeker Amusement Corporation, operator of the Waverly, had failed to show that the distributors refused some run, and ruled against the clearance demand citing an admission by all parties that the seven day margin prevalent between subsequent Metropolitan New York theatres is generally considered fair.

The award found the distributors had shown favoritism to the Rugoff and Becker interests, prejudicial to the Waverly and contrary to Section X of the decree, when they advanced the Art theatre, after purchase by Rugoff and Becker, to a run ahead of the Waverly. This constituted, Mr. Conkling found, in an arbitrary refusal to license the Waverly to a requested run because of the circuit's larger buying power.

Theatres Not Circuit Operated

The effect of this action, by which distributors granted Rugoff and Becker third city run, first neighborhood run, at either the Art or 8th Street Playhouse, the arbitrator ruled was to move the Waverly back from fourth city (or second Greenwich Village) run to fifth city run (or third in the Village). It also deprived it of those first run (neighborhood) pictures which the Playhouse had previously cancelled out, depriving the Waverly of revenue and causing a product shortage which has forced it to spot book as best it could, the arbitrator found.

The arbitrator ruled that formal operation of a group of 15 theatres or more is not necessary to constitute a circuit under Section X of the decree. Although Rugoff and Becker own the Art and Playhouse, and 15 others through separate corporations, and book some of them separately, Mr. Conkling ruled that they were part of a circuit.

Appeal Board Ruling

The Appeal Board on Friday upheld the award of a Washington arbitrator, John E. Laskey, reducing clearance of the Newport theatre, Norfolk, Va., over the Bayne theatre, Virginia Beach, from 21 to five days. It was the tenth, and only pending Washington case. Warners was the only distributor named.

The action had been appealed by the complainant Bayne-Roland Corporation, who sought elimination of all clearance. The board ruled that there was virtually no direct competition between them but did not change the five day margin.

The Board continued its policy of protecting theatres against delayed booking by stipulating that the Bayne receive pictures not later than 45 days after national release date. Costs were apportioned equally.

APPEAL BOARD URGES NEW CLEARANCE PLAN

A recommendation that the industry coordinate local clearance schedules on a simplified standard was advanced by the chairman of the Appeal Board, Judge Van Vechten Veeder last week as the board held its first oral hearing. Judge Veeder suggested that changing competitive conditions in wartime be used to instigate codification of conflicting clearance systems.

The appeal in the Dickinson theatre case, Kansas City, was taken under advisement by the judges. John Caskey, 20th-Fox counsel and Stanley Thompson, of MGM, for the distributors, argued that the Dickinson award permitted Section XVII to be used to upset all existing clearance standards. They declared that in decree negotiations with the Department of Justice distributors had received explicit exemption for the clearances granted affiliate theatres.

H. C. Boatwright, of Kansas City, who appeared for the Dickinson, asked for a liberal interpretation of the decree to protect independents against "special privileges" for affiliated houses.

New York

The 35th New York case was filed Friday by the Stilson Realty Corporation, operating the Cameo theatre, Astoria, Long Island. A clearance demand, it named All Five and the Hobart theatre, Interboro Circuit house in Woodside. The complaint asserts that there is no competition involved and asks elimination of the seven day margin held by the Hobart.

An appeal was filed Friday at New York in the 21st case by Metropolitan Playhouses, Inc., Skouras affiliate. Their clearance complaint in behalf of the Ogden theatre, the Bronx, against Paramount and MGM was dismissed by Lionel S. Popkin. His decision was reported in Motion Picture Herald for April 18th, page 43.

Kansas City

A fifth case was filed at Kansas City on May 1st by Simon Galitzki, operator of the Coed theatre, Topeka, Kan., against All Five. The complaint charges that the theatre now must wait up to 148 days after Topeka first run and asks a maximum of 60 days clearance. The Coed was named in the fourth Kansas action, filed by the Cozy theatre, also of Topeka.

New Haven

At New Haven, Salvatore Adorno, operator of the College Open-Air Theatre, Middletown, Conn., has withdrawn his "some run" complaint against All Five, filed on June 27, 1941. This case, No. 4, has been postponed several times by the complainant. He now states that his sons who assist him in the operation of the Open-Air are in the Army or in defense work, and he is unable to continue. Mr. Adorno complained that he could buy no product.

The date for filing of the distributors' reply briefs has been extended to May 11th in the complaint of John Cannon, operator of the Grand, New Haven. Wyllis Newcomb, attorney for the distributors in this matter, is engaged in Detroit and several continuances have been granted him. The Arbitrator, Leonard S. Horner, promised early disposal of the matter. It is New Haven's sixth case, and the only pending action.

St. Louis

The St. Louis Amusement Company has intervened in the clearance complaints of the Princess and Beverly theatres in St. Louis, cases No. 9 and 10.

The Princess says the clearance maintained by Gravois, Amusement Company house, is unreasonable. Community Theatre Corporation, operators of the Beverly, is seeking better clearance over the amusement company-owned Victory and Wellston. The Tivoli and Shady Oak, also owned by the chain, are named as interested parties.

Chicago

Hearings on the Freeport theatre, Freeport, Ill., case opened on April 30th and have been going on continuously since. Arthur J. Goldberg, Chicago lawyer, is arbitrator. The case, Number 15, is the first at Chicago asking for a specific run.

The complainants, Steve, Leo and Joseph Bennis, claim that Loew's, 20th Century-Fox, Warners and Paramount have refused to license their features on the run requested by the Freeport because of preferred licenses to the Patio theatre, Freeport, Ill., operated by the Publix-Great States circuit.

The Oriental theatre, Chicago, case No. 6, has again been postponed until June 2nd. The Times theatre, Danville, Ill., case has been moved up to May 11th.

The 12th Chicago case, clearance action of the Annetta theatre, Cicero, will be heard May 25th before James Sprowl.

Buffalo

At Buffalo Wednesday in Case No. 9, Joseph M. Boehm, ordered Warners, Paramount, RKO and MGM to cut the clearance granted the Family theatre, Batavia, N. Y., over the Astor, operated at Attica by Vincent Martina, from 30 to 14 days.

In the 10th case William E. Barrett dismissed the clearance action of Caroline Periello for the Playhouse, Clyde, N. Y., against All Five and the Ohman Brothers and Schine circuits' theatre in Newark and Lyons, N. Y. Costs were dividde equally in both cases.

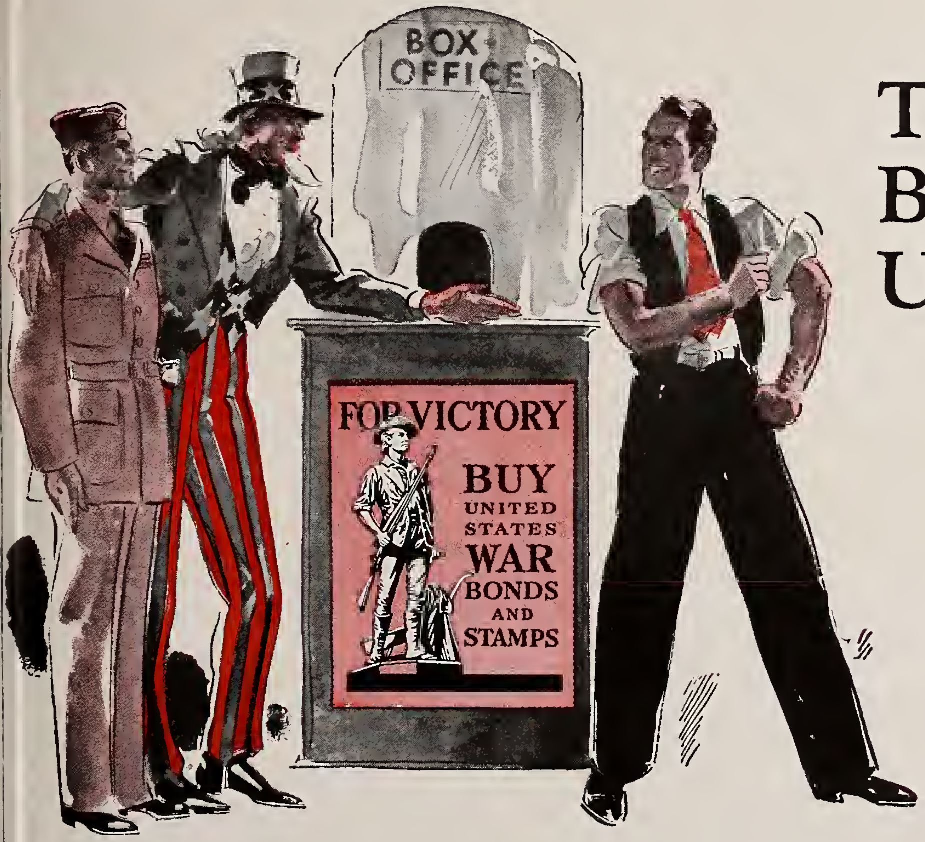
TO THE MOTHERS OF AMERICA!

The Spring offensive of the motion picture industry
As vital as a military campaign
Starts Saturday, May 30th.
16,000 strong and raring for action
The Theatres of America
In one great concerted movement
Will place on sale in lobby or at box-office

(continued above)

(*continued*)

War Bonds and Stamps for Victory!
With all the showmanship at our command,
With all our hearts and souls
We pledge the Mothers of America
To fight this battle of the home front
So that the weapons of war will
More than ever pour from the factories:
Thunderous tanks to back your boys
Clouds of planes to support your sons—
America's fighting machines in engulfing torrents
To sweep the way for your loved ones
To Victory!



THE BOND BETWEEN US!

"I'm enlisting!"

THEATRE DRIVE FOR WAR BONDS AND STAMPS!

Sponsored by the Theatre Division of the War Activities Committee of the Motion Picture Industry

Notice to Exhibitors: A giant Campaign Book for Theatre War Stamp and Bond Action is in preparation. You will receive one shortly. It tells you how to fulfill your part in America's crucial war effort. It presents publicity, advertising, showmanship to make your theatre outstanding and an inspiration to your community. In union there is strength. Let the motion picture theatres of America be at the forefront of the home front.

All-night Shows for "Gold Rush" in New York

Charlie Chaplin's "The Gold Rush," which entered its third week last Saturday at the Globe Theatre, New York, has created such "demand for admittance to the theatre," that the management has decided to keep the house open until five o'clock Sunday mornings to accommodate weekend patrons, according to an announcement this week from United Artists which is distributing the Chaplin reissue.

Other holdover reports of the week on current releases include:

"The Invaders," Columbia: second week holdovers at the Apollo, Chicago and California, San Jose.

"Woman of the Year," MGM: two-week holdovers, State-Lake, Chicago; Orpheum, Denver; two-week moveovers, State to United Artists, Chinese to Wilshire, Los Angeles.

"Courtship of Andy Hardy," MGM; held a second week, Fifth Avenue, Seattle; two-week moveovers, State to Century, Minneapolis; Paramount to Rivera, St. Paul; State to Plaza, San Diego; Buffalo to Hippodrome, Buffalo; and a three-week move-over, Orpheum to Broadway, Denver.

"Hellzapoppin," Universal: opened February 11th at the Hawaii, Los Angeles; still playing.

"Ghost of Frankenstein," Universal: third week, Palace, Cleveland, second week, Orpheum, San Francisco.

"Saboteur," Universal: second week holdovers: Keith's, Boston; Denver, Denver; Strand, Hartford; Indiana, Indianapolis; Hillstreet-Pantages, Los Angeles; Orpheum, New Orleans; Lincoln, Trenton and third week at Keith's, Washington.

"Ride 'Em Cowboy," Universal: fourth week at Spreckles, San Diego.

"Spoilers," Universal: third week at Palace, Cincinnati; Albee, Providence, and Orpheum, Seattle.

"Kings Row," Warner Bros.: five-week holdovers at Boyd, Philadelphia; Warner, Reading; Colonial, Atlantic City, and Capitol, Cincinnati.

"Larceny," Inc., Warner Bros.: began its second week at the Strand, New York, last Friday.

In its fifth week at the Astor, "Gone With the Wind" drew an estimated $10,000.

REMEMBER
PEARL
HARBOR
BUY U. S. WAR
SAVINGS BONDS

LETTERS FROM READERS

WOMEN IN THEATRE OPERATION DEPARTMENT

The Herald's article on women in the motion picture theatre, written by Jeannette Samuelson in the issue of April 11, seems now by way of correspondence to be about to grow into a department. It is probable that women have figured in theatre operation longer and more widely than any of the letter writers have so far indicated.—THE EDITOR.

April 27, 1942

Miss Jeannette E. Samuelson:

I read with great interest your original article in the April 11th issue of Motion Picture Herald and again the two letters from Rex Van Horn and Ralph W. Weir in the April 25th issue about women projectionists and claims about the first woman projectionist in the United States.

I recall that while a high school boy in Siler City, North Carolina, and much interested in the talking pictures by virtue of being a "general nuisance" around the local Gem Theatre, my Sunday school class took a bus trip to the western part of our State.

On the return trip from Asheville we spent a night in Forest City, North Carolina, one of the more beautiful North Carolian towns. Before retiring for the night I visited both theatres in Forest City at that time, (the summer of 1929 or 1930; I do not remember the exact year).

I was allowed to visit the booth of the smaller of the two Forest City houses and much to my surprise I found a very attractive young lady operating the machines. There were chintz curtains on the booth windows and the lady projectionist was attired in a print smock. Her name I do not recall, but oddly enough I do recall the sound equipment in the booth as DeForest, the same as in the Siler City Gem at that time. At the larger theatre in Forest City I was not permitted to visit the booth but the very polite manager was a lady, whose name I also do not remember. Neither do I remember the names of either of the Forest City theatres.

Since that is the only time I have ever been in Forest City the matter had almost slipped from my memory 'til reminded by your article. I am sure that inquiries in Forest City, North Carolina, will reveal that the lady projectionist in the smaller of the two Forest City houses was the first woman projectionist in the United States.—*W. F. SHELTON, House Mgr., Louisburg Theatre, Louisburg, N. C.*

To the Editor of the Herald:

Regarding the argument as to the women projectionists I have just been informed by one of my operators that there was a woman projectionist employed here in Atlanta at the extinct Alamo No. 1 Theatre 25 years ago. My operator does not know her name, but states she is the sister of Mr. Fred Raoul, an official of the American Federation of Labor.

In giving me this information my operator also added the fact that this woman was very efficient.—

EARLE M. HOLDEN, Capitol Theatre, Lucas & Jenkins, Atlanta, Ga.

'MORALE' AD IS THEATRE TRAILER

To the Editor of the Herald:

The advertising firm of Donahue & Coe certainly deserves a pat on the back for their swell gesture to our business in the publication of that ad entitled Morale is Mightier Than the Sword, as reproduced on page 48 of the April 25th issue of Motion Picture Herald.

Down here at the Capitol we are using a part of the copy as a special institutional screen trailer and we have also written Donahue & Coe for proofs of the ad with the intention of having same blown up to 40x60 for lobby display.

It seems that the industry is missing a bet if they don't take advantage of this swell copy to insert similar ads in newspapers throughout the country.

Selling movies to the public in this manner will do more to bring paying customers to the box office than all the fancy ads of the past which have been trying to sell Sallie Glutch and what she eats and what she does.

—*EARLE M. HOLDEN, Capitol Theatre, Atlanta, Georgia*

National Decency Legion Classifies Seven Films

Of seven pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Home in Wyomin'," "So's Your Aunt Emma." Class A-2, Unobjectionable for Adults: "I Was Framed," "Larceny, Inc.," "Men of San Quentin," "My Gal Sal." Class B, Objectionable in Part: "The Wife Takes a Flyer."

Washington Houses Sold

John Danz, head of Sterling Circuit theatres, announced last week the sale of his Empire and Island theatres in Anacortes, Wash., to O. M. Durham, a former exhibitor.

Appeals Board Cuts Clearance

The Appeal Board in its 23rd decision Wednesday reduced to one day a Buffalo award cutting the clearance of Shea's Kensington theatre, Buffalo, over the Bailey theatre from seven to three days. In its opinion the Board scored All Five distributors for increasing clearance over the Bailey after the Shea circuit relinquished Bailey's operation to the Dipson Theatre Corporation.

Stating that they were in complete accord with the justice of the Bailey plea for a restoration of the status it held when operated by the Circuit, the Appeal Board found that under the Section VIII of the decree they were powerless to alter run and could only reduce clearance to one day.

It dismissed Paramount and Loew's from the action.

Two New Trust Actions Filed By Independents

Neither the decree nor its proposed changes, neither arbitration nor war, halts the flow of anti-trust suits against the major distributors and their affiliated theatre companies. This week, two more entered the books: one affecting Miami, the other in Philadelphia.

In the latter city's Federal Court, on Thursday, April 30th, Joseph Conway, operator of the suburban Egyptian Theatre, filed suit against Warners, Paramount, RKO, Universal, Fox, Columbia, United Artists, and Warner Theatres. He asks damages in excess of $10,000 per year since 1938, amounting to triple damages of $120,000 under the Sherman Act. He alleges Warners circuit used "cross-clearance" on its Wynne and Ardmore theatres to deprive the Egyptian of product, and also that product was taken from Harry Freed's Seville into his Suburban Theatre disregarding the Egyptian clearance. Mr. Freed is not a party to the suit, however.

The court is asked to declare illegal the zoning, clearance, and protection favoring the Wynne, Ardmore, and Suburban.

Mr. Conway is a national director of the Allied States Association.

The eight major companies and Monogram Pictures Corp. were named defendants last week in an anti-trust suit filed in the New York Federal Court, charging them with the creation of a monopoly in the greater Miami area and particularly the Negro sections of that area by unfairly favoring the Wometco and Paramount circuits. The suit, brought by J. P. Benitoa and Josephina Fernandez Benitoa, operators of the Modern Theatre in Miami and the Liberty in nearby Liberty City, demands unspecified treble damages, a ruling that film contracts with the two circuits are illegal, and an injunction against alleged monopolistic acts.

Chief grievance expressed in the complaint is that the plaintiffs' two houses are subject to 150 days clearance granted to the Wometco circuit with the result that the latter's first, second and third run houses play all films first. Plaintiffs claim that they operate "first rate Negro houses" well located for business but that the "excessive clearance" imposed upon them has caused a continuous operating loss.

New Orleans Imperial Has 20th Anniversary

The Imperial theatre, in the downtown section of New Orleans, celebrated its 20th anniversary April 30th. Operated by Rene J. Brunet, the Imperial is one of the oldest independent film theatres operated under the original management. Mr. Brunet has been in the business for 30 years. The theatre has been remodeled four times since its opening in 1922.

The anniversary program included a Mack Sennett comedy with Ben Turpin, Marie Prevost, Louise Fazenda and other old time favorites, accompanied by the same pianist who featured the film when it was run at the theatre 20 years ago. There was ice cream and cake for all attending and a 30-pound American flag birthday cake given from the stage.

Service Aluminum Reels With New Process

National Theatre Supply Company has a new service for the straightening and repairing of aluminum reels. In welding the cracks on the broken reels, additional material is used to strengthen the reel so that there is very little chance of the crack breaking again. For the straightening of reels a special process is used.

The new service is said to make it possible for theatres to get prolonged and satisfactory use from damaged reels. It is expected to aid in the conservation of aluminum since most 2,000 ft. reels are made of this metal.

'Moontide' Bows at N. Y. Rivoli

Breaking Broadway's tradition of gala premieres, "Moontide," 20th Century-Fox film which marks Jean Gabin's introduction in an American picture, opened at the Rivoli last Wednesday night without the customary accompaniment of klieg and floodlights to illuminate its debut. The opening occurred on the first night of the Army-ordered dim-outs in New York and other Eastern coast cities to protect American shipping along the Atlantic.

The premiere, sponsored by the American Theatre Wing War Service which operates Stage Door Canteen and other services for uniformed men, netted approximately $3,000, it was reported, for the Wing's fund. The affair was an elaborate one, attracting a gathering of screen, stage and society celebrities who filled the Rivoli to capacity, it was said. Jean Gabin who co-stars in "Moontide" with Ida Lupino, was on hand for the opening.

"The Dictator" will have its first public showing in Brazil at a debut held May 14th, at the United Artists-Opera Theatre in Sao Paulo, with entire proceeds of the performance to be divided equally among the Brazilian, American and British Red Cross agencies, it was announced by United Artists in New York on Tuesday.

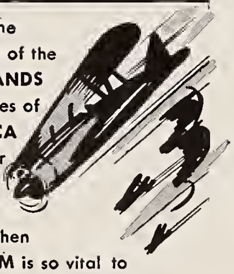
MGM reports that "Ship Ahoy" opened to "outstanding business" last Friday at the Aldine, Wilmington. The new Metro musical stars Eleanor Powell, Red Skelton and Tommy Dorsey and his orchestra. MGM also announced first key city engagements for "Tortilla Flat," starring Spencer Tracy, Hedy Lamarr and John Garfield. The screen version of John Steinbeck's novel opened at the State, Houston on Wednesday night, with premieres the following day at Loew's, Richmond, and the State, Norfolk. On Friday, it started a run at the State, Cleveland; May 13th, the Aldine, Wilmington; May 14th, State, Providence, May 20th, Fifth Avenue, Seattle and May 21st, Palace, Albany.

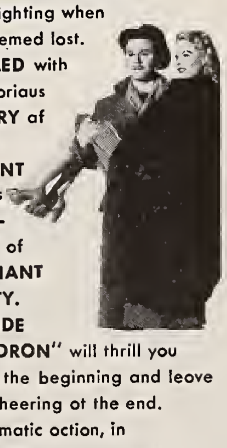
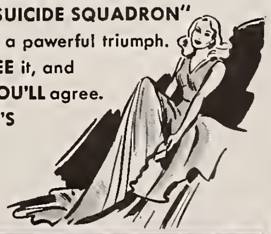
New Documentary

United Nations Films, Inc., a new documentary producing company, was formed in New York this week with offices at 1790 Broadway. The company will produce a feature length documentary tentatively titled "The Story of an Isolationist." According to a company spokesman, the picture will be shot in New York. Half of its contents will be newsreel war material and the rest reenacted scenes. Officers of United Nations Films were not divulged. The film will be ready for release within two months, it was said. Alois Englander will produce, and Hans Burger will direct.

ANOTHER REPUBLIC FAN MAGAZINE AD

Sky Writing ABOUT A BIG PICTURE


FROM the STORIES of the THOUSANDS OF heroes of AMERICA AND her ALLIES IN these DAYS when HEROISM is so vital to OUR existence, REPUBLIC NOW brings you one tale as BEAUTIFUL as it is dramatic. IT is called "SUICIDE SQUADRON," and IT will thrill you AS only a truly GREAT picture CAN. With ANTON WALBROOK

(ONE of the greatest AND best-loved stars of the STAGE) and lovely SALLY GRAY, the story is magnificently PLAYED. It concerns a few of the REAL patriots of gallant Poland—MEN with the courage to KEEP fighting when ALL seemed lost. MINGLED with THE glorious HISTORY of THESE VALIANT MEN is A love-STORY of POIGNANT BEAUTY.

"SUICIDE SQUADRON" will thrill you FROM the beginning and leave YOU cheering at the end. IN dramatic action, in EMOTIONAL appeal, and in ROMANTIC interest, "SUICIDE SQUADRON" IS a powerful triumph. SEE it, and YOU'LL agree. IT'S

A REPUBLIC PICTURE

RCA Reports Gain for First Quarter

Net profit, after taxes, of the Radio Corporation of America for the first quarter of 1942 was $2,030,988, David Sarnoff, president, announced Tuesday at the annual meeting of stockholders held in a studio of the National Broadcasting Company at Rockefeller Center, New York. This figure of net profit compared with $1,922,174 for the same period last year, and represented an increase of $108,814 or six per cent.

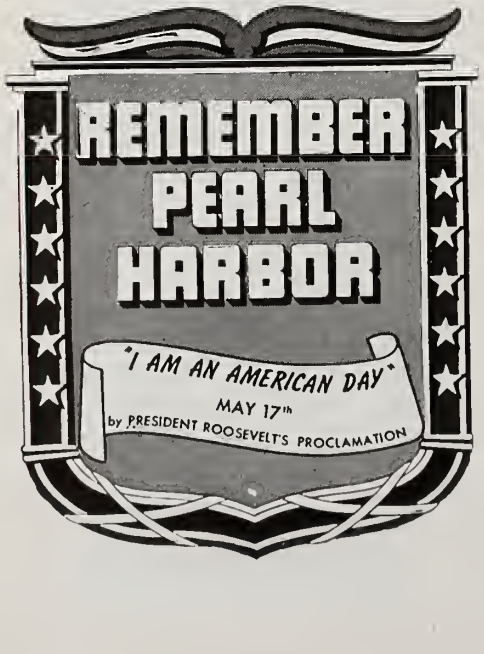
Mr. Sarnoff pointed out that until the proposed 1942 tax law is enacted, the exact amount of the company's tax liability, and therefore, its net profit, cannot be determined finally. Provision for Federal taxes on 1942 income, he said, is necessarily tentative at this time.

Consolidated gross business of RCA during the first quarter of the present year amounted to $44,541,395 compared with $32,576,073 in the first quarter of last year, an increase of $11,965,322 or 37 per cent. Because of the increase in the volume of business, and in anticipation of higher tax rates, the provision for Federal taxes for the first quarter this year was 2½ times as great as first quarter taxes last year.

Provision for Federal taxes for the first quarter of 1942 amounts to $5,853,700, compared with Federal taxes for the first quarter a year ago which were $2,307,000. This represents an increase in RCA's Federal tax provision for the first quarter of this year of $3,546,700 or 154 per cent.

Stressing the great duty that radio is being called upon to play in the war, Mr. Sarnoff called attention to the fact that peace-time standards for progress and success can no longer be safely relied upon in many cases. He said that to win the war as quickly as possible is the single purpose which now controls the nation, the individual and the business organization.

He said: "The safety of a company can never rise higher than its source, which is the safety of the nation. Therefore, until we win the war no individual, no business, no investment is secure. Today, the worth of a business must be measured in service, not in dollars."



SHORT PRODUCT PLAYING BROADWAY

Week of May 2nd

ASTOR		
	Aqua Antics	MGM
	Feature: Gone With the Wind	MGM
CAPITOL		
	Acro-batty	MGM
	West Point on the Hudson	MGM
	Feature: Twin Beds	United Artists
CRITERION		
	Public Sport No. 1	RKO Radio
	Concerto in B-Flat Minor	Columbia
	Feature: Tuttles of Tahiti	RKO Radio
MUSIC HALL		
	March of Time, No. 9—"America's New Army"	RKO Radio
	Information Please, No. 2—Howard Lindsay	RKO Radio
	Feature: We Were Dancing	MGM
PARAMOUNT		
	Lure of the Surf	Paramount
	Fleets of Stren'th	Paramount
	Feature: The Great Man's Lady	Paramount
RIALTO		
	Maybe Darwin Was Right	Vitaphone
	Nix-on Hypnotricks	Paramount
	Feature: Mystery of Marie Roget	Universal
RIVOLI		
	Truant Officer Donald	Disney-RKO Radio
	Feature: Moontide	20th Cent.-Fox
ROXY		
	Sham Battle Shenanigan	20th Cent.-Fox
	Gateway of Asia	20th Cent.-Fox
	Hub of the World	20th Cent.-Fox
	Feature: My Gal, Sal	20th Cent.-Fox
STRAND		
	Daffy's Southern Exposure	Vitaphone
	Soldier's in White	Vitaphone
	Don Cossack Chorus	Vitaphone
	Feature: Larceny, Inc.	Warner Bros.

Montreal Theatre Company Reports on 1941 Gains

The financial statement of Confederation Amusements Limited, Montreal, for the fiscal year ended December 31, 1941 shows an improvement in operating revenues, in total income and in net profits, the last after considerably increased taxes. The balance sheet shows a comfortable working capital position, current assets of $133,623, exceeding current liabilities by $94,449.

Theatre revenue at $565,117 compared with $486,686 for 1940 and after all charges, including taxes, depreciation, general expenses, etc., and after crediting miscellaneous income, net profit at $37,200 compared with $35,361 in 1940. This net was equal to 6.93 per cent on the 8 per cent preferred.

Pollock Places Conductor With Chicago Symphony

Louis Pollock, formerly eastern advertising and publicity manager for Universal, has signed Robert Stolz, Viennese composer-conductor, and will present him conducting the Chicago Symphony Orchestra at the Civic Opera House in Chicago, May 29 and 30.

Mr. Stolz was musical director of the "Theatre an der Wien" in Vienna before the Anchluss. He is the composer of "White Horse Inn" and "Two Hearts in Three Quarter Time," among others, and composed the score of Universal's "Spring Parade," starring Deanna Durbin.

Calls Radio Law "Outmoded"

Present radio laws are outmoded, Frank E. Mullen, vice-president of the National Broadcasting Company, told the House Interstate and Foreign Commerce Committee Tuesday. New legislation is desirable, he said, but it should "envisage the future in a nation at peace."

Mr. Mullen appeared before the committee in support of the Sanders bill to reorganize the Federal Communications Commission, and emphasized his testimony by a number of colored slides depicting the outstanding facts regarding the broadcasting structure, the part played by the networks in the national picture and some of the technical problems involved in the placement of stations.

Pointing out that the United States had 425 receivers per 1,000 population as compared with 62 receivers per thousand in the Axis countries, Mr. Mullen said, "A free radio supported by private enterprise, free from Government subsidy or ownership, is one of our democratic bulwarks.

"A combination of science, art and sound business management has given to the public and American business a national broadcasting service without an equal," he said.

Mr. Mullen confined himself to a review of the broadcasting structure, leaving discussion of the legal points of the bill to John Cahill, counsel, who was unable to appear at that hearing.

Miller of NAB Recalled

Prior to hearing Mr. Mullen, the committee recalled Neville Miller, president of the National Association of Broadcasters, who testified April 16th, in order that Representative Sanders of Louisiana might question him regarding provisions in the bill calling for adoption of a Congressional policy on newspaper ownership and the licensing and limiting of networks.

Mr. Miller said that the fundamental principles of newspapers ownership and chain operation "should be laid down by Congress" and said that the FCC had attempted to deal with those problems without definite statutory authority for its actions.

Mr. Miller declined to discuss the question of newspaper ownership in detail, but said representatives of the newspaper stations would appear for that purpose. The newspaper group is scheduled to be heard May 19th.

Mr. Mullen also discussed those phases but only in broad terms, testifying that the newspapers have done a "magnificent job" in running stations. "I do not believe that broadcasting would have made its way in the early days without the help of the press," he said.

Smith Heads Universal Studio Publicity

Lou Smith this week was named Universal studio publicity head by John Joseph, director of advertising and publicity. Mr. Smith recently left a similar post at Columbia.

Also added to the studio staff were J. W. Dailey, formerly of Columbia, and Paul Speegle, formerly on the San Francisco *Chronicle*, the latter replacing Jack Rosenstein, who is now with Warners.

Publicity Heads Weigh Plan for Audience Poll

A scientific study of film audiences and their preferences in advertising, billing, and motion picture attendance habits is under discussion by the heads of publicity departments for the major companies. The topic was suggested at a meeting of the Publicity Directors Committee, Eastern Branch, last week.

Members of the committee are now studying the possibility, and according to Glen Allvine, executive secretary, they will submit suggestions on topics of general industry interest, and possible detailed questions for such an audience poll, at their next meeting. Several national research organizations and consumer groups have submitted prospectuses to the committee, it was reported. No formal action has been taken, however.

Events' Calendar Proving Valuable

Mr. Allvine reported that distributors were taking increasing advantage of the committee calendar of coming events to register trade showings, special screenings and the dates for other events with the committee. The service is planned to prevent duplications.

On Tusday MGM posted notice of 16 screenings, extending as far ahead as June 4th. This is the largest, and most extended schedule of events filed by any of the major companies to date, Mr. Allvine said. The screenings cover showings for fan magazines, trade press, review organizations and consent decree exhibitor trade showings.

A national press mailing list of several thousand names, prepared by the studio branch of the publicity committee, has arrived at New York and is in process of further checking, Mr. Allvine disclosed. The list which embraces film reviewers, columnists, some radio commentators, drama editors, and others likely to be interested in motion picture news or exploitation is being sent to the majors' home offices.

Each company is at liberty to augment its own mailing lists from the master list of the publicity committee, and they are also being asked to add to the common register. The list will eventually form a general register of industry press contacts, Mr. llvine said, and it will be kept as nearly up to date as possible.

Accurate Press Lists Needed

The executive secretary of the publicity group said there is particular need of accurate press listings at present in order to prevent wastage of mats, postage, and the sizable amounts of paper used for film releases. It is reported that the committee may also undertake a study of the reception afforded film releases in newspaper offices, and offer its findings to all companies to supplement the reports of their field men.

Further discussion of the use of critics' star ratings is scheduled for the next meeting of the Eastern group on Thursday. Last week the committee asked the Brandt theatres to abandon use of critics' stars to advertise Chaplin's "Gold Rush" at the Globe theatre in New York. It is understood that the theatre has not answered the protest.

The RKO and Loew circuits on Monday carried critic star ratings in their metropolitan copy for "Fantasia" and "The Invaders." RKO denied that the copy used critic ratings, asserting that it merely described the picture as a "four star attraction."

Foreign Publicists Meet in N. Y.

Expansion of the activities of the International Film Relations committee, to include a regular international motion picture news letter and feature service in behalf of the industry is in prospect, it was reported following a meeting of the group of foreign publicity managers at New York on Monday. The program would be worked out on an institutional basis in cooperation with studio foreign publicity chiefs.

Albert Deane, of Paramount, chairman of the eastern group, reported that the Monday session voted to continue its contributions to foreign short wave broadcasts. The series, sent to Latin America, Europe and the Far East, is now in its 150th week. The committee also voted continuing cooperation with the U. S. Coordinator of Inter-American Affairs, the Coordinator of Information and other government agencies, foreign newspapers and magazines.

Bookers Club Sets Benefit

The Motion Picture Bookers Club of New York will hold its annual affair at the Hotel Astor, Sunday, May 10th. The proceds will be used for the benefit of former members now serving in the armed forces. Bernie Brooks, chief buyer and booker for the Fabian Circuit, is president of the organization.

Reelect Biechele KMTOA Head

R. R. Biechele was reelected president of the Kansas-Missouri Theatre owners Association at the concluding session of the organization's two day convention in Kansas City last week. Tom Edwards was elected vice-president and Fred Meyn secretary-treasurer.

Directors elected for Kansas are Homer Strowig, J. C. Pennington and H. J. Griffith. Missouri directors elected are C. A. Schultz, George W. Hartmann and C. E. Cook.

A motion was carried to dissolve the Kansas Independent Theatre Association and join the KMTOA. A conciliation committee was appointed to handle grievance of exhibitors in both Kansas and Missouri.

Because of the confusion on war activities, the convention adopted a resolution to verify the authenticity of any drive for funds before contributing. A motion to place KMTOA on record as against showing Lew Ayres' pictures was lost.

Among the speakers were Stephen Shoup of the War Production Board, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, and David Palfreyman of the Motion Picture Producers and Distributors of America.

Plan Buffalo Newsreel House

Telenews Theatres, New York company, has leased the Embassy Theatre, Buffalo, with a view to establishing a newsreel theatre there.

RAY MIDDLETON · JEAN PARKER
GIRL FROM ALASKA
JEROME COWAN • ROBERT H. BARRAT
RAY MALA • RAYMOND HATTON
Original story by Robert Ormond Case • Screen play by Edward T Lowe and Robert Ormond Case
NICK GRINDE—Director
A Republic PICTURE
BUY U. S. WAR SAVINGS BONDS

WHAT THE PICTURE DID FOR ME

Columbia

BLAZING SIX SHOOTER: Charles Starrett, Iris Meredith—The usual western fare; good for weekends. Running time, 60 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

CAFE HOSTESS: Preston Foster, Ann Dvorak—Fair programmer to be used on double bill. Will not stand up alone. Running time, 62 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

HARMON OF MICHIGAN: Tommy Harmon, Anita Louise—This was a good football film that should do good business. It failed for us because most of our younger men are in the service. Running time, 66 minutes.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MAN FROM TUMBLEWEEDS, THE: Bill Elliot, Irish Meredith—These westerns are well liked here. They have plenty of action and that is what our patrons want. Running time, 60 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

RETURN OF DANIEL BOONE, THE: Bill Elliott, Betty Miles—A fairly good western. Elliott is very reminiscent of old William Hart. Running time, 60 minutes.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THREE GIRLS ABOUT TOWN: Joan Blondell, John Howard—Sophisticated comedy that was not liked here. Lost heavy on this one. Running time, 72 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

YOU BELONG TO ME: Henry Fonda, Barbara Stanwyck—Good sophisticated comedy that was well liked here. Running time, 97 minutes. Played April 6-8.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Clever picture. Good draw. Played April 23.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford—Played this late, but my patrons did not think that this was up to the standard of the series, lacking the music and action that are so entertaining in the Rooney pictures. Running time, 116 minutes. Played April 18th.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

REMEMBER
PEARL
HARBOR
BUY U. S. WAR
SAVINGS BONDS

BITTER SWEET: Jeanette MacDonald, Nelson Eddy, George Sanders — This team is definitely through, in our opinion. Many unfavorable comments and the writer agreed with most of them. May be all right for cosmopolitan areas, but certainly the residents of a mining community need more than warbling and bellowing sans acting to satisfy them. Running time, 94 minutes. Played April 23-24.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

GET-AWAY, THE: Robert Sterling, Charles Winninger—Good picture.—Played April 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young—Good picture, slow at times and rather long. Not too good for small towns but will get by. Some like it and others do not. Business fair. Played April 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—It is a well done love drama, but is inclined to be too long and talkie for my bunch. Those who came said they liked it, but it had very poor draw. Box office was way below average. It just would not "Pulham" in. Running time, 119 minutes. Played April 23.—W. Varick Nevins III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—Good picture that pleased those who came. Shirley does not have the draw any more. Shirley performed nicely assisted by a good cast.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas, Constance Bennett—Fair picture and fair business. Running time, 94 minutes. Played April 19-20.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

BORROWED HERO: Alan Baxter, Florence Rice—Fast-moving gangster film. Good double-bill picture. Running time, 65 minutes. Played April 26.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

I KILLED THAT MAN: Ricardo Cortez, Joan Woodbury—Good for double feature bill. Runing time, 71 minutes. Played April 5.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

MAN FROM HEADQUARTERS: Frank Albertson, Joan Woodbury—A catch title. Running time, 67 minutes. Played April 19.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin, Carolyn Lee, Rochester—Just a mighty good show. As the trailer said, Bing is in there wringing and twisting. Plenty of good songs and the story is pretty fair. Mary Martin is good, so is Brian Donlevy. In fact, the whole cast is good. Played April 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BORDER VIGILANTES: William Boyd, Russell Hayden, Andy Clyde—Fine action picture. Excellent draw. Running time, 61 minutes. Played April 21.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—Good picture which pleased the midweek patrons. Starts off o.k. and continues to hold interest all through the picture. Good acting by entire cast. Played April 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Not as good business as "Caught in the Draft," but much better than 'Nothing But the Truth." Running time, 98 minutes. Played April 9-11.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Republic

LADY FOR A NIGHT: Joan Blondell, John Wayne—Good picture but not for Friday and Saturday. Pleased generally. Business below average. Played April 10-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MISSOURI OUTLAW, A: Don "Red" Barry—This, in my opinion, is the best Barry production to date, plenty of action and good supporting cast. The dog in this show helps some also. Played April 17-18.—Melville Danner, Kozy Theatre, Granite Okla. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Carol Hughes—Dear Mr. Autry: I have consistently in this magazine boosted your product as first-class entertainment for the rural community, but having just run "Under Fiesta Stars," what a fiasco. The poorest one of your series. The patrons come to the small town theatre to hear you sing, not to see you act. This release was lacking in music. You had better again introduce Mary Lee in your releases and more popular cowboy songs. To the exhibitor, I could not recommend this one. It will do you more harm than good. Running time, 58 minutes. Played April 18.—A. L. Dove. Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RKO Radio

MY FAVORITE WIFE: Cary Grant, Irene Dunne—We picked up this old feature for our break-up period (when all transportation is non-existent), and consider this was one of the best comedies that we have ever shown. Our audiences howled and rolled in the aisles. We got a good print, too. Even though it is old, it is still good and we highly recommend it. Running time, 90 minutes. Played April 16-17.—A. R. Dakin, Rice Lake Theatre. Bissett, Manitoba, Cann. Mining community patronage.

SUSPICION: Cary Grant, Joan Fontaine—A very good picture that drew better than average, thanks to the Academy Award. An abundance of suspense is built on dialogue rather than action, which relegated the picture to a first-of-the-week date for this location. Running time, 99 minutes. Played April 6-8.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta Can. Small town and rural patronage.

Twentieth Century-Fox

BLUE, WHITE AND PERFECT: Lloyd Nolan, Mary Beth Hughes—Program picture which drew average business. Running time, 75 minutes. Played April 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—We were agreeably surprised with this after seeing

(Continued on following page)

(*Continued from preceding page*)

so many bad reports. The title was senseless and Ameche overacted just enough to take the edge off the picture, but at that it is a good average program picture that went by without complaint. Business average. Played April 17-18.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

DEAD MEN TELL: Sidney Toler—A good Chan feature. Well-liked here. Running time, 60 minutes. —Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—Very fine picture that deserved all the credits it got. Did better than average business for us, which is not very much since the war, and was thoroughly enjoyed by all. One of those pictures that is discussed wherever people gather. Our volume of business nowadays does not permit us to show a profit with 40 per cent pictures. Something must be done about these rentals. Played April 5-7.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—Very nice feature that our patrons enjoyed. Business was below average as this type of picture is not popular with our folks and neither is Claudette Colbert. She is very good in this and so is Payne but his voice registered poorly with the print we had. Played March 22-24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—Ran this with "Appointment for Love," and thought I had an extra good show, but business was only average. This picture is certainly excellent and a good length for its story. The audience was enthusiastic about it. Older people will like it, especially for the memories it will bring up. First warm summer weather probably hurt the receipts some. Running time, 85 minutes. Played April 24-25.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RIDE ON VAQUERO: Cesar Romero, Mary Beth Hughes—This is the first time the Cisco Kid let us down. Can't understand it as it was one of his best shows. Running time, 60 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery —Well now here is really something to wonder about. The general sentiment was "bad." Yet taking it for what it is meant to be there is quite a bit of entertainment there. Anyway the adolescent gals got a big kick out of it and did better than average business. It held up better than average for the three days so a good many of them must have liked it. Played April 12-14.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

ROXIE HART: Ginger Rogers—Most people liked this picture and business was good. Running time, 75 minutes. Played April 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWAMP WATER: Walter Brennan, Walter Huston —Plenty good picture with Walter Brennan turning in another good performance. The rest of the cast is also good. Should do well in small town. Played April 21-23.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOUNG AMERICA: Jane Withers—Good picture which pleased the kids on Friday-Saturday. Running time, 73 minutes.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

Universal

APPOINTMENT FOR LOVE: Charles Boyer, Margaret Sullavan—Ran this with "Rember the Day" to average box-office, probably due to first summery weather. They should be amused at the goings-on in this light comedy but probably the draw is not too strong. Some parts are very funny. Avertise it as such. Running time, 89 minutes. Played April 24-25. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer—One of the better westerns. Runing time, 74 minutes. Played April 19.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce. Robert Benchley—Very good comedy and greatly pleased all who saw it. Played to a near capacity house. Running time, 90 minutes. Played April 9-10.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton, Robert Cummings, Guk Kibbee—Deanna Durbin's string of "hits" has not been broken, even though the theme of this picture is the old "Cinderella" type. Charles Laughton again comes to the fore with an excellent performance as an irascible millionaire who refuses to die. Youthful Robert Cummings does a creditable job as Laughton's wayward son who is finally taught to mend his ways by the ever refreshing Deanna Durbin. Laughton's comedy and Deanna's singing highlight this picture. Running time, 90 minutes. Played April 11.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

" . . . I consider it a privilege to be able to contribute to your valued magazine even in so small a capacity.

"And I also appreciate the opportunity you afford me to pat the producer on the back when he hits the jackpot for me and to let him know when I think he is wasting my money —although, happily, the latter occasions are very rare.

"By carefully avoiding any temptation to use your excellent Department for the purpose of grinding any personal axes, and by conscientious reporting with the above object in view I earnestly believe that this is the first step toward inter-industry consultations and understanding which I advocated in the last Herald Poll."—
DELMAR C. FOX, Fox Theatre, Pincher Creek, Alberta, Can.

YOU'RE NOT SO TOUGH: Dead End Kids—Their shows are all alike, some wisecracks and slapping each other all over the lot, so that our patrons have lost all interest in their shows. The kids still like them. Running time, 71 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

Warner Bros.-First National

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf—After being afflicted with the theme song of this production too long on the radio there was no reason to expect more than the handful we got. Such patrons of this form of "music" as attended seemed well satisfied, however. Running time, 88 minutes. Played April 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray —An excellent picture that was completely ruined by the worst print we have ever seen. This print was so badly scratched that you could not distinguish the actors at times. A disgrace to the industry. Only average business as our patrons are refusing aviation and war pictures. Some don't come at all any more and others stay away from all war features. Played March 29-31.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray, Ralph Bellamy—Good picture, but too many air sequences get monotonous. Running time, 132 minutes. Played March 29-31.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

MAN WHO CAME TO DINNER: Bette Davis, Monty Woolley—This excellent production was well received even by our people, most of whom have no speaking acquaintance with Broadway stage plays. Running time, 112 minutes.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Our audience was highly pleased with this comedy. Jack Oakie, Jack Haley, Martha Raye and Ann Sheridan have extended their talents to a "hit." The newcomer, Jack Carson, was particularly noted for a good supporting role and we hope to see him again. No need to fear the "box-office blues" with this one. Running time, 110 minutes. Played April 4.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—You all know about this excellent picture. We had put off showing it because we felt it was not entitled to advanced admissions and after showing it we still think so. Many of our folks cannot pay admission prices like this and they stayed away, also kept their kids home, so we judge they may have resented the increase. Business was a little less than we had expected but was all right. Played April 19-21.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

STRANGE ALIBI: Arthur Kennedy, Joan Perry—Good action picture. Running time, 63 minutes. Played April 12.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—An excellent picture that was harmed by a bad title. Business was under average as the title was misleading. Everyone that came was pleased. A really outstanding feature. Played March 15-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

WILD BILL HICKOK RIDES: Bruce Cabot, Constance Bennett, Warren William—This was made with the obvious intention of eliminating triple-bills by the simple expedient of incorporating into one picture all the cliches known to the business, and maybe a few ideas never thought of before, although it all happened so fast I couldn't say for sure. Starting with the Chicago Fire, it warmed up from there at a pace that had my action fans pop-eyed for fear they would miss a killin'. Very good business. Running time, 82 minutes. Played April 2-4.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—Entirely too much shooting and killing. It goes completely out of bounds. Our folks did not care for it and most of the women stayed away. Played March 20-21.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

Shorts

Columbia

SCREEN SNAPSHOTS: Another in the series of glimpses at the stars, but noteworthy because it brings back some of the deceased bygones to our sight. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

FIRST SWALLOW, THE: Technicolor Cartoons —Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOING TO PRESS: Our Gang Comedies—Amusing one-reel comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

LITTLE LAMBKIN: Color Classics—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

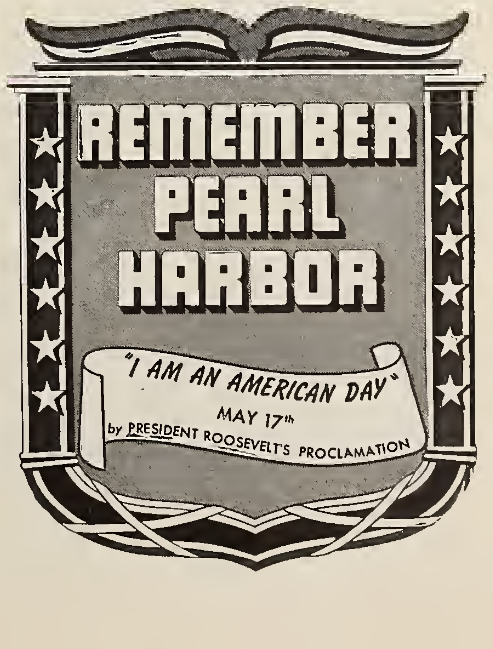
PIPEYE, PUPEYE, POOPEYE AND PEEPEYE: Popeye the Sailor—Average Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUPERMAN NO. 1: Superman Color Cartoons—I made a mistake when I did not run this "Superman" first; it explains "how he got that way" and isn't so much of a shock. Anyway, "Superman" is catching on here. Running time, 10 minutes.—Delmar C. Fox. Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

RKO Radio

BATTLEFIELDS OF THE PACIFIC: March of Time Special—A hodge-podge of previous issues, most of which I had never seen before. But assuming

(*Continued on following page*)



(Continued from preceding page)

that the commentary was also taken from the original issues, this Special struck me as being an "I told you so!" A good average for this fine series. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

BATTLEFIELDS OF THE PACIFIC: March of Time Special—Shots taken from four old March of Times. This is a very interesting subject, especially so in view of the action now taking place in that area. Running time, 19 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

GENTLEMAN'S GENTLEMAN, A: Walt Disney Cartoons—A very good cartoon and above the average Disney. Play it for laughs. Running time, 9 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

GOOD TIME FOR A DIME, A: Walt Disney Cartoons—Another highly pleasing cartoon. Running time, 7 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

MARCH OF TIME, NO. 7: "Far East Command"—A very timely subject with some very fine shots of the Japanese Army in action, also information of our neighbors, the Australians and New Zealanders. By all means, play this series in all small town theatres. Running time, 16 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Twentieth Century-Fox

SHAM BATTLE SHENANIGANS: Terrytoons—A crazy color cartoon that got some laughs and satisfied. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SNOW TRAILS: Sports Review—Average travel talk, made in Sun Valley. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

JUMPIN' JIVE: Musical—Still another idea in presenting a novelty short! This time it combines an agents' woes with an excellent cast of variety artists. Just a good short and a good booking. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

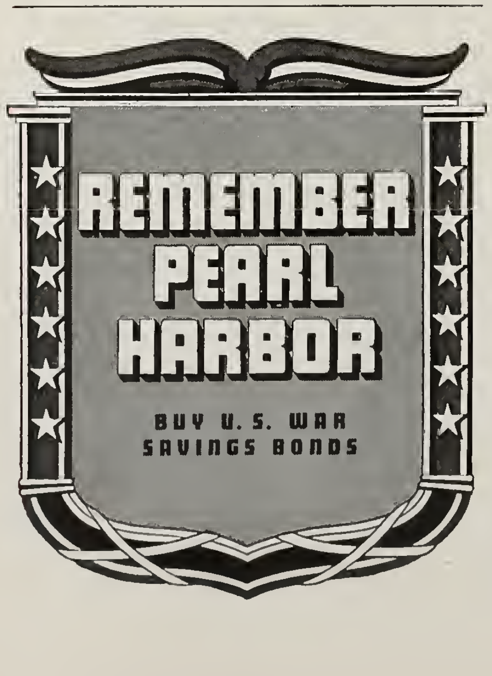
WOODY WOODPECKER: Color Cartoon—An animated cartoon that is a good spot short. As a change from the usual run of novelties, this is a welcome addition. Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

HORTON HATCHES THE EGG: Merrie Melodies Cartoons—Here is a full reel of very different color cartooning. My bunch thought it was excellent and applauded it at the end. That is unusual. Any audience should get laughs out of it, but it is most noteworthy in its sly cuteness. Running time, 10 minutes. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

JOE REICHMAN AND HIS ORCHESTRA: Melody Masters—Good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RODEO ROUNDUP: Sports Parade—An enlargement from a 16mm. colored reel that is technically tops. Very interesting, too, especially out here where we don't think the aeroplane will ever replace the horse. Running time, 10 minutes. Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.



IN NEWSREELS

MOVIETONE NEWS—No. 68, Vol. 24.—President explains program to halt rising prices....Town meetings rally civilians to action....Build railroad to connect with Burma Road....Mediterranean sea battle....Mrs. Kelly gets posthumous award....Sugar ration Movie Caravan....Rodeo.

MOVIETONE NEWS—No. 69, Vol. 24.—Henderson on price ceilings....Manhattan lights blacked out....New destroyers launched....Army flier praised....Forest fires in Rhode Island, New Jersey....100,000 barrels of herring....Kentucky Derby.

NEWS OF THE DAY—No. 266, Vol. 13.—Mediterranean sea battle....Chinese troops on Burma Road....Tornado destruction....Sugar rationing....Hollywood caravan....Mrs. Kelly decorated....President's message....Town meetings.

NEWS OF THE DAY—No. 267, Vol. 13.—President's story of air battle told in films....4 new destroyers launched in one hour....Chief of staff reviews U. S. troops in Ireland....Broadway blackout.

PARAMOUNT NEWS—No. 71.—Canada O.K.'s overseas draft....Rush new Burma Road....Mediterranean sea battle....President's message....Town meetings.

PARAMOUNT NEWS—No. 72.—Army buys herring....Air liner crashes ...LaGuardia inaugurates "American Day" campaign....Captain Wheless....Launch submarines, destroyers....Victory Caravan....Aboard a tanker....Kentucky Derby.

RKO Pathe News—No. 71, Vol. 13.—President's message....China's Burma Road cut by Japs....Hold sugar rationing preview....Hollywood Caravan at Capitol....Mediterranean sea battle.

RKO PATHE NEWS—No. 72, Vol. 13.—Destroyers launched....Sugar rationing....War time expansion hits capital....Forest fire in Rhode Island....Ship here for Axis diplomats....Doughboys receive mail....USO party at "Pickfair"....Kentucky Derby.

UNIVERSAL NEWSREEL—No. 80, Vol. 15.—President's message....Town meetings....Tornado rips Oklahoma city....Wife gets Kelly air award....Sugar rationing....Star caravan in capital....Speed new "Burma" Road.

UNIVERSAL NEWSREEL—No. 81, Vol. 15.—Four destroyers launched....Submarine launched....Henderson sets prices....Soldiers purchasing war bonds....News for boys in Ireland....Refugee ship reaches port....City boys to do farm work....Kentucky Derby.

Serials

Republic

SPY SMASHER: Kane Richmond, Sam Flint, Marguerite Chapman—Have played five chapters of this serial and it is holding up well. If the rest of the chapters are as good as the first five, it will be O. K. —Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Montague Addresses Class

William Montague, assignment editor of Paramount News, addressed Professor Robert Gessner's class in motion pictures at New York University Wednesday. Mr. Montague discussed the factual film, with emphasis on war documentaries and newsreels.

Joyce in New Post

Christopher J. Joyce, manager, Interstate Durfee theatre, Fall River, Mass., has assumed his new duties of assistant eastern area director, Hospital Motion Picture Service, American Red Cross, with headquarters at Alexandria, Va. Mr. Joyce will have charge of 19 Army Camp Hospitals in Southeastern United States.

"Russian Front" Booked

Harry Rathner, distributor of "Our Russian Front," which is sponsored by the Russian War Relief, Inc., has booked the picture in the entire RKO circuit in the New York metropolitan area, Warner Theatres in New Jersey, the entire Western Massachusetts circuit and the Paramount theatre in Springfield, Mass.

Speakers Announced for SMPE Atlantic Session

Speakers and guests who have accepted the invitation of Dr. Alfred N. Goldsmith to be present on May 21st at the meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers include F. S. Harmon, executive vice-president, War Activities Committee; A. S. Dickinson, Motion Picture Producers and Distributors of America, Inc.; Nathan D. Golden, chief, Service Industries Staff, Department of Commerce, Washington; James Lynett, supervising inspector, Department of Water Supply, Gas and Electricity, City of New York, and Bert Green, chief inspector, Borough of Manhattan, in the same department.

Owing to the convention of the International Alliance of Theatrical and Stage Employes in Columbus, Ohio, June 1st, Richard Walsh, president of the IATSE, will not attend the SMPE meeting but will be represented by an officer of the IATSE.

Paramount-Loew's Contest Award Winners Are Named

The Paramount-Loew's "battle of the boroughs" showmanship contest was won by Brooklyn with the Bronx, Manhattan, and Queens-Westchester in tie for second place. Prizes, including defense bonds, were awarded to Loew's managers achieving the best records with eight Paramount films. Barney Balaban, president of Paramount, congratulated the winners.

The Kameo, Brooklyn, Harry Brown, manager, and John O'Connor, assistant, placed first. Other borough winners were: Bronx, American theatre, Gilbert Marbe, manager, William Kleinert, assistant; Manhattan, Delancey Street theatre, Al Gutterman, manager, Buddy Neustein, assistant; Queens-Westchester, Mt. Vernon theatre, George Miner, manager, Edward Lucey, assistant.

Assistant managers in Brooklyn who won awards along with Mr. O'Connor were Harry Shamp, Alpine; Theodore Blum, Bay Ridge; Robert Frankl, Bedford; Harold Prevalle, Boro Park; Sam Kaplan, Brevoort; Samuel Surrif, Broadway; Herbert Schoenof, Century; Eugene Rosen, Coney Island; Seymour Mayer, 46th St.; Louis Kramer, Gates; Harry Weiss, Kings; William Carroll, Melba; Edward Schwartz, Oriental; Milton Schwartz, Palace; Harold Zeltner, Pitkin; Samuel Fronson, Premier, and Bert Shopenn, Warwick.

Jersey Court Rules Bank Night Lottery

The Court of Errors and Appeals, in Trenton, New Jersey's highest tribunal of law, voted unanimously last week in support of a lower court decision branding Bank Night a lottery and a violation of the State Constitution. "We have no hesitation in holding that the procedure (Bank Night) was an unlawful 'lottery' in the constitutional statutory sense," the court said in an opinion written by 79-year-old Justice Charles W. Parker.

The ruling supported Circuit Court Judge William A. Smith in dismissing a suit against the A. & G. Amusement Co., operator of the Majestic Theatre, Patterson, N. J., for $1,140 for the privilege of using Bank Night as an attraction. The suit was brought by William Furst, Newark, N. J., lawyer, as the assignee of the affiliated enterprises, a Colorado corporation controlling the rights to Bank Night.

Judge Smith had held the contract had been based on a lottery and therefore was not enforceable.

Joins Army Film Unit

Marshall Diskin, former CBS television cameraman and production aid who enlisted in the Army last month has been assigned to the motion picture section of the Signal Corps.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

BONDS! STAMPS!

ALONG with our shows from now on, we showmen of the U. S. A. are going to sell War Bonds and Stamps. That means two lines of merchandise, one made of shadows on the screen, the other patriotic pieces of paper, but both addressed at the emotions of the audience.

The pictures deliver entertainment—escape for the moment.

The bonds and stamps are symbols of hope, faith and determination, not escape but participation.

The job of selling both, separately and together, is the same address at the audience's emotions that we have always made.

Selling the show has always been the job of making 'em want it enough to come in, and to like it when they get it. It's about the same with bonds and stamps, shares in America and the better life that we have and hope to have. The bonds and stamps will sell in just the degree in which we are able to make the customers realize the reality of their participation.

A LOT of the success will depend on the programing and the tying in of available screen materials and screen appeal with the national appeal for the War Bonds. The show is part of the selling—and the whole job well done is not only a job for the nation, but one for the standing of your industry and the community status of your theatre.

The job has its peculiarities, just as every new picture has its twists and quirks. Picture Mr. Public importuned, implored, beseeched, supplicated, entreated and exhorted on every hand to buy War Stamps and Bonds. When he awakes in the morning, the newspaper under the door, in addition to its own campaign, will carry ads as part of the drives being conducted by many other industries. As he goes to work, car cards will flash the same message at him. In his office or factory or store he is asked to allot part of his salary toward their purchase. When he goes to lunch, the menu from which he selects his food punches across the same message. In midafternoon he is likely to be solicited in person by a member of the A.W.V.S. whose work in this cause has been highly praised. Before he goes home he may be called on the telephone by a committee from the industry in which he works.

And then, as he goes to a show that evening, the effect of all this persuasion is driven home. It is up to us to crown this man's day by showing him in our lobbies, on our screens and elsewhere that right there in his place of entertainment is the place to buy War Bonds and Stamps.

¶ MR. ROBERT WILE, hereafter "Bob" to you, with this issue takes the post of editor of the Round Table section of Motion Picture Herald.

¶ Bob brings with him the equipment of abundant experience, both in varied forms of journalism and a broad participation in the business of the motion picture, including advertising and publicity, and various theatre connections from the box office wicket to theatre managership and exhibitorship.

¶ Mr. Wile is a native New Yorker. He went to work on Westchester County papers in 1925 and spent some years in metropolitan journalism, with that emphatic New York American. He went to RKO in theatre connections in 1930, and subsequently to advertising and publicity work, successively, with B. F. Zeidman, and Sol Lesser, and thence to the managership of the Granada theatre at Pearl River, till 1936. Since then he has been in motion picture journalism.

—THE EDITOR

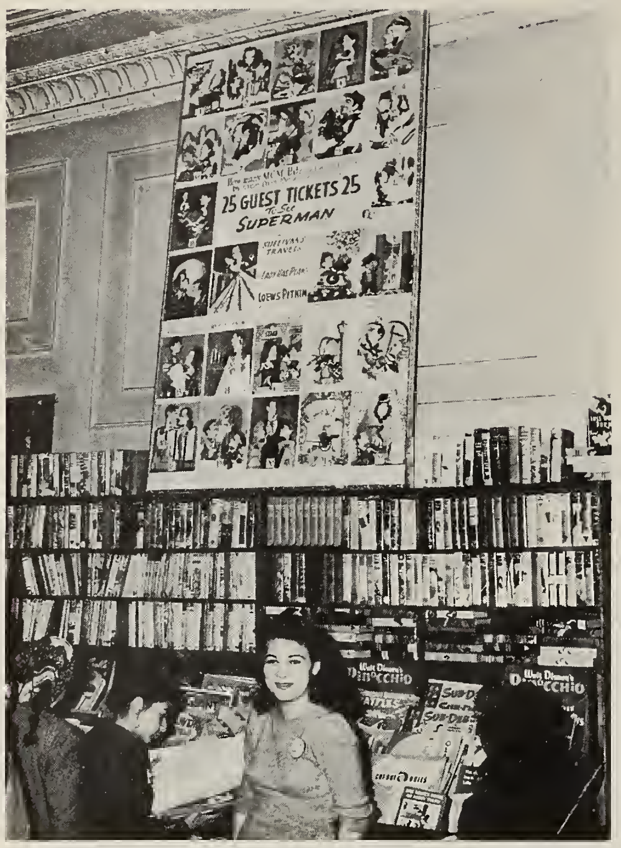
Let us go forward, then, to the task. Let every showman vow today, "I will sell through my theatre and my efforts more War Bonds and Stamps than anyone else in my city." Keep a record of the campaign on War Stamps and Bonds; it can be submitted for the Quigley War Showmanship Award.

△ △ △

GREETINGS, Showmen. . . . I have come to sit down at the editor's side of the Round Table. As always, here is the open meeting and forum for the men who deliver motion picture entertainment at the box office, to hear their problems, their adventures and experiences, and to record their successes. As many of you know, I have been a practitioner in the field, too; so I come with eager interest to represent you and our common interest in these pages. Let's be hearing from you.

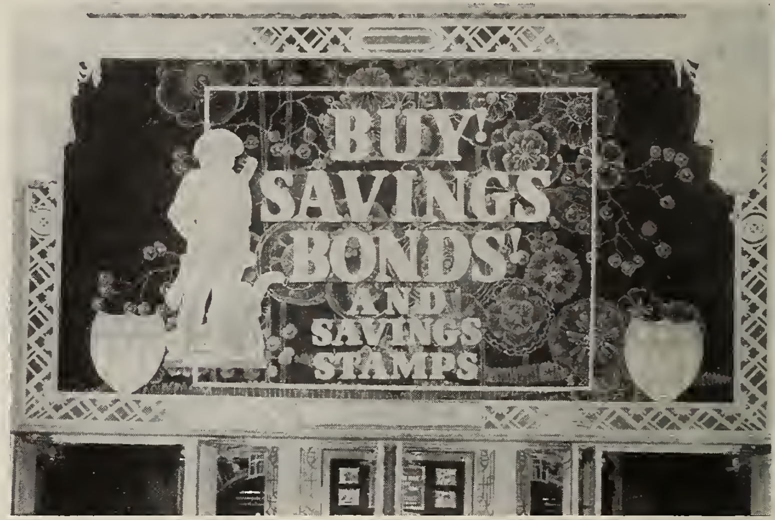
—BOB WILE

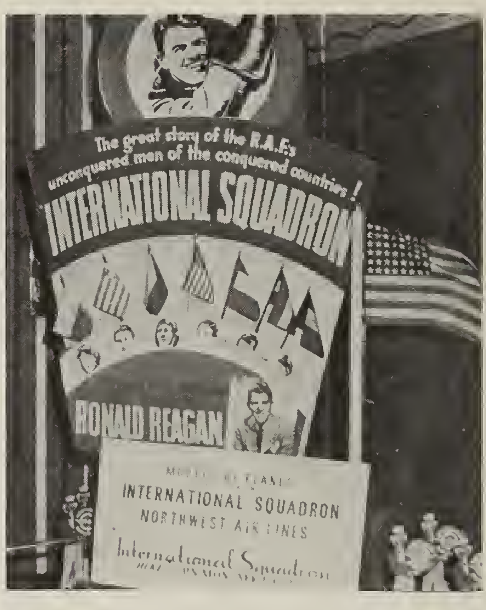
ROUND TABLE IN PICTURES


25 GUEST TICKETS 25
SUPERMAN
LOEWS PITKIN
Walt Disney's PINOCCHIO

Having saved the MGM trade ads that appeared in Motion Picture Herald, *Bob Rosen at Loew's Pitkin, Brooklyn, utilizes them for a contest tied to local merchant.*

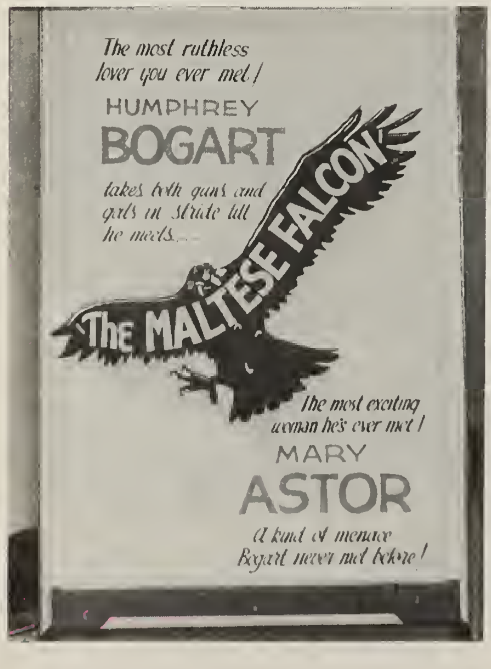
Howard Holah of the UD Birmingham Theatre, in Detroit, created display for promoting the sales of Savings Stamps and Bonds. Mounted in a shadowbox eight by 20 feet were huge cutout letters with flitter finish and tiein copy. To the left was a lifesize image of the "Minute Man".


BUY!
SAVINGS
BONDS!
AND
SAVINGS
STAMPS

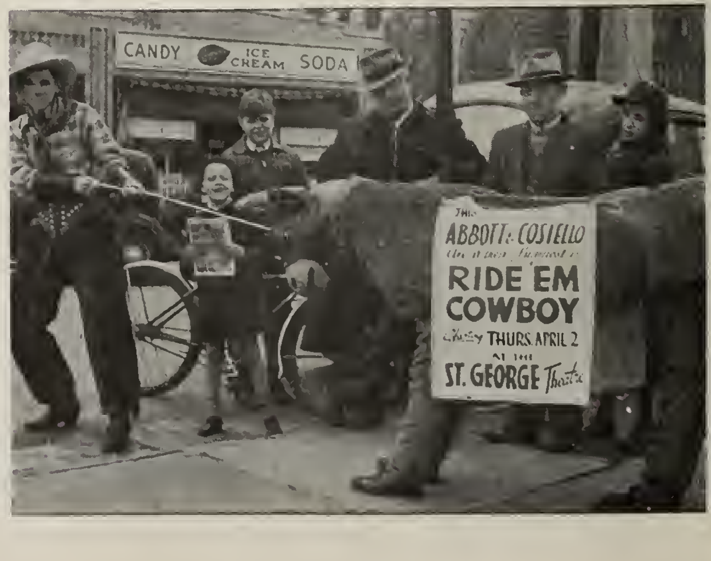

The great story of the R.A.F.'s unconquered men of the conquered countries!
INTERNATIONAL SQUADRON
RONALD REAGAN
INTERNATIONAL SQUADRON
NORTHWEST AIR LINES

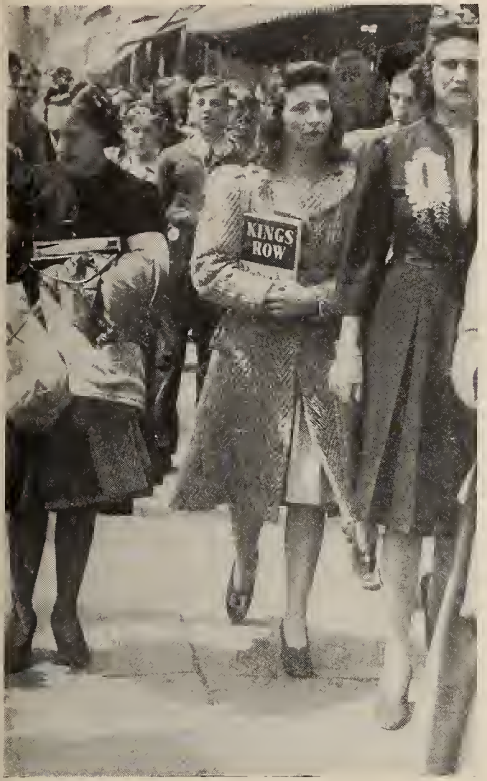
Motor driven electric flag provided animation for Ben Cohn's lobby display on "International Squadron" at Warner's Hamilton, in Chicago. Circle atop setpiece showed Reagan giving the "thumb's up" gesture.

Ahead of "Maltese Falcon" at the Manchester, St. Louis, Jack Rosenzweig created animated poster. Flasher behind Falcon's eyes caused them to blink.

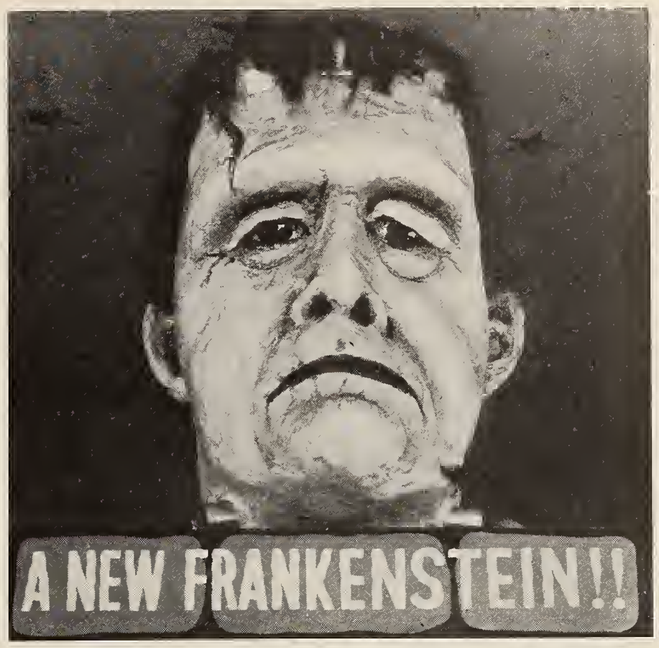

The most ruthless lover you ever met!
HUMPHREY
BOGART
takes both guns and girls in stride till he meets....
The MALTESE FALCON
The most exciting woman he's ever met!
MARY
ASTOR
a kind of menace Bogart never met before!

Street bally on "Ride 'em Cowboy" gotten out by Staten Island Fabian publicity director, Edgar Goth, for the St. George Theatre, featured man in cowboy costume who led "human" cow about town. As crowds assembled, the bovine went into a gag routine.

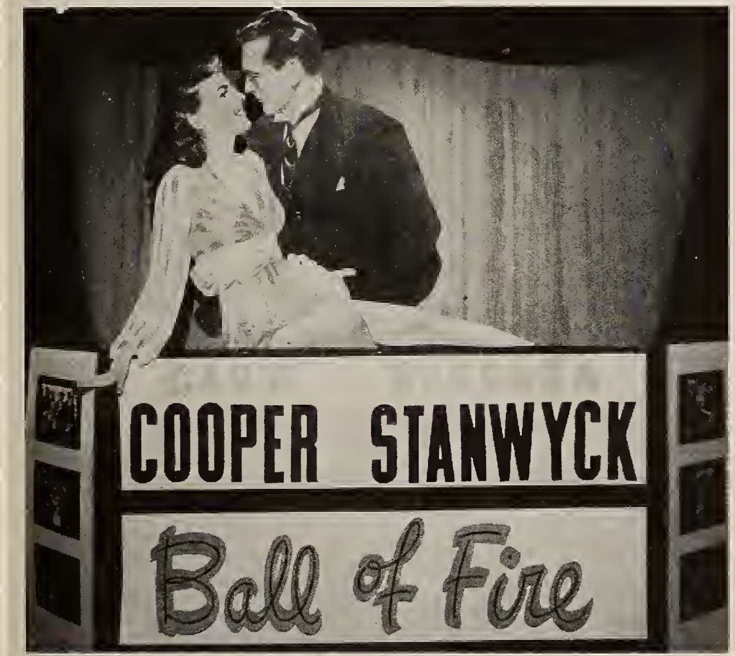

CANDY ICE CREAM SODA
ABBOTT & COSTELLO
RIDE 'EM COWBOY
THURS. APRIL 2
ST. GEORGE Theatre



A departure from the beaten paths was originated by Jay Golden to exploit "King's Row" at the RKO Palace, Rochester. 18 girls were assigned to parade main streets with copies of the book, taking special care to see that the eye-catching red jacket of the novel showing title was prominently displayed.


A NEW FRANKENSTEIN!!

42-inch papier mache head of the "New Frankenstein" was installed above the boxoffice of the Wood Theatre, in Chicago, by Norman Kassel, publicity head of the Essaness Circuit. Flood of eerie green light completed effect.

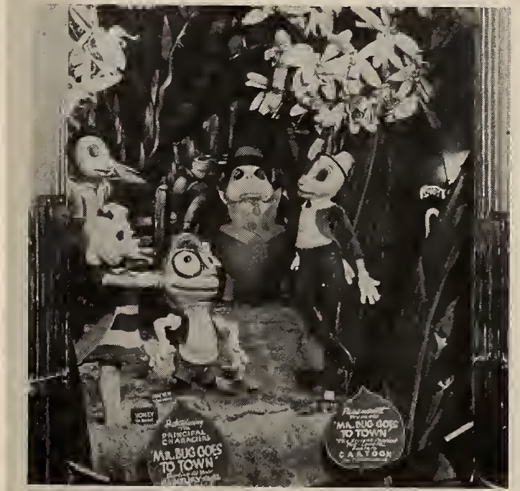

COOPER STANWYCK
Ball of Fire

Giant lobby set-piece was built by Harold Frakes for advance on his date of "Ball of Fire" at the Kentucky, in Latonia, Ky.

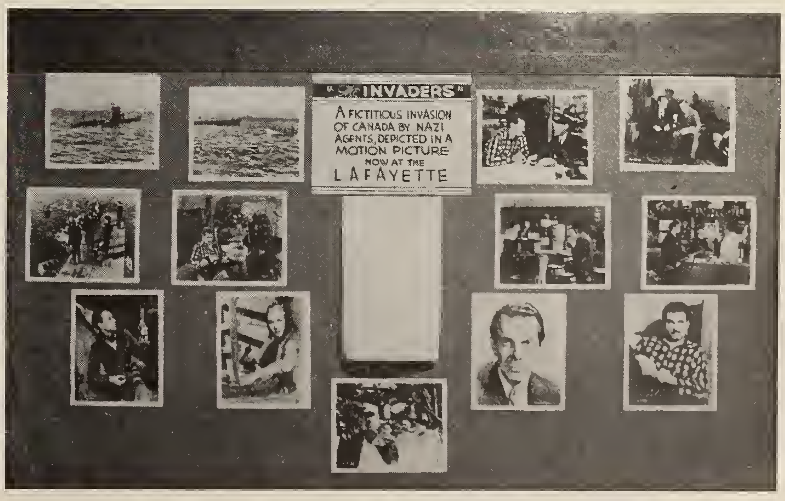
16 mm. trailer print made from regular negative with titles reversed for rear projection was used in a Soundies machine and stationed in front of the Senate Theatre, Springfield, Ill., for Dave Jones' date on "The Invaders," right.

THE INVADERS
FOR BEST VIEW OF PICTURE

Dignity was the keynote of the displays planted in branches of Buffalo's public libraries by Dick Walsh to sell "The Invaders" at the New Lafayette, below.


MR. BUG GOES TO TOWN

Left, animation of the five principal characters of "Mr. Bugs" proved an attractor for Charles Zinn's engagement at the Century, in Minneapolis. Small motor in each figure operated the gears which gave them life.


INVADERS
A FICTITIOUS INVASION OF CANADA BY NAZI AGENTS, DEPICTED IN A MOTION PICTURE NOW AT THE LAFAYETTE

"THIRD" OF THE "SECOND"

JOSEPH BERGEN
Stanley, Philadelphia, Pa.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

JOSEPH S. BOYLE
Loew's Poli, Norwich, Conn.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ALBERT COHAN
Apex, Washington, D. C.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

MAURICE CREW
Strand, Waterloo, Ia.

GEORGE CRONIN
Strand, Portland, Me.

F. W. CURTICE
Uptown, San Francisco, Calif.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

W. V. DWORSKI
Laroy, Portsmouth, Ohio

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

EDWIN E. ENKE
Hempstead, Hempstead, N. Y.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

DICK FELDMAN
Schine's Paramount, Syracuse, N.Y.

ED J. FISHER
Loew's, Cleveland, Ohio

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

E. J. FRIEDWALD
Warner's Milwaukee
Milwaukee, Wis.

JOE GOLDSTEIN
Victory, St. Louis, Mo.

EDGAR GOTH
St. George, Staten Island, N. Y.

E. C. GRADY
Vic, Indiana Harbor, Ind.

BEN B. GREBER
Avenue, Philadelphia, Pa.

JACK HAMILTON
Scotia, Scotia, N. Y.

LEO HANEY
Bucklen, Elkhart, Ind.

ED HARRIS
Fox Glendale, Glendale, Calif.

LOU HART
Schine's Glove, Gloversville, N. Y.

W. D. HARWELL
Ohio, Mansfield, Ohio

R. S. HELSON
Schine's Elmwood, Penn Yan, N.Y.

MACK JENNINGS
Strand, Atmore, Ala.

MEL JOLLEY
Columbia, St. Thomas, Ont., Can.

DAVE JONES
Senate, Springfield, Ill.

DAVID KINZLER
Union, St. Louis, Mo.

NED KORNBLITE, JR.
Capitol, Waverly, N. Y.

ART KROLICH
Century, Rochester, N. Y.

JULIUS LAMM
Uptown, Cleveland, Ohio

JOHN LA DUE
Schine's Paramount, Glens Falls, N.Y.

FRANCIS E. LATTIN
Schine's Athena, Athens, Ohio

MEL G. LAWTON
HERMANN E. FLYNN
Prince Edward, Sydney, Australia

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JOHN MAKEMSON
Schine's Van Wert, Van Wert, O.

JACK MATLACK
Craterian, Medford, Ore.

ED MAY
Schine's Russell, Maysville, Ky.

CHARLES H. MOYER
State, Hanover, Pa.

DON NORLING
Shady Oak, St. Louis, Mo.

RAY PARKER
Avalon, St. Louis, Mo.

FRED PERRY
Beach, Bronx, N. Y.

MAX PHILLIPS
Regent, Sudbury, Ont., Can.

CHARLES M. PINCUS
Utah, Salt Lake City, Utah

ROY O. PRYTZ
Granada, Duluth, Minn.

H. W. REISINGER
Loew's, Evansville, Ind.

JACK ROSENZWEIG
F. & M. Manchester, St. Louis, Mo.

BOB RUSSELL
Loew's Poli, New Haven, Conn.

W. S. SAMUEL
Lyric, Port Neches, Tex.

CHUCK SHANNON
State, State College, Pa.

BOYD F. SCOTT
Broadway, Lubbock, Tex.

SID SCOTT
Capitol, Sudbury, Ont., Can.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
SI MONEN
Schine's Manring, Middlesboro, Ky.

T. TESCHNER
Poli Bijou, New Haven, Conn.

F. TICKELL
Orpheum, Ft. William, Ont., Can.

ART WARTHA
Indiana, Indiana Harbor, Ind.

ANSEL WEINSTEIN
RKO 58th Street, New York City

JOHN WOODWARD
Weller, Zanesville, Ohio

CHARLES A. ZINN
Century, Minneapolis, Minn.

"The Fleet's In" Sails On Down

Through the cooperation of the local Navy Recruiting office and the Omaha *World-Herald,* ad head Ted Emerson ahead of opening of "The Fleet's In" at the Tri-States Omaha, extended an invitation to all mothers whose sons had joined the Navy since the Pearl Harbor episode, to be guests of the management on opening night. This stunt not only brought extra publicity breaks and art in the newspapers, but built a lot of goodwill for the theatre.

For his street ballyhoo three days prior to opening and during the run, a member of the house staff dressed in sailor's uniform promenaded streets with an attractive girl on each arm. The trio wore back banners reading: "The Fleet's In at the Omaha Theatre." In addition, the entire staff was outfitted in white sailor uniforms. Working with local record distributors, juke boxes throughout the city were filled with hit numbers from the picture, each box carrying card with theatre name and playdates.

Promoting several strings of genuine signal flags from the Navy, these were snapped together and strung from the top of the building to the canopy, while red and white pennants, each with title on it were featured in the lobby and foyer. Out front, a juke box played "Anchors Aweigh" and tunes from the picture.

Kresner Teaches Dancing

At Stamford, Conn., M. L. Kresner at the Plaza Theatre, tied up with the local Arthur Murray Studio, since one of the song hits featured in the film is "Arthur Murray Taught Me Dancing in a Hurry" and a dance routine titled "The Fleet Foot," was created by Murray. Four instructors were in the theatre for two weekends in advance of the opening, two stationed in the mezzanine lounge and two in the main lobby. The latter couple would do an exhibition dance and when a sufficient crowd had collected would inquire if anyone would like to receive free instruction on the "Fleet Foot." Patrons so desiring were taken to the mezzanine for private instruction and those who showed promise were asked to enter a contest to be held on the stage opening night. Those who agreed were given further free instruction at the Murray Studio. Kresner reports that the night before opening there were some 75 couples who had entered the contest, therefore an elimination contest was held to get five of the best for the finals on stage. The Round Tabler reports the entire cost of the promotion amounted to twenty-four dollars, including the services of an orchestra.

Goth Honors Localite

Some nice publicity was garnered from local dailies by Edgar Goth, director of advertising and publicity for the Fabian Staten Island theatres, the management honoring a local youth who enlisted in the Navy recently, as a "typical Navy recruit." The lad was feted throughout the day and was a guest at a luncheon-meeting of the Kiwanis Club, guested by owner of local night spot for dinner and then taken to the St. George Theatre to see "The Fleet's In.' Photos and stories were run in papers which gave mention to the theatre and picture.

Mobilization of a Circuit

COMPLETE mobilization of the facilities of a theatre circuit for the national war effort is exemplified in the program adopted and carried out by the Lucas & Jenkins circuit from its headquarters in Atlanta, Ga. The program includes integration with the community effort for the promotion of war bond sales, showings of Victory Films, encouraging enlistments for the armed forces, and support of campaigns for entertainment and gifts for Army and Navy personnel. One feature of the campaign has been a traveling theatre exhibit, complete with lobby displays, 24 sheets, neon marquee signs and stamp sales booth, which has been sent to every house in the circuit. The complete program follows:

Traveling Theatre Exhibit

Out Front:

Two elaborate cut-out signs, 12 feet by two feet, hanging on sides of the box office. Banner and bunting around marquee and up and down each side of building.

Two hand-painted 24 sheets on top of marquee.

A flashing neon sign, 80 feet long, around edge of building, reading: "Buy Defense Bonds".

Inside Lobby:

Flags, bunting and banners.

Hand-painted portrait of each war-time President, placed at regular intervals each side of lobby.

Eight display frames, with appropriate poster in each, with flags and U. S. shield above each frame.

Two large display windows opening into lobby, dressed with appropriate posters urging the purchase of bonds and stamps.

Six hand-painted murals, each 8 feet by 12 feet, depicting historical incidents in the life of the nation, and titled: "Remember Pearl Harbor", "Keep the Life Line Flowing", "Industry in Defense", "Battle of Manila", "Buy Defense Bonds and Stamps" and "Keep Them Marching".

Another mural, made largely from tear sheets and newspaper clippings, entitled: "Why We Should Buy Defense Bonds and Stamps".

In regular one-sheet frames throughout the lobby were appropriate posters urging support of the entire war effort.

In center of lobby was a covered booth built after the style of a teller's booth in a bank with four brass-grilled windows. Booth was decorated with flags and bunting and carried a large sign, reading ATLANTA BANKS and POST OFFICE At Your Service For DEFENSE BONDS AND STAMPS.

The booth was staffed with employees from the banks, the Post Office and the theatre. The opening was attended by rankink bank officials, the Postmaster, the U. S. Collector of Internal Revenue and other prominent citizens, and was given much publicity in newspapers as well as the newreels.

After being used in the Fox Theatre lobby, the display was routed over the entire circuit throughout the state and attracted great attention everywhere.

State Defense Savings Staff

State of Georgia Chairman—Arthur Lucas; Fulton County Chairman—William K. Jenkins.

The whole statewide effort to promote the sale of War Bonds and Stamps has been carried on under the direction of Mr. Lucas. Under his direction the cooperation of most all banks, practically all theatres, department stores and literally thousands of other outlets for these securities has been obtained. Mr. Lucas has made several radio addresses in various parts of the state in behalf of the sale of bonds and stamps. These addresses were recorded and have been used effectively in many radio stations.

Mr. Jenkins has been in active charge of these efforts in Fulton County in which is the city of Atlanta. The cooperation of practically all concerns with payrolls has been secured and acceptance of part pay in War Stamps has become a very general practice in this section. Mr. Jenkins was appointed as Major in charge of Area 1, State Air Patrol. This area embraces 57 counties adjacent to the city of Atlanta and is the manufacturing center of the state. The area, under his supervision, has been effectively organized for civilian air patrol and defense.

Showing of Victory Reels

All of these films shown in every theatre—100 per cent.

Mr. Jenkins is also Chairman of the Citizens Committee for the 4th Corps Area. Under his direction 100 sweaters have been procured and presented to the Red Cross and stage equipment and drapes have been purchased and installed in fifty theatres in the Army Camps in this area.

He is also Chairman of the Citizens Advisory Committee for Air Corps Recruiting. Many meetings have been held, with large public attendance and recruiting greatly stimulated.

Christmas Bonuses

Every Christmas bonus was paid to every employee in the entire circuit in Defense Stamps.

▽

At a meeting held in the Lucas Theatre in Savannah, Ga., two pianos, furnished by Lucas & Jenkins, were presented to the Flying Field at that city.

At a meeting in the Grand Theatre in Macon, Ga., an entire set of musical instruments were presented to Cochran Flying Field.

At a meeting in the Miller Theatre in Augusta, Ga., in cooperation with Mr. Frank Miller, partner in that city, an entire set of musical instruments was presented to Daniel Flying Field.

In the recent Army Day Parade in Atlanta, one of the most attractive floats was furnished by Mr. Lucas and Mr. Jenkins.

Employees Now in Armed Forces

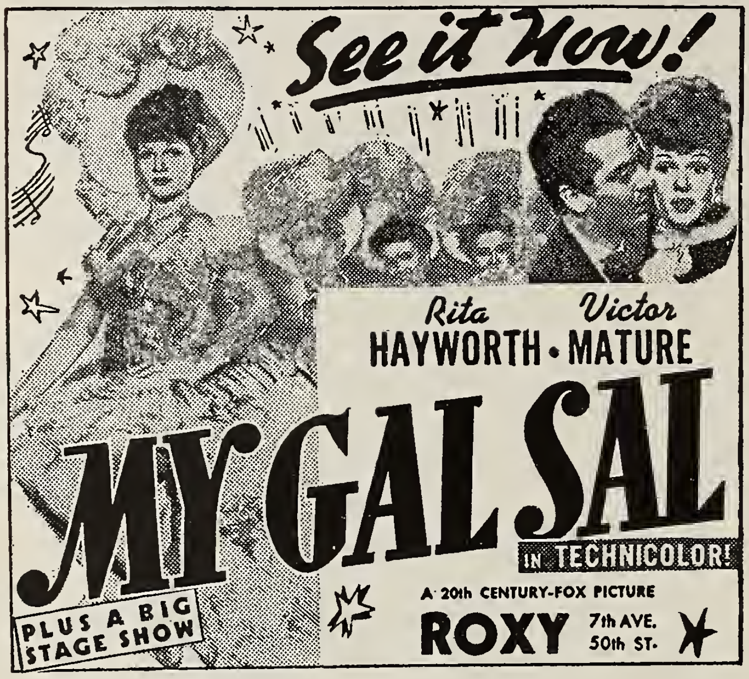
More than eighty have gone directly into the armed forces from employment with this circuit. Each has been written a letter by Arthur Lucas, president, and efforts are made to keep in touch with each one. Included in this group is the only son of Arthur Lucas, now training in the Air Service, and the son-in-law of Arthur Lucas, a reserve officer in the Navy, now serving as gunnery officer of a munitions ship. Likewise in service are the two sons-in-law of William K. Jenkins, one in the Air Service and the other in the Engineer Corps.

Mr. Harold Martin, a former special writer of the Atlanta Constitution and now with this circuit in charge of publicity, has been loaned to the Treasury Department and is devoting practically all of his time to the promotion of the sale of War Securities.

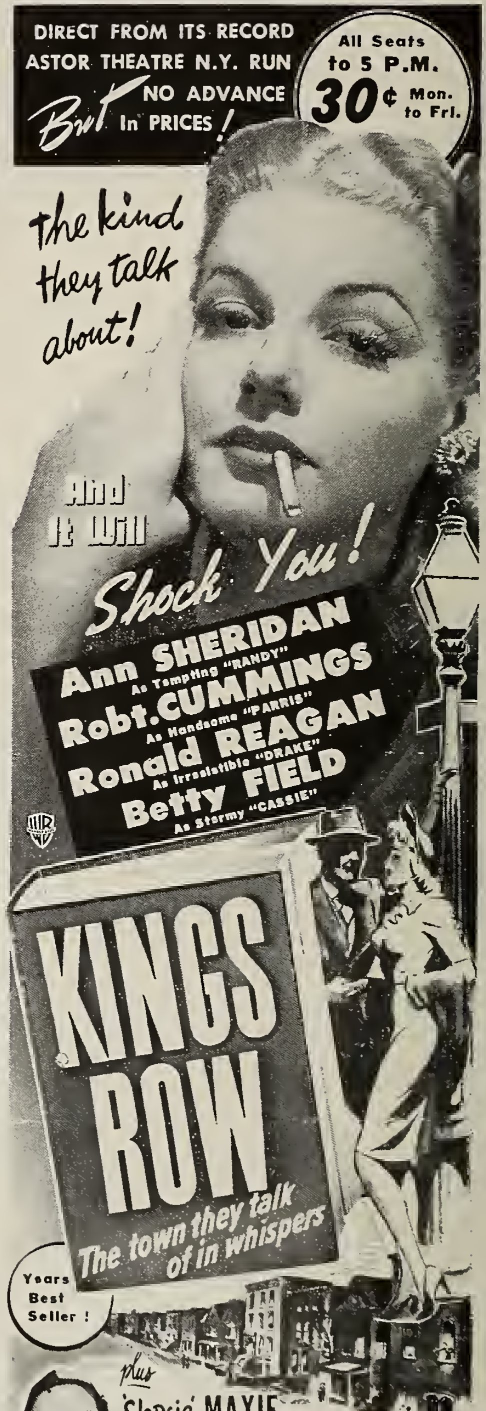
Payroll Deductions for Bonds and Stamps

Vigorous campaign put on and practically 100 per cent of entire circuit personnel requested that part of their pay each week be in War Securities.

SELLING BY NEWSPAPERS


See it Now!
Rita Hayworth • Victor Mature
MY GAL SAL
IN TECHNICOLOR!
A 20th CENTURY-FOX PICTURE
ROXY 7th AVE. 50th ST.
PLUS A BIG STAGE SHOW

(Above) Twentieth Century-Fox ad head, A. M. Botsford, prepared this 2 col. 50 line ad for the New York Roxy opening of "My Gal, Sal". It plays the title to say it is an escapist musical, in Technicolor.


DIRECT FROM ITS RECORD ASTOR THEATRE N.Y. RUN
But NO ADVANCE In PRICES!
All Seats to 5 P.M. 30¢ Mon. to Fri.
the kind they talk about!
And It Will Shock You!
Ann SHERIDAN As Tempting "RANDY"
Robt. CUMMINGS As Handsome "PARRIS"
Ronald REAGAN As Irresistible "DRAKE"
Betty FIELD As Stormy "CASSIE"
KINGS ROW
The town they talk of in whispers
Years Best Seller!
plus
'Slapsie' MAXIE ROSENBLOOM
ARLINE JUDGE
"HARVARD, Here I Come"
A COLUMBIA PICTURE
Doors Open at 10:30 A.M.
NOW • Brooklyn PARAMOUNT
Flatbush at Dekalb

(Right) To put across his "direct from the Astor run" message on "Kings Row", Joe Lee at the Brooklyn Paramount used reverse plate treatment for emphasis in his 2 col. 200 line ad, giving three high accents.

YOUR FAMILY Theatres

DEAR FOLKS!

It is our desire to use this space, ordinarily allotted for the purpose of telling you about our current programs to acquaint you with the few facts concerning the drive now being conducted in Little Rock and North Little Rock to collect your used and discarded furniture.

There are over 150 day rooms (recreation rooms for the boys in camp) that are bare of furniture with no visible means of obtaining furniture other than through your donations.

The Young Business Men's Association is making arrangements to pick up this furniture at your convenience, so call the young lady NOW at 4-6123 and tell her to send for that old chair, table, couch, or what have you.

Today's program at the REX theatre: Dick Arlen and Andy Devine in "LUCKY DEVILS" and TIM McCOY in "FIGHTING RENEGADES." Plus chapter 7 of Johnny Mack Brown in "THE OREGON TRAIL."

Today's program at the LIBERTY theater: MAY ROBSON in "GRANNY GET YOUR GUN" and JOHNNY MACK BROWN in "BURY ME NOT ON THE LONE PRAIRIE," Plus Chapter 2 "DRUMS OF FU MANCHU."

THANKS,
YOUR FAMILY THEATRES
C. C. MUNDO, Gen. Mgr.

(Left) For extra attention, Herold Jimerson at the Liberty, in Little Rock, Ark., frequently uses institutional type ads on the amusement pages of local dailies to sell a civic project. In this instance, he devotes 2 col. on 70 lines to call attention to a citywide drive to collect discarded furniture for use in recreation rooms of army camps.

Glamour Stuff Sells "Hardy"

Centering their campaign around glamour contests to publicize dates on "Courtship of Andy Hardy," Lou Hart at Schine's Glove, in Gloversville, and Mel Blieden at the State, in Anderson, Ind., report sizaeable newspaper breaks and art in advance of opening.

Tieing in with local beauty expert and fashion shop, Hart followed the theme of the picture and planted stories in his local dailies asking for girls to enter his "glamourizing" contest. Done over in true Hollywood fashion, the winner was presented with complete wardrobe by cooperating merchant. "Before and after" photos were run in paper, which came through with daily stories on the entries, leading up to winner's appearance on stage. In addition tieup with local photographer brought pictures of the contestants which were planted out front on 40 by 60 carrying details of the contest. Winner was chosen by local prominents and representatives from MGM Studios.

Out in Anderson, Blieden gave the male contingency a break by searching for a local Mickey Rooney. Stories were run in cooperating papers, requesting that the doubles submit photos to the contest editor, who, together with a committee decided on six boys who would qualify for the finals. These boys then appeared on stage at a Saturday midnite prevue, running through a series of tests, audience applause deciding the winner, who was presented with a trophy from Mickey Rooney.

Through the cooperation of one of the local high school art teachers, a competitive contest was held in which students drew pictures of Rooney and Donna Reed from stills furnished by Blieden. Guest tickets were awarded in this connection, dailies coming through with stories and announcement of winner.

Druker Sponsors Visit Of "Joe Smith, American"

As a result of a special screening of "Joe Smith, American" for members of the Council on Americanism, Maurice Druker at Loew's State, in Memphis received the organization's full endorsement of the picture and at a meeting discussed ways and means of inviting Joe Smith, first civilian hero of this war to visit Memphis.

Official Committee was appointed to greet Smith, who was greeted at a special welcome breakfast at leading hotel. Interview was held over WREC, American Legion officer and band were on hand and the "hero" was guested at various functions with attendant publicity.

Street Bally Features "Dumbo"

Howard Feigley, manager of the Rivoli Theatre, Toledo, Ohio, devised a novel street ballyhoo to highlight his campaign for "Dumbo." Feigley rented a life-size animated elephant which he had mounted on a truck and paraded through the streets a week before playdate and later had it placed in the theatre lobby during the run of the film.

War Showmanship Award

F. S. HARMON, Executive Vice-Chairman, War Activities Committee, Motion Picture Industry, says: "The announcement of a new Quigley Award for War Showmanship has already evoked cordial response from Mr. George J. Schaefer, the Chairman of our Committee, and from my colleagues, Messrs. Arthur L. Mayer and Si H. Fabian. May I extend my personal expression of appreciation.

"The campaign to sell War Savings Stamps and Bonds in theatres, just now getting under way, will offer the exhibitors of the country a fine opportunity to demonstrate their showmanship while your announcement is certain to arouse their competitive spirit in a most wholesome and useful fashion."

FRED W. BEETSON, Executive Vice-President, Association of Motion Picture Producers, Hollywood, observes: "It is with particular interest that Hollywood learns of the Motion Picture Herald's decision to give a special Award for War Showmanship, in connection with the annual Quigley Awards.

"Certainly the first duty of every showman is to do his part in the war effort. It is fitting that the showman adjudged to have contributed the most to this effort should be recognized and regarded."

JOHN HAY WHITNEY, Director, Motion Picture Division, Coordinator of Inter-American Affairs, says: "I have read with much interest of the special Award for War Showmanship to be made along with the annual Quigley Awards conducted by the Motion Picture Herald.

"This plan for recognition has my hearty approval. I think it is a fine thing indeed to encourage theatre showmen of this country to lend their special talents to the all important job of winning the war."

Street Ballyhoos Featured By Woodward for "Valley"

John Woodward of the Weller Theatre, in Zanesville, Ohio, highlighted his "Valley of the Sun" campaign with a street ballyhoo arranged through tieup with automobile agency. New car was employed to cover downtown streets five days ahead carrying orange cards with red and black letters on both sides reading: "For sale cheap. Must raise money to see Clarence Buddington Kelland's 'Valley of the Sun' at," etc. Another phase of Woodward's campaign included a three-day coloring contest sponsored by local papers with daily stories and sketches appearing in the news section.

A candid camera stunt was arranged through tiein with pharmacist in which cameraman covered streets opening day with persons having their pictures taken and spotted in the store's window receiving guest tickets to the show. To complete his campaign, the theatreman uses a walking book bally in downtown section opening day.

Shane Sells Horror Show With "Freak" Contest

Are you horrible? Do you scare people? Could you Haunt a House? These and similar questions were asked by Sid Shane at the Colony Theatre, in Brooklyn, in connection with his double horror bill of "Buried Alive" and "Torture Ship." Through heralds, programs and 40 by 60s in his lobby Shane invited folks to come dressed in as freakish costumes and makeup as they cared as part of his contest in advance of the picture's opening. Audience applause decided winners, who were awarded guest tickets to see "Arsenic and Old Lace."

personalities

STEWART MARTIN
has been named supervising manager of Newsreel Theatres, Inc., taking over the duties of Major A. G. RUDD, who has returned to active service in the Army.

▽

JOE SOLOMON
has been named manager of the Capitol Theatre, Woodbine, N. J., succeeding JOE KANE, who has entered the Army.

▽

IRVING BLUMBERG
manager of Warners' Oxford, in Philadelphia, has succeeded his brother, AL BLUMBERG, as manager of the Midway. Other changes include: MARTIN GOLDBERG, assistant manager of the Midway, was named manager of the Harrowgate, replacing RICHARD PARK. RICHARD RAESLY, manager of the Imperial, moves over to the Oxford.

▽

KARL KELLY
has been transferred from the Warner Granada, Milwaukee, to the National; JOSEPH REYNOLDS from the National to the Oriental; ELMER NIMMER from the Juneau to the Granada and LARRY SCHULTZ to the Juneau.

▽

WILLIAM CONNER
is now managing the Penypak, in Philadelphia.

▽

MONA CHILDS
is the new owner and manager of the Ritz Theatre, in Eldorado, Okla., having taken over the house from HUGO HARTLEY.

▽

EMIL GROTH
of RKO's 68th Street Theatre, in New York City, has been named manager of the Keith Memorial, in Boston.

▽

JACKSON T. ECKENRODE
assistant manager of the Penn Theatre, in Wilkes Barre, enlisted in the army. He is succeeded by JIM FEENEY, of the Hart Theatre there.

▽

LEO BARRETT
owner of the Ashley Theatre, in Ashley, Pa., has been elected president of the Ashley Businessmen's Association.

▽

AL LEONARD
manager of the Lakeside Theatre, in Chicago, has been transferred to manager of the Pantheon, succeeding the late ADOLPH M. EISNER. Other B&K changes include: FRANK LEONARD from assistant manager of the Central Park to manager of the Lakeside; DEAN JONES from assistant manager of the Marbro, replacing WILLIAM BADER, resigned; GEORGE DIADUM, assistant manager of the Howard, to assistant of the Paradise.

▽

JACK DALMER
manager of the Jefferson Amusement Company's theatres at Gladewater, Tex., has been transferred to manage their Liberty at Beaumont, replacing S. E. TANNER, who goes to Baytown to manage the Second Hour. M. F. NIXON succeeds Dalmer.

BIRTHDAYS

William A. Agnew
Jack E. Alger
W. M. Allison
Leo Barron
Robert B. Battin
Paul O. Brake
Joseph R. Bronson
Leonard Camarata
L. W. Carroll
Robert Corbin
Arthur K. Dame
John S. Davies
Henry Dorsey
Don G. Dungan
Daty H. Elmore
Charles W. Felter
Seth H. Field
Walter Fleck
Sam Freedman
Phil Godel
Bob Goodfried
Vincent Gulli
Haywood E. Hartington
Morris Hatoff
Juanita K. Heaton
Nathan Hoffman
R. F. Hotz
J. T. Hughes
Herbert James
Edward C. Johnson
Roscoe Jones
Joe Kannon
Russ Kitchin
Joseph Kligler
Clifford L. Knoll
Maurice W. Lathrop
Walter League
Harry L. Levine
George C. Lewis
Al Liebman
Kenneth N. Lund
Joe McDonald
Tom F. McDonald
William J. Mahon
George J. Nealeans
Lawrence J. Nordine
Frank S. Nugent
Pierce C. O'Donnell
Kenneth B. Parker
Pearce Parkhurst
Edwin Pettett
Richard M. Phillips
Jack Purves
Herbert Ram
Wendell Richardson
Jack Rubin
Bernard V. Samuels
Howard Sexton
Leo W. Shuppert
M. L. Silverman
Walter D. Stevens
Marion B. Stout
Arden R. Strang
Joel C. Webb
Maxwell Weinberg
Alexander Weiss
Ben Weshner
D. B. White
Roy E. Williams
Harry M. Yudin

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union—1792
	Tennessee Admitted to Union—1796
2nd	Hedda Hopper's Birthday
	Johnny Weismuller's Birthday
3rd	Paulette Goddard's Birthday
4th	Rosalind Russell's Birthday
6th	Nathan Hale Born—1755
9th	John Howard Payne Born—1791
9th-10th	Shevuoth (Hebrew Feast of Weeks)
10th	Benjamin Franklin Drew Lightning from Sky—1752
	Judy Garland's Birthday
12th	Priscilla Lane's Birthday
14th	Flag Day
15th	St. Swithin's Day
	Charter of Boy Scouts of America Granted—1916
	Arkansas Admitted to Union—1836
17th	Ralph Bellamy's Birthday
18th	Jeanette MacDonald's Birthday
20th	Errol Flynn's Birthday
21st	Longest Day in Year (First Day of Summer)
	Father's Day
23rd	William Penn Signed Treaty of Peace with Indians—1683

F. M. WESTFALL
is now managing the Colonial Theatre, in Salem, Va.

▽

MIKE ROTH
will manage the new Drive-in Theatre, in Kansas City, Mo.

▽

JAMES WORK
is rebuilding the Grove Theatre, in Pine Grove, W. Va.

▽

EV SEIBEL
who has been handling theatres for the Minnesota Amusement Company in Minneapolis, has been appointed assistant to Charlie Winchell, advertising manager. DON ALEXANDER, in charge of the circuit's St. Paul theatres, moves over to succeed Seibel.

▽

JACK HODGES
manager of the Lucas & Jenkins Roxy in Atlanta, Ga., has resigned to accept a position with 20th Century-Fox as exploitation man. Hodges will be assigned to the North and South Carolina territory and will work out of Charlotte.

▽

TOMMY BALDRIDGE
who has been with the Warner exchange in Memphis, has been transferred to Atlanta and placed in charge of Vitagraph's new southern region. He succeeds JACK GOLDSMITH, now in the Army.

▽

BEN BLUMBERG
has been named manager of the Warner State, in Philadelphia, replacing MARTY GOLDENBERG, resigned. JIM McHUGH has been moved from the circuit's Lane to the Frankford, NAT WARSHAW, former assistant at the Keystone goes to the Frankford.

▽

FRANK M'CANN
has been appointed house manager of the Cataract Theatre, in Niagara Falls, N. Y.

▽

WILLIAM KANEFSKY
has left the Warner theatres press department in Philadelphia to become assistant manager of the circuit's State Theatre, there succeeding TOM DALY, who has gone into defense work.

▽

E. A. BARNEY
has resigned as manager of the Gay Thetare, at Stamps, Ark., and has accepted the managership of an Oil City, La., theatre.

▽

JAMES R. NEWTON, JR.,
has been named assistant to the general manager of the Fountain Square Theatre Company of Indianapolis, which operates the Fountain Square, Granada and Sanders. Newton succeeds CHARLES E. SUMNER, who resigned to take a position with the American Red Cross.

▽

RAY ALLARD
chief technician for Interstate Theatres in New England, has been promoted to manager of the Dartmouth, Mass., Auto Theatre, operated by Interstate and Nathan Yamins.

IN THE COURTS

Schenck Sentence Reduced by Court

Because of his "substantial aid" to the Government in its prosecution of William Bioff and George E. Browne for extortion, Joseph Schenck, former chairman of the board of Twentieth Century-Fox Film Corp., last week obtained a reduction of his sentence for tax evasion from three years to one year and a day. Mr. Schenck surrendered on Saturday following the reduction of sentence on Friday by Federal Judge Grover C. Moscowitz on recommendation of U. S. Attorney Mathias F. Correa.

Legal difficulties made it necessary for the court first to suspend sentence on Mr. Schenck's conviction for evading income taxes for the years 1935 and 1936 and then impose the one year and a day sentence on a plea of guilty to a perjury indictment which had never been brought to trial. An appeal to the U. S. Supreme Court was dropped earlier in the week by the film executive.

Mr. Correa disclosed to Judge Moscowitz in making his recommendation that Mr. Schenck immediately volunteered to aid the Government in its case against Browne and Bioff following his conviction. This step was a reversal in Mr. Schenck's stand towards the investigation of the former labor leaders, Mr. Correa said, since the defendant had heretofore refused to aid the Government.

It was also revealed by Mr. Correa that Mr. Schenck had deposited in escrow 60,000 shares of stock of Twentieth Century-Fox valued at $540,000 to insure the payment of the estimated $400,000 which the Government claims is still due for income taxes. In this regard, Mr. Correa pointed out, Mr. Schenck had already paid a fine of $20,000 imposed by the court.

Atlantic City Judge Denies Petition

Vice-Chancellor W. Frank Sooy, in Atlantic City Chancellory Court last week refused to restrain temporarily Edward Skyrm from leading or changing the operating status of his Somers Point Theatre on the ground that a bill of complaint filed by Winfield W. Love, his former manager, adequately protected his rights. The action, brought by Mr. Love and his wife, Mrs. Lenore Love, sought to safeguard a 1930 agreement executed by Mr. Skyrm to bequeath the theatre property to the Loves in his will. The Loves also asked that Mr. Skyrm be ordered to correct their reconveyance of the property to him which allegedly nullified the 1937 pact.

Seek Pre-Trial Testimony Of Paramount Officials

Minority stockholders of Paramount Pictures, Inc., suing the company and its board of directors to compel reimbursement of all sums paid to George E. Browne and William Bioff, this week asked New York Supreme Court Justice John E. McGeehan for the right to examine Paramount officials on "local shakedowns by Browne and Bioff in New York, Chicago and other cities." The request was made as part of an application for an order to take the testimony before trial of the 23 top Paramount officials including Adolph Zukor, Barney Balaban, Austin C. Keough and Stanton Griffis.

Affidavits submitted on the motion explained that while testimony on the Bioff-Browne extortion trial clearly proved payment of $100,000 to the former labor leaders it also indicated other payments made in local shakedowns but not covered during the trial. Suit now pending in the Supreme Court seeks return of the money to Paramount on the claim that the payments were illegal and unauthorized.

High Court to Rule On FCC Regulations

The United States Supreme Court, next Monday, is expected to announce whether, in its opinion, the New York Federal District Court erred in dismissing, for want of jurisdiction, the petition of National Broadcasting Company and Columbia Broadcasting System for an injunction against enforcement by the Federal Communications Commission of its network regulations.

Argument on the networks' appeal from the lower-court action was heard last week, with members of the court evincing keen interest in the question of whether the regulations had caused damage to the networks.

They were told that very substantial damage had been done in that some affiliates had announced their intention to abrogate their contracts, others had refused to renew and other broadcasters, sought by the networks, had refused to negotiate. The damage, it was explained, arises from the fact that the networks rely to a great extent upon the stability of circulation as a talking point to advertisers.

The court now is nearing the end of its 1941-42 term and will hear no more cases. From now until June 8 the members will be discussing the cases already heard and writing the opinions which are to be delivered before adjournment for the summer.

Seek Dismissal of Little Rock Suit

The newly chartered Southern Amusement Enterprises, Inc., Little Rock, which intervened recently in a suit brought by Ensor Theatre Company, Inc., to prevent showing of motion pictures and vaudeville acts at the Little Rock City Auditorium, has asked Chancellor Dodge of the chancery court of that city to dismiss the Ensor suit on the ground that Act 355 of the 1939 Legislature, which allowed establishment of the Auditorium, permits the type of entertainment planned by the new firm.

Chancellor Dodge issued a temporary injunction April 24th preventing the Little Rock Auditorium commissioners from negotiating further for a contract after Ensor, operating several movie houses in Little Rock, petitioned that the city fathers "were illegally entering the show business."

OBITUARIES

Malcolm Duncan Dies

Malcolm Duncan, 60, actor, who made his professional debut with Richard Mansfield in "Cyrano de Bergerac" in October, 1899, at the Hollis Street theatre in Boston, died May 2nd at the Southside Hospital, Bayshore, Long Island. His performance in "Five Star Final" and "Dinner at Eight" received critical approval.

C. E. Oberle

C. E. Oberle, 70, theatre owner and operator at Logan, Ohio, for 23 years, died at Grant Hospital in Columbus on Tuesday. His widow and son survive.

Philip Shapiro

Philip Shapiro, 31, a reader in the story department of Metro-Goldwyn-Mayer and a member of the Screen Office and Professional Employees Guild, Local 109, died May 2nd in New York.

Harry Beatty

Harry W. Beatty, 60, died at his home in Lombard, Ill., April 30th. He had been technical director of the Chicago Opera Company for 25 years until his retirement six years ago, when he moved to California.

Murray Phillips

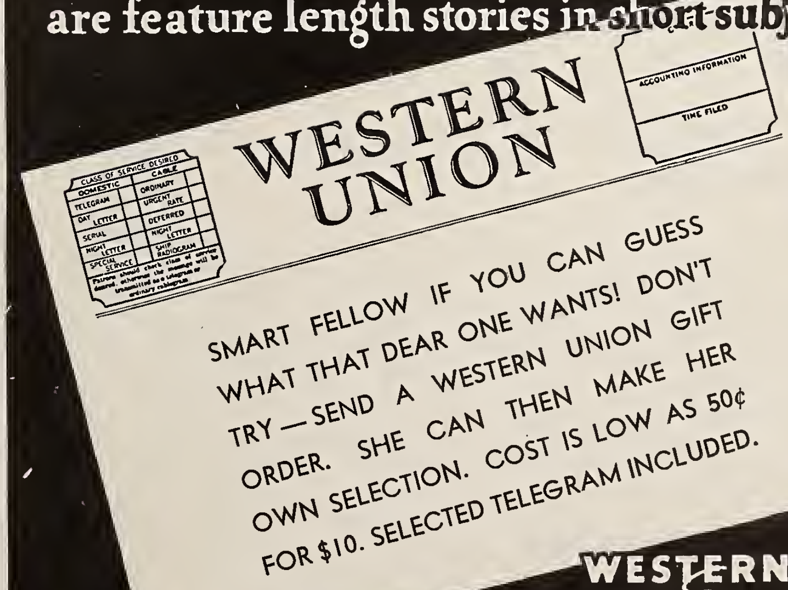
Murray Phillips, 53, theatrical casting agent, producer of Broadway plays and agent, died May 1st at his home in New York.

E. P. Fitzgerald

Edward P. (Eddie) Fitzgerald, 59, former vaudeville and motion picture comedian, died May 1st at his home in Buffalo, N. Y.

Mr. Paul Goldenberg of Av. R. Saenz Peña 1134, Buenos Aires, Argentina, wishes to announce that he has the exclusive distribution and exploitation rights for all of South and Central America of the French motion picture, "LA GUERRE DES GOSSES".

TELEGRAMS
are feature length stories in short subject form



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PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

"Take a Letter, Darling"

(Paramount—Block 6)

Comedy

Everything that excellent acting, superb writing and exacting direction can provide was poured in copious quantities into "Take A Letter, Darling," making it a complete laugh riot from start to finish. Critics and the public can rank it with all top comedies to come out of Hollywood back to and including "It Happened One Night."

Rosalind Russell, as a partner in an advertising firm who uses her feminine talents to obtain clients; Fred MacMurray, as her male "secretary"; MacDonald Carey (from the stage), as the owner of a tobacco factory, four times married and four times divorced and who gets ideas about a fifth wife; Constance Moore, as his sister whose mind is more on men than on business, and Robert Benchley, game-playing advertising agency executive, all do extremely competent portrayals. They are supported by Charles Arnt, Cecil Kellaway, Kathleen Howard, Margaret Seddon, Dooley Wilson, George H. Reed, Margaret Hayes, Sonny Boy Williams and John Holland.

The George Beck story is quite novel. Miss Russell hires male secretaries as her "escorts" and to act as protection in such guises as "fiance" should her male clients become amorous, or their wives suspicious. Having discharged several because they misunderstood her intentions, she hires MacMurray, a painter who wants to make enough money to go to Mexico and paint.

Complications arise when they fall in love, but Miss Russell becomes quite cold to MacMurray, relegating him to his position as employee. In order to obtain the tobacco account, she turns her charm on Carey, whose four wives' alimony turned him into woman-hater. At the same time she gives MacMurray instructions to entertain Carey's sister.

Matters become complicated when Miss Russell, in a pique, accepts Carey's proposal of marriage. But the wedding plans fall through because of MacMurray's actions.

Claude Binyon's screenplay is replete with brilliant dialogue and hilarious situations. No small part of the credit for the entertaining qualities goes to producer-director Mitchell Leisen, whose pacing and timing were extraordinarily able. Fred Kohlmar was associate producer.

Seen at the Los Angeles trade show in the Ambassador Hotel, where the audience was most vociferous in its approval, many remarking audibly on the qualities of the production.—VANCE KING.

Release date, not set. Running time, 93 min. PCA No. 7980. Adult audience classification.

A. M. MacGregor	Rosalind Russell
Tom Verney	Fred MacMurray
Ethel Caldwell	Constance Moore
Jonathan Caldwell	Macdonald Carey
C. B. Atwater	Robert Benchley
Fud Newton	Charles E. Arnt

Dooley Wilson, Cecil Kellaway, John Holland, Florine McKinney, Amo Ingraham, Dorothy Grainger, Katherine Booth.

Syncopation

(RKO Radio—Block 6)

History of American Jazz

This is a tracing of the development of syncopated music in the United States from 1906 to today. It is also a story about some people whose experiences span that period, but the story of the people has been subordinated to the story of jazz music throughout.

Exhibitors exploiting the picture have as top material the presence in the picture, as themselves and playing together, of Benny Goodman, Gene Krupa, Charlie Barnett, Harry James, Jack Jenny, Alvino Ray and Joe Venuti, all of whose names are box office magnets to the young people of today. The picture in whole contains equivalent ear diversion for the young people of yesterday and the day before, and it offers Connie Boswell as a treat for all the young people of all time.

To the fore in the story are Jackie Cooper and Bonita Granville, syncopation-minded trumpeter and pianist who meet in Chicago in 1916 and have their lives rocked by the war, colored this way and that by developments in the orchestral world thereafter, ending the picture still together and happy in the success of his danceband. A large cast appears in support.

William Dieterle, producer and director, spared neither expense nor time in giving the film advantage of its musical content, which consists of 16 listed numbers performed more or less in their entirety. Camera and microphone are used artfully and in a variety of combinations to create a maximum effectiveness for the styles of music rendered. Leith Stevens, musical director, and Hall Johnson, vocal director, collaborated skillfully.

The story is an original by Valentine Davies.

Previewed at the Pantages theatre, Hollywood, to an audience attracted by "Saboteur." Response to the previewed attraction was volcanically applausive in several spots, quite the opposite in others, winding up with an all-out burst of approval for the finale in which distinguished bandleaders perform as an orchestral unit.—WILLIAM R. WEAVER.

Release date, May 22, 1942. Running time, 88 min. PCA No. 8067. General audience classification.

Johnny	Jackie Cooper
Kit Latimer	Bonita Granville
George Latimer	Adolphe Menjou
Mr. Porter	George Bancroft

Todd Duncan, Connie Boswell, Ted North, Frank Jenks, Jessie Grayson, Mona Barrie, Lindy Wade, Peggy McIntyre, Charlie Barnett, Benny Goodman, Harry James, Jack Jenny, Gene Krupa, Alvino Ray, Joe Venuti.

Broadway.

(Universal)

Prohibition Era Melodrama

The stageplay that made Broadway box-office history some years ago as staged by Jed Harris, and which was filmed between then and now as a musical, comes up this time as a melodrama of the prohibition period rich in the color of that era and strong in point of performance, production and presentation.

The story, it will be recalled, is about a hoofer and his partner, whose careers become ensnarled in the criminalities of their racketeer employer and his enemies, sudden death supplying a steady offstage accompaniment to their efforts as entertainers.

A novelty is supplied in that George Raft, who shares top billing with Pat O'Brien, plays himself in the picture, opening it and closing it as himself, the film star, and carrying his own name as the hoofer whose story he is presented as telling.

Raft and O'Brien, the latter playing a police officer who refuses to shield the racketeer, turn in sparkling performances, Brod Crawford as the racketeer supplying another of equivalent power. Janet Blair, Anne Gwynne, S. Z. Sakall and Marjorie Rambeau are others whose performances contribute to a telling whole.

Production by Bruce Manning is of the best and direction by William A. Seiter misses nary a point.

Fourteen song hits of the period are worked into the musical score with utmost effectiveness.

Previewed at Universal studio to a press audience which was loud in its praise of the attraction.—W. R. W.

Release date, May 8, 1942. Running time, 91 min. PCA No. 8035. General audience classification.

George Raft	George Raft
Dan McCorn	Pat O'Brien
Billie Moore	Janet Blair
Steve Crandall	Brod Crawford

Marjorie Rambeau, Anne Gwynne, S. Z. Sakall, Edward Brophy, Marie Wilson, Gus Schilling, Ralf Harolde, Arthur Shields, Iris Adrian, Elaine Morey, Dorothy Moore, Nestor Paiva, Abner Biberman.

My Favorite Spy

(RKO Radio—Block 6)

Kay Kyser Entertains

Kay Kyser plays Kay Kyser in this Harold Lloyd production which has about it much of the spell that the producer used to impart to his comedies when he was at the peak of his career before the camera.

It is Kyser, as Kyser, who enters the U. S. Army intelligence division and sets out to obtain evidence against his employer, who is engaging in anti-American activities. In order to accomplish this, he is forced to perform acts which get him on the front pages in unfavorable light which he is not at liberty to explain to his bride, whom he has had to leave on his wedding day and is compelled to leave again and again, without explanation, thereafter.

It is an ingeniously contrived and unfamiliar story, scripted with skill by Sig Herzig and William Bowers from an original by M. Coates Webster and directed expertly by Tay Garnett. It deals with Army enlistment in a manner to produce laughs, yet respectfully, and it handles the espionage angle in such wise as to create a maximum of suspense and humour without at any point discounting the seriousness of the assignment in hand.

Bandman Kyser gives his best performance to date in the picture, and his band is likewise present, performing a few band numbers which are not, however, the major content of the picture.

Ellen Drew and Jane Wyman add much to the proceedings as the two girls, playing the wife and a secret operative, most importantly involved in the adventures of the hero.

Previewed at the Pantages theatre, Hollywood, to a midweek audience which signified by consistent laughter its approval of the production.—W. R. W.

Release date, June 12, 1942. Running time, 86 min. PCA No. 8000. General audience classification.

Kay	Kay Kyser
Terry	Ellen Drew
Connie	Jane Wyman

Robert Armstrong, Helen Westley, William Demarest, Una O'Connor, Lionel Royce, Monroni Olsen, George Cleveland, Vaughn Glaser, Hobart Cavanaugh, Chester Clute, Teddy Hart, Kay Kyser's Band.

Beyond the Blue Horizon

(Paramount—Block 6)

Safari with Lamour

This Technicolor feature, one of Paramount's next block-of-five, was designed by Associate Producer Monta Bell and Director Alfred Santell to give ample opportunity for showmen to bring another Dorothy (Sarong) Lamour jungle-thriller to their patrons. As an added attraction for the women in the audience, there is Richard Denning, tall, blonde and well-poured into leopard skin trunks who accompanies Miss Lamour on another fanciful safari into the jungle.

There's a plot, by scenarist Frank Butler, which is unwoven amidst colorful studio sets. It involves Tama, played by Lamour, an American child who has been brought up in the jungle by an ape, one Go-Go, and a tiger, Nya. Go-Go's histrionic ability should have earned him a cast credit at least.

Miss Lamour, heiress to the Chase fortune, whose parents have been killed years before in the wrecking of their village by a mad elephant, Mabok, is brought to America by Professor Thornton, (Walter Abel), to claim her millions. In newspaper publicity incidental to her arrival, Tama's statement that she used to swim with her pet tiger arouses the suspicion of a circus lion tamer, Jakra, played by Denning. His publicity agent, Jack Haley, grasps the opportunity to capitalize on front-page publicity and plants further suspicion in the minds of the Chase lawyers that Tama is a fake. To substantiate her claim, Tama offers to return to Forbidden Valley and search for the missing proof of her identity which lies buried in the destroyed village.

Back in her native kindergarten, Tama finds Nya and takes the tiger swimming, unmindful that Jakra is watching. He realizes she has told the truth and endeavors to help her reclaim the papers. Accompanied by the Professor, Jack Haley, and native guides, Tama and Jakra set out for Forbidden Valley. Just as the safari reaches the village to discover positive proof of Tama's inheritance, Mabok, the mad elephant appears on the scene. There is an exciting moment or two before Jakra traps the elephant and leads him to his destruction. Everything ends happily for the primitive lovers.

The picture is up to the usual Lamour-safari standards and it will serve theatremen well in offering an entertaining evening to patrons who will find the flora and fauna episode an escape from screaming war headlines.

Previewed in Paramount's home office projection room before a gathering of trade press representatives.—J. E. Samuelson

Release date, not set. Running time, 76 minutes. PCA No. 7577. General audience classification.

Tama	Dorothy Lamour
Jakra	Richard Denning
Thornton	Walter Abel

Helen Gilbert, Patricia Morison, Elizabeth Patterson, Abner Biberman, Ann Todd, Edward Fielding, Charles Stevens, Ann Doran, Charles Cane, Frank Reicher and Gerald Oliver Smith.

Dr. Broadway

(Paramount)

Medicine and Melodrama on Broadway

The outstanding characteristic of this picture is the plot itself. From a story by Borden Chase, with the screen play by Art Arthur, it tells of the adventures of a doctor, with bright Broadway as a backdrop, who comes into contact with such personalities and forces as gangsters, money, murder, a girl who wants to throw herself off high buildings, and some regular guys.

"Dr. Broadway's" first deed is to save, by psychology, a girl who is about to hurl herself from one of the top floors of a high building, only to discover that it is a publicity stunt. In order to save her a jail sentence, however, he gives her a job as his receptionist. The plot begins to thicken when a gangster asks the Doctor to see that his daughter, an actress whom he has not seen for a long time, gets a certain large sum of money. The gangster is subsequently killed in the Doctor's office, and the Doctor himself is under suspicion. However, he manages to get the money, and institutes a search for the gangster's daughter. But several other gangsters know about the money and all want to lay their hands on it. The situation becomes dangerous and desperate when the Doctor's receptionist is held as hostage in lieu of the money, but the Doctor has a cure for practically everything.

The cast is not too well known—Macdonald Carey takes the title role, Jean Phillips is his receptionist, and J. Carrol Naish and Edward Ciannelli are the gangsters. But with a plot that has several innovations, sustains interest, has plenty of gangsters and action, the audience, once lured into the theatre, will be inclined to stay there.

Sol C. Siegel was the producer, E. D. Leshin, the associate producer, and Anton Mann, the director.

Previewed at the company projection room before an audience of trade press reviewers.—Irene Smolen.

Release date, July, 1942. Running time, 67 minutes. PCA No. 7876. General audience classification.

Dr. Timothy Kane	Macdonald Carey
Connie Madigan	Jean Phillips
Jack Venner	J. Carrol Naish
Vic Telli	Edward Ciannelli

Richard Lane, Joan Woodbury, Warren Hymer, Frank Bruno, Sidney Melton, William Haade, Olin Howland, Abe Dinovitch, Phil Arnold, Mary Gordon.

The Falcon Takes Over

(RKO Radio—Block 6)

Detective Story

George Sanders, who was "The Saint" in the series by that name, is "The Falcon" in this melodrama of like type and plays it much the same. He is in this setup as an amateur detective who has decided to retire from the pursuit of criminals but gets drawn into the murder mystery which makes up the substance of the story.

Scene of the picture is New York, to which place an escaped convict has returned in search of a girl who was going to wait for him but, as it turns out, didn't. He goes to the night club where she used to work and, not finding her, kills the proprietor. James Gleason portrays the police investigator who competes with the Falcon in attempting to apprehend the killer, who does some more killing before they get him. Lynn Bari is seen as the girl reporter who allies herself with the Falcon.

Humor figures importantly in the scheme of things, with Gleason and Allen Jenkins supplying the most of it.

Production is by Howard Benedict, direction by Irving Reis and the screenplay is by Lynn Root and Frank Fenton, from a novel by Raymond Chandler.

Previewed at the Pantages theatre, Hollywood, where a ripple of chuckles sweeping the audience at regular intervals indicated pleased acceptance.—W. R. W.

Release date, May 29, 1941. Running time, 63 min. PCA No. 8056. General audience classification.

Falcon	George Sanders
Ann	Lyn Bari
O'Hara	James Gleason

Allen Jenkins, Helen Gilbert, Ward Bond, Edward Gargan, Anne Revere, George Cleveland.

Mexican Spitfire Sees a Ghost

(RKO Radio—Block 6)

Comedy

With Lupe Valez and Leon Errol in the leading roles, and Charles "Buddy" Rogers and Elisabeth Risdon carried over from the earlier pictures in the series, "Mexican Spitfire Sees a Ghost" is the seventh in the RKO group. Errol again plays a triple role in his versatile manner and provides most of the comedy.

The adventures of the four this time take place in a house which is being used as a hideout by criminals who are making nitroglycerine in the basement. Secret doors and panels further complicate the situations and the marital mixups are of the pattern laid down in the previous offerings.

Supporting players include Donald MacBride, Minna Gombell, Don Barclay, John Maguire, Lillian Randolph, Mantan Moreland, Harry Tyler and Marten Lamont.

Cliff Reid produced the film, with Leslie Goodwins directing from an original screenplay by Charles E. Roberts and Monte Brice.

Shown at the Pantages theatre, Hollywood, to an audience which laughed heartily.—V. K.

Release date, June 26, 1942. Running time, 69 min. PCA No. 8100. General audience classification.

Carmelita	Lupe Velez
Lord Epping Uncle Matt Hubbell	Leon Errol
Dennis	Charles "Buddy" Rogers
Aunt Della	Elisabeth Risdon

Donald MacBride, Minna Gombell, Don Barclay, John Maguire, Lillian Randolph, Mantan Moreland.

Undercover Man

(Paramount-Sherman)

Western

This latest in the "Hopalong Cassidy" western series leaves much to be desired. There is little action and what action there is consists of much shooting without the contending factions making much headway. There are too many loose ends that the script failed to take care of. Otherwise the film is the usual "Hopalong" with William Boyd very much in command at all times, "Breezy," played here by Jay Kirby, being romantic, and "California," in the usual person of Andy Clyde, carrying the comedy.

The picture is localed on the Mexican border. An outlaw band plays havoc with gold and other shipments on both sides of the border and "Hoppy" is "drafted" to clear up the situation. This is not an easy proceeding for "Hoppy" is impersonated by one of the bandits and is suspected of being the gang leader himself. The climax comes when "Hoppy" and a sheriff's posse ambush the gang as they ride into the trap "Hoppy" set for them.

Harry Sherman produced and Lesley Selander directed the picture. The principal characters are those created by author Clarence E. Mulford.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Release date, not set. Running time, 68 minutes. PCA No. 8309. General audience classification.

Hopalong Cassidy ....William Boyd
California ....Andy Clyde
Breezy ....Jay Kirby
Antonio Moreno, Chris-Pin Martin, Nora Lane, Ester Estrella, Alan Baldwin, Eva Puig, Jack Rockwell, John Vosper.

The Strangler

(Producers Releasing)

British Mystery Drama

This British mystery melodrama is a leisurely paced affair that starts out with the strangler committing the latest of his several acts, that of strangling a girl with a stocking, and then bogs down into a series of meetings between a girl crime reporter and a writer of mystery stories. The meetings consist for the most part of dialogue difficult to follow. The climax has some action as the strangler makes his appearance once again and is caught in the act.

The principal players are Judy Campbell, the girl crime reporter; Sebastian Shaw, the crime novelist; Henry Edwards, an inspector with Scotland Yard; George Puge, who plays the part of a mysterious wealthy American who is convicted as the strangler on circumstantial evident, and Niall MacGinnis, the real strangler.

Walter C. Mycroft produced, and Harold Huth directed the picture.

Seen at the Central theatre, New York. A small audience gave no indication of its reaction. —P. C. M., JR.

Release date, April 3, 1942. Running time, 64 minutes. PCA No. 03260. General audience classification.

Penny Sutton..........................Judy Campbell
Tamsie Green..........................Sebastian Shaw
Niall MacGinnis, Henry Edwards, George Pughe, Martita Hunt, George Hayes, Cameron Hall, Edana Romney, Bunty Payne, Charlese Victor, Frederick Piper, June Corda.

Night in New Orleans

(Paramount—Block 6)

Melodrama

Preston Foster and Albert Dekker, lieutenants on the New Orleans police force, vie for the appointment as police chief and their rivalry leads to the former's being accused of murdering a gambler and his subsequent solving of the crime plus the exposure of the head of the city's gambling ring. Fast moving, studded with comedy, the picture was acclaimed at its Los Angeles trade showing.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Patricia Morrison was Foster's wife, Charles Butterworth, Dooley Wilson, Paul Hurst, Jean Phillips, and Cecil Kellaway head the supporting cast.

Jonathan Latimer, who specializes in crime fiction, fashioned the screenplay from a story by James R. Langham. Neither Latimer nor Director William Clemens waste footage in speeding the story along from a suspenseful opening to an action-full conclusion.

The comedy situations are provided mostly by Miss Morrison and Dooley Wilson, the latter in the role of Negro servant to Foster.

Foster enacts the role of a quick-thinking detective whose troubles start when a gambler with whom his wife had been infatuated prior to their marriage uses letters she wrote him to attempt to force a stop to a gambling investigation. He recovers the letters when he commits a burglary and discovers the gambler dead. Suspected of murder by his rival, he leads the force on a merry chase until he uncovers the criminals.

Seen at the Ambassador Theatre, Los Angeles, trade showing to an enthusiastic audience. —V. K.

Release date, not set. Running time, 75 min. PCA No. 7716. General audience classification.

Steve Abbott .... Preston Foster
Ethel Abbott .... Patricia Morrison
Lt. Richards .... Albert Dekker
Edward Wallace .... Charles Butterworth
Jean Phillips, Dooley Wilson, Paul Hurst, Charles Williams, Noble Johnson, Joseph Pope, George Chandler, Cecil Kellaway, William Wright.

Sweater Girl

(Paramount—Block 6)

Musical Comedy

A melodrama with a college musical comedy background, "Sweater Girl" contains two songs already proved hit parade material, plenty of comedy, suspense and romance, plus a generous helping of feminine pulchritude.

The hit songs written by Frank Mercer and Jule Styne are "I Don't Want to Walk Without You" and "I Said No."

Comedian Eddie Bracken is the principal figure in the story, which deals with the mysterious slayings of two students and an attempt on the life of another. June Preisser and Betty Rhodes are the feminine leads, supported by Phillip Terry, Nils Asther, Frieda Inescourt, Kenneth Howell, Johnnie Johnston and William Henry.

The 77 minutes have been utilized to the full by screenplay writer Eve Green and Director William Clemens, and the result is a full measure of entertainment. Robert Blees contributed added dialogue and Beulah Marie Dix and Bertram Millhauser wrote the story which served as the basis.

When the youths, one a campus columnist and the other a composer of songs for the musical, are murdered, Bracken and Miss Preisser embark on an attempt to solve the crimes, while at the same time continuing with rehearsals. After following several false clues to the accompaniment of suspense and comedy, they manage to find the criminal.

The other songs, also by Mercer and Styne, used in the production, are "What Gives Out Now" and "Sweater Song."

Seen at the Los Angeles trade show.—V. K.

Release date, not set. Running time, 77 mins. PCA No. 7139. General audience classification.

Jack Mitchell .... Eddie Bracken
Susan Lawson .... June Preisser
Phillip Terry, Betty Jane Rhodes. Frieda Inescourt, Nils Asther, William Henry, Ella Neal.

Powder Town

(RKO Radio—Block 6)

Comedy About Sabotage

Only in such timeliness as derives from the fact that a powder plant supplies its principal setting and some enemy agents prowl the place does this overstretched comedy rate attention. Response of a preview audience indicated plainly that this was not enough to justify the running time.

Edmond O'Brien as an absent-minded scientist absorbed in developing a trick explosive and Victor McLaglen as the workmen assigned to guard him are chief figures in a loose snarl of complications, most of them designed for humor, terminating in the thwarting of enemy attempts to steal the formula. The story ranges from collegiate comedy to serial-type action, sagging in both directions.

Cliff Reid, no longer connected with the studio, is down as producer and Howland V. Lee is listed as director, David Boehm having devised the screenplay from an idea by Vicki Baum and a novel by Max Brand. All of these people have done better things.

Previewed at the Pantages Theatre, Hollywood, where a Monday night preview audience laughed a little at first, went to snickering later on, winding up in an outgiving of clapping and hooting such as serial picture audiences indulge in.—W. R. W.

Release date, June 19, 1942. Running time, 79 min. PCA No. 7827. General audience classificaiton.

Jeems O'Shea .... Victor McLaglen
Pennant ....Edmond O'Brien
June Havoc, Dorothy Lovett, Eddie Foy, Jr., Damian O'Flynn, Marten Lamont, Roy Gordon. Marion Martin.

The Yukon Patrol

(Republic)

Canadian Royal Mounted Vs. Espionage

"The Yukon Patrol," based on Zane Gray's "King of the Royal Mounted," more likely in name only, was released by Republic as a serial on September 20, 1940, under the title, "King of the Royal Mounted." It was reviewed in MOTION PICTURE HERALD, issue dated August 17, 1940.

Now being distributed as a feature, it has as its motify the truism that the Canadian Royal Mounted, to whom the picture is respectfully dedicated, still can get their man. The locale in Canada, the time is the present, with the current war situation serving as the historical background. Enemy agents are greatly in need of a certain "Compound X," which because of its magnetic powers, is invaluable is helping to destroy the British Fleet and the blockade. The compound is obtainable at a mine in Caribou, Canada, and it is to this place that the enemy agents look for their source of supply. The Canadian Royal Mounted get on the job, and after many exciting episodes, acquit themselves gallantly.

The picture is a saga of action from beginning to end. There are murders, hand-to-hand fisticuffs, aeroplanes, submarines, horses, plots and counter-plots, with first the enemy having the strategic ascendancy, and vice versa. It will certainly appeal to youngsters and those who demand action above all else.

Hiram S. Brown, Jr., was the associate producer and William Witney and John English directed.

Previewed at the company projection room before an audience of trade-press reviewers who did not appear to take the goings-on too seriously.—I. S.

Release date, April 30, 1942. Running time, 66 min. PCA No. 7708. General audience classification.

Sergeant King................................Allan Lane
Kettler ....Robert Strange
Corp. Tom Merritt, Jr........y.............Lita Conwa
Inspector King.......................Herbert Rawlinson
Wade Garson...........................Harry Cording
Crandall ....Bryant Washburn
Budd Buster, Stanley Andrews, John Davidson, John Dilson, Paul McVey, Lucien Prival, Norman Willis, Tony Paton.

ADVANCE SYNOPSES *and information*

MAISIE GETS HER MAN
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: J. Walter Ruben. Directed by Roy Del Ruth.

PLAYERS: Ann Sothern, Red Skelton, Leo Gorcey, Allen Jenkins, Donald Meek, Lloyd Corrigan, Walter Catlett, Fritz Feld.

SYNOPSIS

Maisie (Ann Sothern) meets Hap (Red Skelton) at a theatrical agency where both are looking for jobs. They try out an act together, but Hap gets stage-fright on opening night. Both of them are hired by a health water concern, but Maisie leaves when she learns of Hap's fiancee back home. The business turns out a fraud and Hap is left to face arrest. Although Maisie works to disprove the charges, she refuses to see him, and joins an army camp show. There she meets Hap, who has been drafted, and promises to wait for him until he "wins the war".

SHE'S IN THE ARMY
(Monogram)

Comedy-Drama

PRODUCER: Ted Richmond. Directed by Jean Yarbrough.

PLAYERS: Veda Ann Borg, Marie Wilson, Lyle Talbot, Warren Hymer, Lucille Gleason, Robert Lowery, Maxine Leslie, Charlotte Henry.

SYNOPSIS

A young debutante joins the Women's Ambulance Corps for publicity and a $5,000 bet with a newspaper columnist that she won't stay six weeks. She takes the work as a joke until she falls in love with a captain at the post. When he learns her identity and the reason for her patriotism, he orders her expelled, but an act of heroism causes him to change his mind. The money won in the bet goes for an ambulance.

DOWN TEXAS WAY
(Monogram)

Western

PRODUCER: Scott R. Dunlay. Directed by Howard Bretherton.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton, Luana Walters, Dave O'Brien, Lois Austin.

SYNOPSIS

Buck Jones and Tim McCoy, U. S. Marshals, discover that their friend Raymond Hatton is missing and under suspicion of murder. He is however a prisoner in the hands of the real criminals who hope to get the murdered man's property by "discovering" his missing wife. When he escapes he is placed in jail but his friends and niece contrive to save him and wring full confession from the band of outlaws, after confronting them with an authentic picture of the woman.

THE BIG SHOT
(Warner Bros.)

Melodrama

DIRECTED by Lewis Seiler.

PLAYERS: Humphrey Bogart, Irene Manning, Richard Travis, Susan Peters, Stanley Ridges, Minor Watson, Murray Alper, Roland Drew.

SYNOPSIS

Humphrey Bogart plays a gangster down on his luck and unable to engage in his usual business without the danger of a life sentence. A plan for holding up an armored car brings him to a criminal lawyer for advice. The lawyer's wife turns out to be a woman (Irene Manning) who loves him and tries to prevent his projected scheme. The robbery takes place without him but he is connected with the crime and sent to jail for life. A prison break enables him to escape with the woman, but leaves an innocent man indicted for the death of a guard. The lawyer tracks the pair down, the woman dying during the chase, and is shot by the gangster who returns to take the blame.

BILLY THE KID'S SMOKING GUNS
(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Dave O'Brien, John Merton, Milton Kibbee, Ted Adams.

SYNOPSIS

A supply cooperative in a western town is being run by a ruthless gang with the connivance of the sheriff and town doctor. Buster Crabbe, Al St. John and Dave O'Brien find a man shot because he tried to bring in supplies from outside. He dies after treatment by the doctor. Their suspicions are aroused, especially when the group try to foreclose on the ranchers for non-payment of bills. A pitched battle results before the gang is rounded up and convicted.

LET'S GET TOUGH
(Monogram)

Spy Drama

PRODUCED by Sam Katzman and Jack Dietz. Directed by Wallace Fox.

PLAYERS: Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell, Tom Brown, Florence Rice.

SYNOPSIS

The East Side Kids have their hands full with a murder, an abduction and a ring of Japanese agents, but manage to come through. The dead man is the proprietor of a Chinese store which the boys had wrecked believing it to be Japanese. Tracking down the murderer, the Kids come upon the Black Dragons, a secret society, who kidnap Nora when she is trying to help them. Danny's brother Phil, who has been mistakenly discharged from the Navy, helps in the capture and wins reinstatement.

GALLANT LADY
(Producers Releasing)

Drama

PRODUCER: Lester Cutler. Directed by William Beaudine.

PLAYERS: Rose Hobart, Sidney Blackmer, Claire Rochelle, Lynn Starr, Jane Novak, Vince Barnett.

SYNOPSIS

Dr. Rosemary Walsh (Rose Hobart) is taken along in a break from the jail where she has been serving a sentence for a mercy killing. She tries to return, but stops to attend a wounded man. When Dr. Steve Carey (Sidney Blackmer) arrives on the scene he realizes her identity and offers to hide her on his plantation. Although in love with the doctor, she cannot continue the secrecy and flees to New York. The doctor is taken into custody for harboring a criminal. Rosemary feels she must return, but is caught in a wreck where her heroism prompts withdrawal of the charges against her.

PACIFIC RENDEZVOUS
(Metro-Goldwyn-Mayer)

War Drama

PRODUCER: B. F. Zeidman. Directed by George Sidney.

PLAYERS: Lee Bowman, Jean Rogers, Mona Maris, Carl Esmond, Paul Cavanagh, Blanch Yurka, Russell Hicks, Arthur Shields, William Post, Jr.

SYNOPSIS

Enemy agents had been intercepting messages to convoys in the Pacific and sinking ships. Lt. Bill Gordon (Lee Bowman), a foreign correspondent in the Navy who wants action, refuses to identify himself as a code expert, but tells the story to a girl whose uncle is a Navy officer. He finds himself assigned to the code problem which has developed into a murder. Gordon trails a woman (Mona Maris), who is obviously implicated although no evidence can be found to prove it. He is himself captured by the spy ring who use the girl (Jean Rogers) to force him to send a code message to his superiors. They suppose it to contain the location of the convoy but are fooled when it turns out to be instructions for their capture and his rescue.

HER CARBOARD LOVER
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: J. Walter Ruben. Directed by George Cukor.

PLAYERS: Norma Shearer, Robert Taylor, George Sanders, Frank McHugh, Elizabeth Patterson, Chill Wills.

SYNOPSIS

Terry Trindale (Robert Taylor) gambles at a Palm Beach club, although he can't afford it, and refuses to return to New York with his songwriting partner (Frank McHugh), all because he is in love with Consuelo Croyden (Norma Shearer). When he loses to her at the tables and is unable to pay she suggests that he work off his indebtedness in her employ. She is in love with a man (George Sanders) whom she does not want to see. Terry is to keep them apart. This he does all too expertly for Consuelo who regrets the arrangement and tries to buy him off. Terry is adamant until she has him arrested, but by this time Consuelo has changed her mind.

BOMBS OVER BURMA
(Producers Releasing)

War Drama

PRODUCERS: Alfred Stern and Arthur Alexander. Directed by Joseph H. Lewis.

PLAYERS: Anna May Wong, Noel Madison, Leslie Denison, Nedrick Young, Dan Seymour, Frank Lackteen, Judith Gibson, Dennis Moore, Connie Leon, Hayward Soo Hoo.

SYNOPSIS

A young Chinese school teacher (Anna May Wong) is assigned to the task of discovering the spy who is getting information to the Japanese about the Burma Road convoys. She travels in a party with a British diplomat and his servants, an American traffic expert, a Portuguese mechanic and a New York truck-driver. When they stop at a monastery the monk tells her one of the party is guilty. When the Englishman's servant steals a part from the bus, and the man tries to prevent the monk from using his wireless, she realizes he is the spy, and arranges a trap to make him confess.

FEATURE SERVICE DATA

To aid showmen in checking: Round Table Exploitation; Audience Classification; Legion of Decency Rating

All Through the Night (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 21, '42, Page 58; Mar. 14, '42, Page 58; Mar. 21, '42, Page 62 Apr. 11, '42, Page 56; Apr. 25, '42, Page 55

Babes on Broadway (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 13, '41, Page 52; Jan. 3, '42, Page 50; Jan. 10, '42, Pages 57, 62; Jan. 17, '42, Page 65; Jan. 24, '42, Pages 50, 52; Jan. 31, '42, Page 68; Feb. 7, '42, Pages 59, 62; Feb. 21, '42, Page 60; Mar. 21, '42, Page 64; Mar. 28, '42, Page 79; Apr. 18, '42, Pages 60, 61; Apr. 25, '42, Page 57

Ball of Fire (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 14, '42, Page 59; Feb. 21, '42, Pages 60, 61; Mar. 7, '42, Page 86; Mar. 14, '42, Page 62; Mar. 21, '42, Page 64; Mar. 28, '42, Page 78; Apr. 4, '42, Page 60; Apr. 11, '42, Page 55; Apr. 18, '42, Page 63; Apr. 25, '42, Page 54; May 2, '42, Pages 52, 54, 55

Bugle Sounds, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 31, '42, Page 69; Mar. 21, '42, Page 64; Mar. 28, '42, Page 80 Apr. 4, '42, Page 62; Apr. 11, '42, Page 53; Apr. 18, '42, Pages 60, 64; Apr. 25, '42, Page 58

Captains of the Clouds (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 7, '42, Page 59; Feb. 28, '42, Page 58; Mar. 14, '42, Page 59; Apr. 4, '42, Pages 62, 63; Apr. 11, '42, Page 56; Apr. 25, '42, Page 58

Courtship of Andy Hardy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 18, '42, Page 64; Apr. 25, '42, Page 58

The Fleet's In (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 4, '42, Page 58

Hellzapoppin (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 7, '42, Page 60; Feb. 21, '42, Page 61; Mar. 21, '42, Pages 63, 65; Apr. 4, '42, Pages 59, 62; Apr. 11, '42, Page 56; Apr. 18, '42, Page 64

Joe Smith, American (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 14, '42, Page 59; Feb. 21, '42, Page 60; Apr. 4, '42, Pages 62, 63; Apr. 11, '42, Page 54; Apr. 18, '42, Page 63; Apr. 25, '42, Page 56; May 2, '42, Page 54

Feature Service Data are indexed in The Release Chart starting on Page 654.

Johnny Eager (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 31, '42, Page 69; Feb. 14, '42, Pages 58, 60; Mar. 14, '42, Page 60; Mar. 21, '42, Page 66; Mar. 28, '42, Page 80; Apr. 4, '42, Pages 58, 62; Apr. 11, '42, Pages 55, 56; Apr. 18, '42, Page 64; Apr. 25, '42, Page 56; May 2, '42, Page 55

Jungle Book (Korda-UA)
Audience Classification—General
Legion of Decency Rating—A-2
Round Table Exploitation—Apr. 11, '42, Page 54; Apr. 18, '42, Page 64; Apr. 25, '42, Pages 54, 58, May 2, '42, Page 50

Kathleen (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 3, '42, Page 58; Jan. 17, '42, Page 65; Jan. 31, '42, Page 72; Feb. 7, '42, Page 62; Mar. 14, '42, Pages 60, 62, 63; Mar. 28, '42, Page 80; Apr 4, '42, Page 61; May 2, '42, Page 51

Look Who's Laughing (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 7, '42, Pages 59, 62; Feb. 21, '42, Page 58; Feb. 28, '42, Page 57; Mar. 7, '42, Page 85; Mar. 14, '42, Page 62; Mar. 28, '42, Page 77; Apr. 4, '42, Page 58

Man Who Came to Dinner, The (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 24, '42, Page 50; Feb. 21, '42, Page 60; Mar. 7, '42, Pages 84, 85, 86; Mar. 14, '42, Pages 59, 62; Mar. 21, '42, Pages 62, 66; Mar. 28, '42, Pages 76, 78, 79; Apr. 11, '42, Page 56; Apr. 25, '42, Page 58; May 2, '42, Page 52

Mister V (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 21, '42, Page 57; Mar. 7, '42, Page 85; Apr. 11, '42, Page 55

Nazi Agent (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 11, '42, Page 53; Apr. 25, '42, Page 55

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Playmates (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 14, '42, Page 59; Mar. 21, '42, Page 64; Apr. 4, '42, Page 59; Apr. 18, '42, Page 63

Ride 'Em, Cowboy (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 28, '42, Pages 78, 79; Apr. 4, '42, Pages 58, 62; Apr. 11, '42, Pages 54, 56; May 2, '42, Page 50

Swamp Water (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 15, '41, Pages 61, 65; Jan. 3, '42, Page 59; Jan. 10, '42, Page 56; Feb. 7, '42, Page 59; Feb. 14, '42, Page 57; Mar. 7, '42, Page 87; Mar. 14, '42, Page 62; Mar. 21, '42, Page 64; Mar. 28, '42, Page 77; May 2, '42, Page 54

Target for Tonight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 29, '41, Page 74; Dec. 6, '41, Page 62; Dec. 20, '41, Page 71; Jan. 24, '42, Page 49; Feb. 7, '42, Page 58; Mar. 7, '42, Page 82; Mar. 14, '42, Page 63; Mar. 21, '42, Page 66; Apr. 11, '42, Page 52; May 2, '42, Page 54

They Died with Their Boots On (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 27, '41, Page 76; Jan. 10, '42, Pages 56, 57; Jan. 31, '42, Page 68; Feb. 14, '42, Page 58; Feb. 21, '42, Page 60; Feb. 28, '42, Pages 56, 59; Mar. 7, '42, Page 87; Mar. 14, '42, Page 61; Apr. 4, '42, Page 62; May 2, '42, Page 55

To the Shores of Tripoli (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 14, '42, Page 58; Mar. 28, '42, Page 78; Apr. 18, '42, Pages 61, 62; Apr. 25, '42, Page 54; May 2, '42, Page 50

Vanishing Virginian, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 7, '42, Page 60; Feb. 21, '42, Pages 56, 57; Feb. 28, '42, Page 57; Mar. 7, '42, Page 87; Mar. 14, '42, Page 61; Mar. 21, '42, Page 64; Mar. 28, '42, Pages 80, 81; Apr 4, '42, Page 62; Apr. 11, '42, Page 54; Apr. 25, '42, Page 58; May 2, '42, Page 52

Woman of the Year (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 14, '42, Page 58; Feb. 21, '42, Pages 57, 61; Mar. 7, '42, Page 83; Mar. 14, '42, Pages 58, 60; Mar. 21, '42, Pages 62, 65, 66; Mar. 28, '42, Page 80; Apr. 4, '42, Page 62; Apr. 11, '42, Pages 52, 56; April 18, '42, Pages 63, 64; Apr. 25, '42, Page 58; May 2, '42, Page 54

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

INTERNATIONAL FORUM
(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365

RAYMOND GRAM SWING—HISTORICAL REELS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

ALL STAR COMEDIES
(Average 17 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendol)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-8-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	586
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Amas)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matador (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	..
3412	A Study in Socks	5-21-42	..
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	..
3435	Olaf Laughs Last (Brendel)	6-18-42	..

COLOR RHAPSODIES
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	..

PHANTASIES CARTOONS
(Average 9 Min.)
1041-42

Prod. No.	Title	Rel. Date	P.D. Page
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	025
3703	A Battle for a Bottle	4-30-42	..
3704	The Wild and Woozy West	5-19-42	..

FABLES
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	..

CINESCOPES
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

COMMUNITY SING (Series 6)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3.27-42	825
3659	No. 9	4-30-42	..
3660	No. 10 (Songs of the Times)	6-5-42	..

QUIZ REELS
(Average 10 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625

PANORAMICS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	602

TOURS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566

SCREEN SNAPSHOTS (Series 21)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3858	No. 0	2-12-42	511
3857	No. 7	3-0-42	587
3858	No. 8	4-10-42	653
3850	No. 9	5-8-42	..

WORLD OF SPORTS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3801	Toe Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	652
3808	Naval Champions	4-30-42	..
3809	(Untitled)	6-26-42	..

M-G-M

TWO REEL SPECIALS
(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578

SPECIAL SUBJECT
(21 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
X-310	War Clouds in the Pacific	12-24-41	495

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652

PETE SMITH SPECIALTIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-384	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-366	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	..

PASSING PARADE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Woman in the House	5-9-42	..

MINIATURES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652

OUR GANG COMEDIES
(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652

TECHNICOLOR CARTOONS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652

PARAMOUNT

SPECIAL COLOR CARTOON
(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
FF1-1	The Raven	4-3-42	825

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-1	No. 1	10-3-41	323
L1-2	No. 2	12-5-41	411
L1-3	No. 3	2-27-42	529
L1-4	No. 4	4-10-42	625

BENCHLEY COMEDIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-1	How to Take a Vacation	10-10-41	323
S1-2	Nothing But Nerves	1-9-42	433
S1-3	The Witness	3-20-42	602

FASCINATING JOURNEYS (Color)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-1	Road in India	10-24-41	377

SUPERMAN COLOR CARTOONS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-1	Superman	9-26-41	251
W1-2	Superman in the Mechanical Monsters	11-21-41	435
W1-3	Superman in the Billion Dollar Limited	1-9-42	486
W1-4	Superman in the Arctic Giant	2-27-42	578
W1-5	Superman in the Bulleteers	3-27-42	625
W1-8	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	5-15-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	529
Z1-4	No. 4	5-1-42	..

HEADLINERS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
A1-3	Carnival in Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
U1-1	Rhythm in the Ranks	12-26-41	453
U1-2	Jasper and the Watermelons	2-6-42	486
U1-3	The Sky Princess	3-27-42	578
U1-4	Mr. Strauss Takes a Walk	5-8-42	653

POPEYE THE SAILOR
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-1-42	..

SPORTLIGHTS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-28-41	433
RI-8	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	653

QUIZ KIDS
(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-18-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647

SPECIAL
(22 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,118	The Village Smithy	1-18-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
	1941-42		
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653

INFORMATION PLEASE
(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625

SPORTSCOPE
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653

PICTURE PEOPLE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602

EDGAR KENNEDY
(Average 18 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602

LEON ERROL
(Average 19 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652

RAY WHITLEY
(Average 15 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,501	California or Bust	11-11-41	385
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-18-42	488
2205	Wings of Defense	4-10-42	602

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2105	Secret of the Fjord	2-13-42	566

MAGIC CARPET
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	586
2104	Jewel of the Pacific	3-27-42	511
2107	Gateway of Asia	5-8-42	..
2106	Heart of Mexico	5-22-42	..

SPORTS REVIEWS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	..

TERRYTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	..

TERRYTOONS (Black & White)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-29-42	..

THE WORLD TODAY
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602

UNITED ARTISTS

SPECIAL
(18 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	A Letter from Home	11-28-41	420

WORLD IN ACTION
(TWO REELS)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	Churchill's Island		599
....	This Is Blitz		539
....	Food—Weapon of Conquest		599
....	The Battle for Oil		539

UNIVERSAL

TWO REEL SPECIALS
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
8110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612

COLOR CARTUNE
(Average 7 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653

STRANGER THAN FICTION
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	..

VARIETY VIEWS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-28-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-52	..

MUSICALS
(Average 16 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	385
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm		..
6232	Merry Madcaps		..
6231	Shuffle Rhythm		..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7004	March On America	5-16-42	..
7005	Spanish Fiesta	6-27-42	..

BROADWAY BREVITIES
(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7101	Minstrel Days	9-6-41	285
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7108	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	802
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7401	Kings of the Turf	9-27-41	285
7403	Water Sports	11-1-41	385
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	586
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	..
7408	Hatteras Honkers	8-13-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-8-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	483

Prod. No.	Title	Rel. Date	P.D. Page
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	619
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	..
7611	Hobby Horse Laffs	6-6-42	..
7612	Gopher Goofy	6-20-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653

Prod. No.	Title	Release Date	
7716	Dog Tired	4-25-42	..
7717	The Wacky Wabbit	5-2-42	..
7718	The Draft Horse	5-9-42	..
7719	Lights Fantastic	5-23-42	..
7720	Hold the Lion, Please	6-6-42	..
7721	Double Chaser	6-20-42	..

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Majors' Exchanges)

Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	653
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The New Spirit	529

MISCELLANEOUS

Title	P.D. Page
Defense of Moscow (Artkino)	518
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Listen to Britain (British MOI)	554
Movie Quiz No. 1 (R. U. McIntosh)	375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)	497
Soviet Women (Artkino)	612

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SERIALS

COLUMBIA

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	385
6581-93	Gang Busters (13 Episodes)	3-31-42	529

Shorts: Synopses and Information

GROOM AND BORED (Col.)

Downs (3432)

Johnny Downs, a hosiery salesman, has just been married when he learns of his boss's ruling against it. He also learns that he will start out immediately on a business trip with his employer. His bride goes along secretly, and Johnny's attempts to spend some time with her lead to perilous predicaments, including being trapped outside the window of a racing train, and hanging from a flagpole to escape a house detective.

Release date, April 9, 1942 16 *minutes*

THE BEAR AND THE BEAVERS (MGM)

Color Cartoon (W-346)

Barney Bear is settling down for the winter but finds himself without firewood. He decides to steal it from the beavers. They organize a raiding party, however, which ends with Barney left out in the cold again.

Release date, March 28, 1942 9 *minutes*

GLACIER PARK AND WATERTON LAKES (MGM)

Traveltalk (T-320)

The lakes and forests of Glacier National Park are filmed in color by Fitzpatrick, who goes across the Canadian border for a view of Waterton Lakes and some Blackfoot Indians.

Release date, April 11, 1942 9 *minutes*

ACRO-BATTY (MGM)

Pete Smith (S-366)

Before the circus came to town, Pete Smith looked into the matter of vacations for performers. He found that they spend the off-season in practicing their tricks, tumbling, high-diving, and swinging on trapezes.

Release date, March 28, 1942 10 *minutes*

DON'T LIE (MGM)

Our Gang (C-396)

Buckwheat informs the Gang that he has seen a gorilla in a nearby house, and the Kids decide it's time to cure him of exaggerating. They investigate the house only to find a gorilla who holds them prisoner while he goes through his circus routine.

Release date, April 4, 1942 11 *minutes*

WEDDED BLITZ (RKO)

Leon Errol (23,704)

The marriage of Leon Errol to a beautiful girl has evoked much interest in his neighbors. Their watchfulness is rewarded when they discover her entertaining a series of strange men. The guests are, of course, Errol in his studio make-up, but the situation is not clarified before an indignant neighbor has beaten up a strange Frenchman. Errol's retaliation in the hospital backfires.

Release date, March 13, 1942 18 *minutes*

PIPEYE, PUPEYE, POOPEYE & PEEPEYE

Popeye the Sailor (E1-7)

The title names Popeye's four small nephews who refuse to eat spinach. Their uncle demonstrates the virtues of the vegetable through impersonations of Paderewski, Fred Astaire and Jack Dempsey, but is forced to resort to a whipping to bring the lesson home. Now, bursting with energy, the boys turn on the exhausted Popeye.

Release date, April 10, 1942 7 *minutes*

RICHARD HIMBER AND ORCHESTRA (WB)

Melody Masters Band (7507)

The smooth music of Richard Himber's band is heard in several numbers including "Lullaby," "Nobody Knows the Trouble I've Seen" and "The Kerry Dance."

Release date, April 11, 1942 10 *minutes*

SAPS IN CHAPS (WB)

Looney Tune (7608)

The subject is the Wild West, its history and traditions. The approach is Leon Schlesinger's broad burlesque in cartoon. The effect should be funny.

Release date, April 11, 1942 7 minutes

WRESTLING OCTOPUS (Col.)

World of Sports (3807)

This is a wrestling match with all the trimmings, real and comic, between the Masked Horror, known as "The Octopus" and the American Adonis, George Becker.

Release date, March 26, 1942 9½ *minutes*

MOTHER GOOSE ON THE LOOSE (Univ.)

Color Cartune (6248)

Walter Lantz attempts to bring Mother Goose up to date, if not further, with the inside story of several well-known catastrophies. Bo Peep, it would seem, lost her sheep in her a crap game with A. Wolf, while little Boy Blue's cows were frisking in 100 proof "corn."

Release date, April 13, 1942 7 *minutes*

DOG TROUBLE (MGM)

Color Cartoon (W-347)

A crap between Tom Cat and Jerry House is interrupted by a huge bulldog. They team up to rid themselves of the menace, to return to their feuding when he has retired.

Release date, April 18, 1942 9 *minutes*

THE LADY OR THE TIGER (MGM)

Miniatures (M-333)

The famous Frank Stockton story of the man who is faced with two doors, behind one of which is a tiger and the other a beautiful woman, and of the woman who loves him and can direct his choice, is brought to the screen in this short subject.

Release date, March 28, 1942 10 *minutes*

GANDY GOOSE IN LIGHTS OUT (20th-Fox)

Terry-toon in color (2560)

Gandy is now a rookie with Sergeant Cat sharing his quarters. After a minor quarrel they go to sleep and, the next thing they know, are borne off by a weird old lady to a party in her house. The other guests are a crowd of noisy and convivial ghosts. After hair-raising adventures they find their only avenue of escape blocked. But, of course, something turns up to save the day.

Release date, April 17, 1942 7 *minutes*

QUIZ KIDS No. 4 (Para.)

(Q1-4)

Five precocious youngsters, ranging in age from 9 to 13 years, answer a series of varied questions—mythology, nature study, arithmetic, sports and military strategy included—with skill and humor.

Release date, April 17, 1942 11 *minutes*

SHORTS

advance synopses and information

DONALD GETS DRAFTED (RKO)

Disney Cartoon (24,103)

Donald Duck, lured by posters of beautiful nurses, finds himself in the infantry with a tough top sergeant. Army discipline is hard enough on him without ants crawling up his legs. Donald goes beserk, wildly firing his rifle while the sergeant dodges. He ends up with potatoes and a peeling knife.

Release date, May 1, 1942 9 *minutes*

PERSONALITY PLUS (Para.)

Sportlight (*R*1-9)

This sport subject presents a group of personalities whose unusual activities have earned them a place in Grantland Rice's Hall of Fame. They include the baseball comedian, Al Schact; the diving clown, Stubby Kruger; the Wilhelm Brothers, who hunt with arrows and blow-gun; Bob Eastman, stunting in an outboard motor boat, and Lucky Teter, doing hair-raising tricks with an automobile. Narration is by Ted Husing.

Release date, April 17, 1942 10 *minutes*

MR. STRAUSS TAKES A WALK (Para.)

Madcap Models (*U*1-4)

The inspiration for Johann Strauss' "Tales from the Vienna Woods" was, according to George Pal, a walk through the forest where animals were expressing their individual songs and rhythms. Mr. Strauss assembles them in a symphony orchestra and leads them in the famous waltz.

Release date, May 8, 1942 8½ *minutes*

WHAT'S THE MATADOR? (Col.)

Three Stooges (3406)

The Three Stooges hear of an opening for an act in Mexico and decide to go down. After enraging the husband of a Latin beauty, they put on their mock bull fight in the arena. The husband, however, substitutes a real bull, although Curly still believes it to be Moe and Larry in costume. He wages an acrobatic battle and emerges victorious.

Release date, April 23, 1942 16 *minutes*

SCREEN SNAPSHOTS, No. 8 (Col.)

(3858)

This subject is a medley of ASCAP songs played and sung by their composers. Harry Ruby, Jerome Kern, Jimmie McHugh, Shelton Brooks and Warren & Smith display their talents. And Groucho Marx sings "I'm Dr. Quackenbush."

Release date, April 10, 1942 10 *minutes*

THE MAGNETIC TELESCOPE (Para.)

Superman (*W*1-6)

A huge magnet has been erected atop a mountain overlooking Metropolis by a ruthless scientist. Through it he can attract planets out of their orbits and study them close at hand, regardless of the devastation they bring to the city. The police attempt to stop this and sever the wires, but a planet is on its way toward the city and the scientist cannot control it. Superman, hearing Lois is in danger, rushes to the scene and holds the broken wires while Lois reverses the mechanism.

Release date, April 24, 1942 9 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on page 650.

CALIFORNIA JUNIOR SYMPHONY (WB)

Broadway Brevities (7109)

A group of more than a hundred young musicians assembled by Peter Meremblum, conductor and musical instructor, play classical pieces and traditional airs, including selections from Tchaikowsky, Wagner and Strauss. An eight-year-old girl is soloist in Clementi's "Sonatina."

Release date, April 11, 1942 20 *minutes*

PUSSY CAT CAFE (Univ.)

Stranger Than Fiction (6379)

Items presented in this issue of the series are an Arkansas cat who gets milk direct from the cow; an apostolic clock in Hershey, Pa.; a collection of famous bats in a Missouri bat fence; a collection of old time military guns in Moorestown, N. J.; two large Georgia dogs, and a Missouri iceman who collects match covers.

Release date, April 20, 1942 9 *Minutes*

NIGHTMARE OF A GOON (Para.)

Headliners (*A*1-5)

The setting is a night club, with Teddy Hart, dressed in a nightgown, conducting an imaginary orchestra while pretty girls dance. Teddy is dreaming, of the food, entertainment and success he is unable to enjoy. Borrah Minnevitch's Harmonica Rascals provide music and Don Wilson some comedy. The landlady, Mabel Todd, appears to sing "Panama," and customers leave on roller-skates.

Release date, May 1, 1942 10½ *minutes*

DAFFY'S SOUTHERN EXPOSURE (WB)

Looney Tune (7609)

When winter comes, Daffy Duck decides not to fly south with the other ducks. His refusal brings immediate and dire consequences as well as a lesson Daffy will be long remembering.

Release date, May 2, 1942 7 *minutes*

GOOD-BYE, MR. MOTH (Univ.)

Color Cartune (6249)

Andy Panda is busy in his tailor ship unmindful of a moth who is preparing himself a meal. A pair of pants has disappeared before Andy starts the chase. He tries a shotgun, but blows off the roof of his shop. The moth starts on the cat and the cuckoo's feathers, and Andy's desperate efforts fail to save him.

Release date, May 11, 1942 7 *minutes*

SWING FROLIC (Univ.)

Ted Weems and his orchestra are aided by a group of entertainers in presenting this musical short. Songs are offered by Elmo Tanner, Parker Gibbs, the Harmonettes, Perry Como and Jeanne Browns. Peggy Ryan, The Duffins and Margery Daye supply the dancing.

Release date, May 13, 1942 15 *minutes*

HORTON HATCHES THE EGG (WB)

Merrie Melodies (7715)

The mina bird asks Horton, the elephant, to help hatch the egg. He holds on to it even when captured and taken from the jungle to a circus. There the egg breaks open and a baby elephant steps out. Horton takes his offspring back to the jungle to live with him, despite the maternal protests of the mina bird.

Release date, April 11, 1942 9 *minutes*

DON COSSACK CHORUS (WB)

Melody Masters Band (7508)

The Don Cossack Chorus, an ensemble of fifty male voices, led by Serge Jaroff, is filmed against the setting of a Russian village inn. Their songs include the favorite, "Evening Bells," "The Parting Song," "The Regiment was Riding," and the "Kuban Cossack Song."

Release date, April 25, 1942 10 *minutes*

CACTUS CAPERS (RKO)

Ray Whitley (23,503)

A stray donkey is picked up by Ray Whitley and his boys, who are promptly accused of the murder of its owner. They are released, however, in the hope that the animal will lead the way to a lost mine. This is accomplished accidentally, and by a ruse Whitley is able to register the mine in the name of the rightful owner.

Release date, April 24, 1942 17 *minutes*

CRUISE SPORTS (RKO)

Sportscope (24,309)

A view of shipboard activities, no longer possible in war time, is given in this film of an ocean trip to South America. Sports include deck tennis, shuffle board, swimming, promenades and dancing on the floating playground.

Release date, April 17, 1942 8 *minutes*

THERE AIN'T NO SUCH ANIMAL (WB)

Hollywood Novelties (7306)

Off the great barrier reef of Australia some of the world's strangest animals were filmed for this subject—the deadly stonefish, the mantis prawn, the gecko, the walking fish and giant turtles weighing over 350 pounds.

Release date, May 9, 1942 10 *minutes*

HANDS OF VICTORY (Para.)

Headliners (*A*1-4)

Dr. Josef Ranald predicts the victory of the United Nations by the signs on the hands of their leaders. The Star of Victory which showed in the hand of General Pershing is present in that of Generalissimo Chiang Kai-shek, Sir Archibald Wavell and General Douglas MacArthur. The hands of Hitler and Mussolini show only cruelty and frustration.

Release date, May 22, 1942 9½ *minutes*

LAKE CARRIER (OEM)

The Office of Emergency Management has produced this subject, one of the Victory Film releases, for distribution by the War Activities Committee in the Great Lakes area. It concerns the importance to our war effort of the lake carrier traffic, as the link between the ore mines of the Missabe Range and the steel mills on the lake shores. Narration is by Frederic March.

9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 650-652.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 636-637.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —*		*Advance Synopsis*	*Service Data*
						M. P. Herald Issue	*Product Digest Section*		
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
(formerly Here Is a Man)									
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
(formerly Rough Riders)									
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bandit Trail	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
(formerly Outlaw Trail)									
Bashful Bachelor, The	RKO	....	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493		....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	...	....	....	p648	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	. ...	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42		....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
(formerly India Speaks)									
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	.. .
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
(formerly Half Way to Shanghai)									
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....

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Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	....	....	....	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	...	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	....	....	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	...	....	....	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	...
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	...	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
(formerly Heliotrope Harry)									
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....

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Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
(formerly Bad Man from Bodie)									
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
(Her Melody)									
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	....	....	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Home in Wyomin'	. Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
(formerly Flight Patrol)									
Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
(formerly 49th Parallel)									
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	....	....	....	....
It Started with Eve	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
(formerly Almost an Angel)									
I Wake Up Screaming	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
(formerly Hot Spot)									
I Was Framed	'WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
(formerly The Americanos)									
Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
(formerly Along Came Murder)									
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	90m	Apr. 11,'42	p597	p464	....
Klondike Fury	Mono.	...	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496

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Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	...	....	....	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Maisie Gets Her Man	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	...
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
(formerly Pimpernel Smith)									
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	....	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	...	....
Morning After, The	Para.	....	Preston Foster-Patricia Morison	Not Set	...	....	....	p527	....
(formerly Night in New Orleans)									
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	....	....	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	..	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	....	....	....	....

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Title	*Company*	*Prod. Number*	*Stars*	*Date Release*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	...	....	....	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	...	....	....	p648	....
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1942	Para.	...	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	...	....	....	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

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SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block IW	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block IW	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	..		...
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	....
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	....	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Not Set	...	....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1.'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	....	....	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis	Service Date
						M. P. Herald Issue	Product Digest Section		
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nora Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block IW	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	..	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer. The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	....	....	....	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 636.

IMPORTANT NOTICE

Eastman Motion-Picture Film Cans and Cores

MUST BE RETURNED

WAR requirements have sharply curtailed the supply of metal and plastics needed to manufacture 35-mm. motion-picture film cans and cores. Consequently, the Eastman Kodak Company urges the prompt return of these essential supplies. They must be used over and over again.

Help maintain the supply of motion-picture film by seeing to it that all Eastman cans and cores are kept in good condition, collected, and shipped to the Kodak Park Works, Rochester, N. Y.

By doing your part in this emergency, you help yourself and everyone connected with the motion-picture industry—as well as all those who depend more than ever on the screen for vital information and entertainment.

Write for prices and detailed shipping information.

Motion Picture Sales Division

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

YOU GOT A KICK OUT OF "THE GREAT DICTATOR",

YOU WENT FOR "TO BE OR NOT TO BE"...

YOU'LL *LOVE*

"The WIFE TAKES A FLYER"!

The most explosive... laugh-loaded anti-Nazi comedy to come out of the war!

KIDS THE PANTS OFF THE NAZIS ...AND THE REACTION IS UPROARIOUS!

"THE WIFE TAKES A FLYER is a riot of laughs! Funniest of satires on Hitler and cohorts to come out of Hollywood!" *—M. P. DAILY*

"One of most explosive satires directed at Nazis since film writers aimed darts of ridicule at Hitler setup. Wide audience appeal. Will give excellent account of itself at box-office...Studded with laughs!" *—VARIETY*

"Sent observers into howls of laughter. Kids the pants off the Nazis, in such a mixture of satire and slapstick as screen and public have not yet seen. Stretches of dialogue lost in the din!" *—M. P. HERALD*

"Hilarious . . . bears stamp of 22-karat solid gold amusement for any kind of audience, anywhere, any time!" *—SHOWMEN'S TRADE REVIEW*

"Riotous comedy kidding the Nazis a sock, should provoke terrific box-office invasion. Columbia has crashed through with sure-fire comedy that hits funny-bone so hard as to make it ache. Laughs are loud, fast, constant!" *—FILM DAILY*

"Laughs long and loud at the Nazis, and audiences will do the same. A sure-fire hit!" *—BOXOFFICE*

The WIFE TAKES A FLYER

STARRING *Joan* **BENNETT** ★ *Franchot* **TONE**

with **ALLYN JOSLYN** · Cecil Cunningham · Roger Clark

COLUMBIA PICTURES

Produced by B. P. SCHULBERG • Directed by RICHARD WALLACE
Screen play by Gina Kaus and Jay Dratler

MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

This Above All
Mrs. Miniver
Remember Pearl Harbor
Let's Get Tough
Escape from Hong Kong
Native Land

Decree speeds Releases 14%, 427 Feature Films were sent to Market in First 8 Months

Distributors push New Season Plans; 50 from MGM; 66 from Republic; Monogram, PRC set

Extensions of War Blackouts and Gasoline Rationing widen Film Box Office Dislocations

MONOGRAM'S TENTH ANNIVERSARY

VOL. 147, NO. 7

MAY 16, 1942

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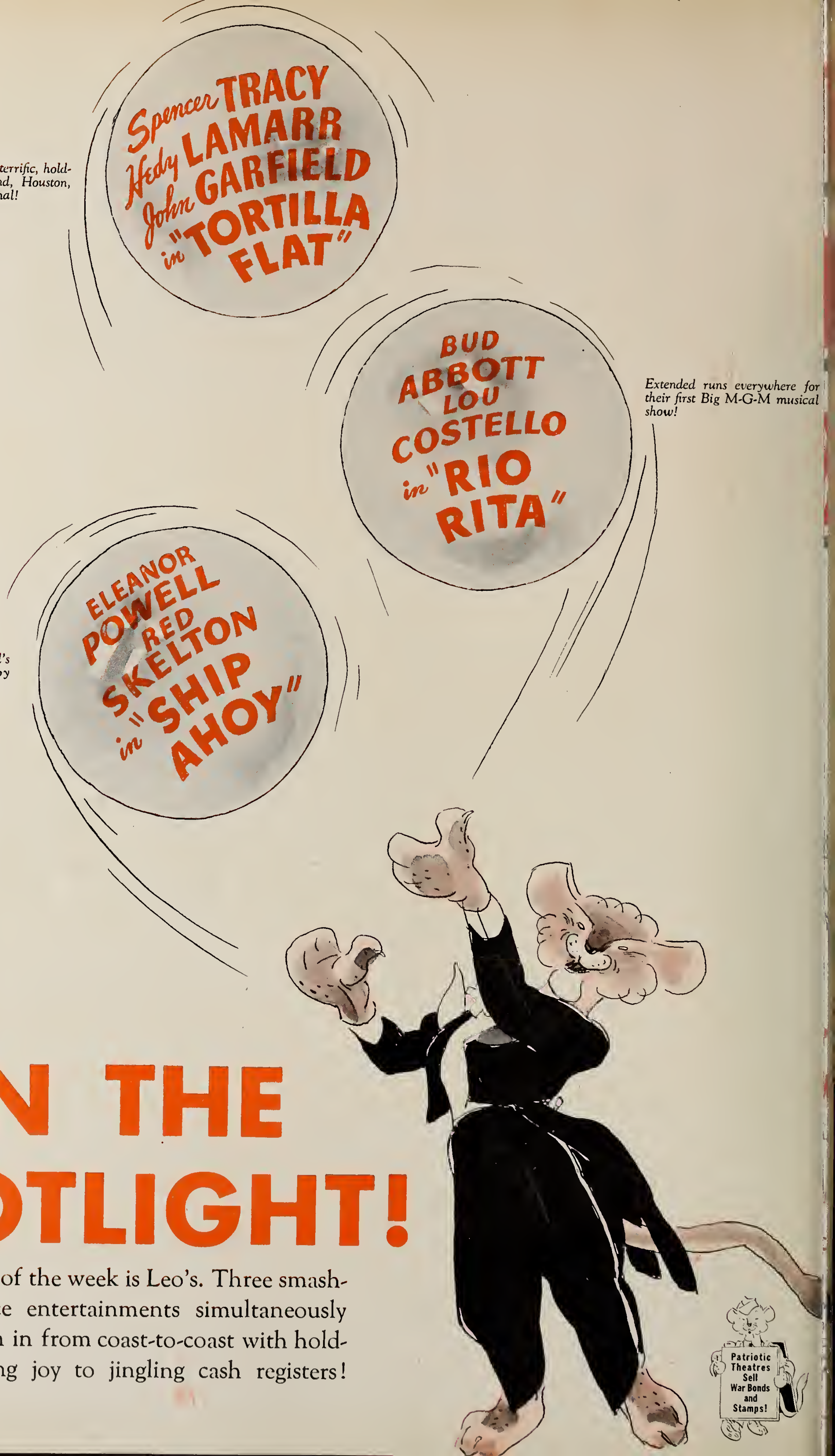

Spencer TRACY
Hedy LAMARR
John GARFIELD
in "TORTILLA FLAT"
BUD ABBOTT
LOU COSTELLO
in "RIO RITA"
ELEANOR POWELL
RED SKELTON
in "SHIP AHOY"
Patriotic Theatres Sell War Bonds and Stamps!

First engagements terrific, holding over Cleveland, Houston, Norfolk. Sensational!

Extended runs everywhere for their first Big M-G-M musical show!

It's doing Ziegfeld Girl's zippy business. Happy hold-overs!

IN THE SPOTLIGHT!

Neatest trick of the week is Leo's. Three smashing box-office entertainments simultaneously packing them in from coast-to-coast with holdovers bringing joy to jingling cash registers!

THE BIGGEST BUSINESS IN THE HISTORY OF THE STRAND THEATRE, N.Y.!

"In This Our Life"

llen Glasgow's
ensational novel which
ust received the Pulitzer Prize!

. . and the 2-theatre opening in L.A. tops even "Kings Row" which topped everything!

BETTE DAVIS
OLIVIA de HAVILLAND
GEORGE BRENT
DENNIS MORGAN
in
"IN THIS OUR LIFE"
with **CHARLES COBURN**
Frank Craven • Billie Burke
Directed by JOHN HUSTON
Screen Play by Howard Koch • Based
Upon the Novel by Ellen Glasgow
Music by Max Steiner

And Oh! Those Raves!

"As finely a finished product as any to come from the Warner Studio." —*Daily News*

"An unforgettable experience!" —*N. Y. Post*

"A fine, absorbing melodrama!" —*N. Y. World-Tel.*

"Superb!" —*N. Y. Sun*

WARNER BROS.

"Ain't 'LIFE' Grand?"

We think so... Warners!

THE YANKEE D

of 'em all!

HOLLYWOOD THEATRE

THE "BACK-UP-THE-BOYS"
$5,000,000 World Premiere

"YANKEE DOODLE DANDY"

A Warner Bros. Production
Based on the Story of George M. Cohan
and Starring

JAMES CAGNEY

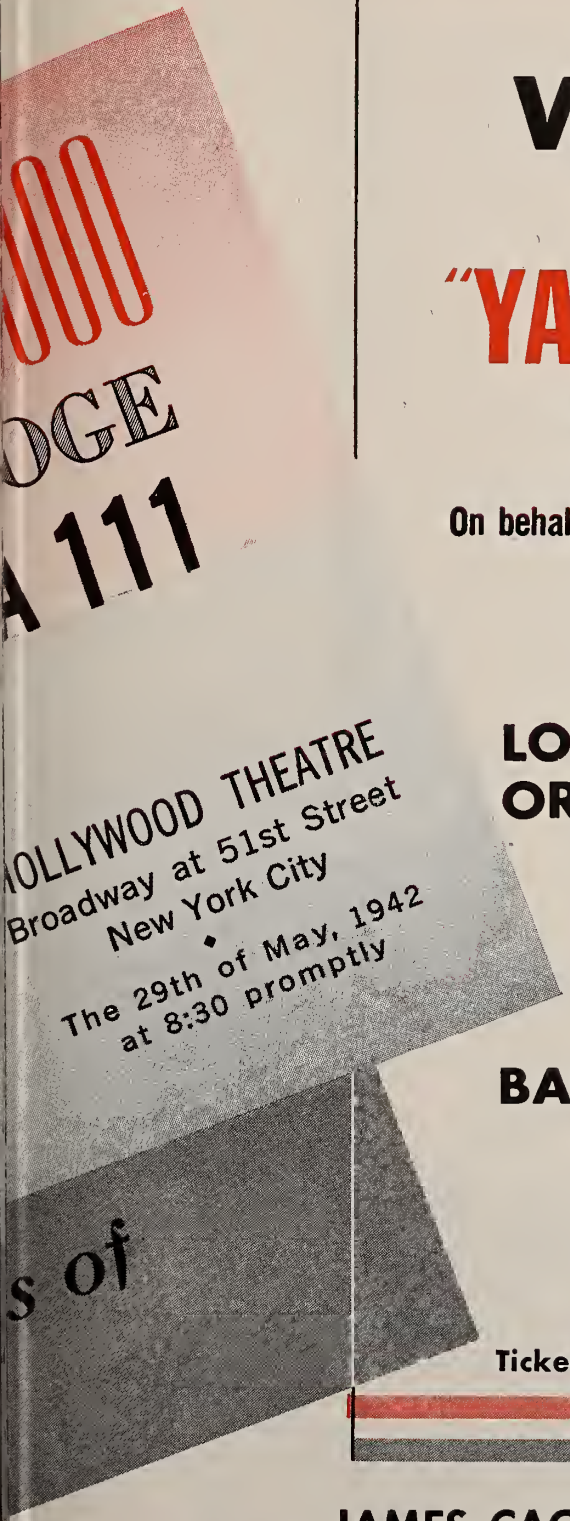
On Behalf of the N. Y. War Savings Staff of the U. S. Treasury Departm

This is the paste board they're paying 25 G's to get!

Opening Night Gross Upw
$5,000,000!

☆
Tieup with Uncle Sam
Sell War Savings Bon
and Stamps!

ODLE DANDIEST



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OLLYWOOD THEATRE
Broadway at 51st Street
New York City
◆
The 29th of May, 1942
at 8:30 promptly

s of

WORLD PREMIERE

of Warner Bros.'

"YANKEE DOODLE DANDY"

at the Hollywood Theater—B'way at 51st St.—May 29th at 8:30 P. M.

★ ★ ★ ★ ★

On behalf of the N. Y. War Savings Staff of the U. S. Treasury Department.

★ ★ ★ ★ ★

SCALE OF PRICES

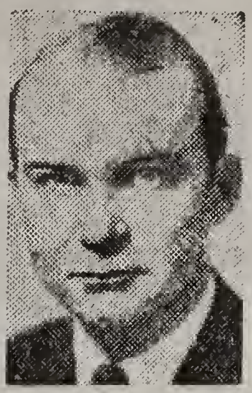
LOGE SEATS...	$25,000 WAR BOND
ORCHESTRA...	$25,000 WAR BOND
	$12,500 WAR BOND
	$10,000 WAR BOND
	$5,000 WAR BOND
	$1,000 WAR BOND
BALCONY..........	$500 WAR BOND
	$100 WAR BOND
	$50 WAR BOND
	$25 WAR BOND

Tickets on sale at War Savings Staff, 1270 6th Ave.--Circle 6-3100

JAMES CAGNEY in "YANKEE DOODLE DANDY"

BASED ON THE STORY, LYRICS AND MUSIC OF GEORGE M. COHAN with JOAN LESLIE • WALTER HUSTON • RICHARD WHORF
JEANNE CAGNEY • FRANCES LANGFORD • GEORGE TOBIAS • IRENE MANNING • Directed by **MICHAEL CURTIZ**
Screen Play by Robert Buckner and Edmund Joseph • Original Story by Robert Buckner

AH! THOSE BOYS FROM **WARNERS!**



MOVIES

By William Boehnel

My Gal Sal, at Roxy, Lives Up to the Ads

MY GAL SAL, at the Roxy, with Rita Hayworth, Victor Mature, Carole Landis, John Sutton, James Gleason, Phil Silvers, Walter Catlett, Mona Maria, Frank Orth, Stanley Andrews, Libby Taylor, Andrew Tombes, Joe Downing, Harry Strang and Charles Arnt. Directed by Irving Cummings from a screen play by Seton I. Miller, Darrell Ware and Karl Tunberg, based on a story by Theodore Dreiser. A 20th Centuy-Fox film.

The boys who wrote the advance ads for My Gal Sal, at the Roxy, weren't exaggerating when they called it "glamorous," "joyous," "tuneful," "eye filling." It's all that and more—it's the best high-stepping screen musical in a long time.

Although it was suggested by Theodore Dreiser's book about his song-writer brother, Paul Dresser, the story itself is obvious, something to hold together the lovely technicolor gay 90s background and tuneful melodies Dresser composed. It shows Paul running away from his Indiana home, taking up with a medicine show, his first meeting with the glamorous musical comedy star he later married, his arrival in New York, his success as a song writer, his romantic feud with the aforementioned actress and finally his marriage to her.

Only criticism I make of the film is that it is too long. However, that's quibbling. It's packed with songs that are a joy to hear, its humor is snappy and saucy, its background is colorful and its acting is first rate.

Chief joy is luscious Rita Hayworth, who looks like a million bucks, dances miraculously well, sings (if it is her voi
songs to perfection and plays her comedy part with
spirit of a first-rate actress. Good, too, is Victor Mat
He's improving as an actor—which is news. Among
players high marks go to Jimmy Gleason, James Sutto
and Paul Silvers.

Here's a song and dance entertainment that h
everything.

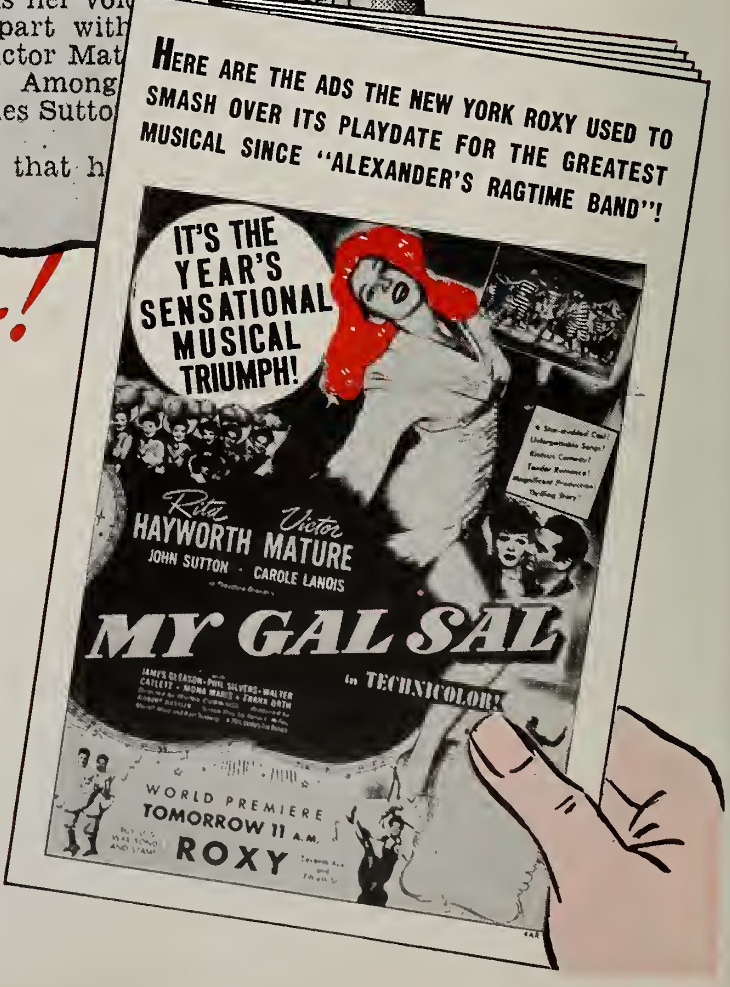
* * *

She's your Gal Sal now!

. . . and the ads that are sending the Roxy into its 3rd record-blitzing week are yours to use! See 'em in the special supplement to the MY GAL SAL press-book! They're typical of 20th's smashing selling!

20th CENTURY FOX

HERE ARE THE ADS THE NEW YORK ROXY USED TO SMASH OVER ITS PLAYDATE FOR THE GREATEST MUSICAL SINCE "ALEXANDER'S RAGTIME BAND"!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 7

May 16, 1942

ARE CRITICS NECESSARY?

A CHALLENGING discussion of the function and lack of function of the newspaper critics of the motion picture is presented in the news columns of this issue reporting on an interview with Mr. William K. Hollander of Chicago and the Balaban & Katz circuit.

In sum, Mr. Hollander considers picture criticisms a mere heritage from the stage, and points out that B. & K. have not used "quotes" and "raves" in their advertising for many years. Mr. Hollander is equipped for opinion and utterance. He was the motion picture editor of the august Chicago *Daily News* before he came to the pictures and exhibition.

It is interesting to record, too, that the star rating system, which has been so much and currently a subject of acrimonious debate involving advertising in New York, was born in Chicago, with Mae Tinee's column in the *Tribune*. It died there, too, when B. & K. made argument directly to Colonel McCormick, publisher, about its destructive influence at the box office. The star rating system came to New York to Captain Joseph Medill Patterson's *Daily News* and *Liberty Magazine*, both *Tribune* derivatives. It survives here presumably by inertia.

△ △ △

NEW PRAISE WORD

WHEN that able and experienced showman, Mr. Tom Connors, reached out to record his opinion of "My Gal, Sal" in an advertisement the other day, he described it as:

" . . . what the public wants, and which is the finest example of 'escapist' and morale-lifting entertainment . . . "

As we have observed before, this word "escapist", which was once the hissing label of the "social-consciousness" critics, has become a term to denote pure entertainment.

It was brought into the language of our show world as a term of damnation and scoffing and now it has remained to praise. Salesmanship and Tom Connors have taken it over. There is a market for escape.

One is reminded that it was the whimsy of the late Mr. Claud Saunders to remember that it was eight years after he brought the verb, "to exploit", and with it "exploitation" and "exploiteer", into the patois of our show world when he discovered that the lexicons held it a term denoting processes of greedy selfishness. By that time, for movieland anyway, it had come to mean just ballyhoo.

Every great industry makes its own parlance, and the while enriches the national language.

Now let the social-consciousness boys invent a new curse for entertainment, and they'll lose that one, too.

△ △ △

CHANGES AHEAD

SIGNIFICANT and possibly far-reaching effects on the attention habits of the public are developing under war influences. The radio, for instance, by reason of the heat of war news and its urgency has become a vastly more important medium of news. In the New York area, the news summary is on the air every hour on the hour from morning to night from the New York *Times* over WMCA, while from WNEW comes the news twenty-four hours a day on the half hour from the *Daily News*.

The newspapers do not know what radio and the war are going to do to daily publication, but some of them are going to be on board the development. In the background yet, but receiving in some quarters a most earnest attention, is facsimile radio. It is possible that facsimile may one day be teamed with either voice radio or television or both. It is something to watch.

Immediately in our own sector of the screen, it is to be observed that the accent of interest that the war is putting on topical and documentary pictures may make a new permanent place on the theatre screen for non-fiction pictures—a field of interest conspicuously neglected and unserved.

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WAR SHOWMANSHIP

THE high order of war showmanship with which the exhibitor is responding to both the nation's cause and his special opportunities is being reflected in the pages of the Round Table section these days. Showmanship is demonstrating a decided capacity for blending the functions and methods of entertainment with the requirements of wartime screen service to the public.

An exemplification of decidedly spectacular and press-attention quality in behalf of production-distribution is afforded in the current campaigning by Mr. Mort Blumenstock for "Yankee Doodle Dandy" and a "five million dollar war bond world premiere" sponsored by the Treasury Department. The George M. Cohan story, music, and flags, flags, flags make the picture and the promotion one of the great inevitables.

Pleasant recognition is being had, with a building of good-will for this industry, which can do with so much of it. The other day Senator Sheridan Downey of California told his colleagues in Washington that: "It is altogether fitting that we should comment and point with pride when an entire industry goes all out in a special service."

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SPEAKING in behalf of the conservation of rubber, Mr. Robert P. Patterson, Under-Secretary of War, got himself quoted in the papers the other day with a somewhat emphatic declaration that the public must give up trips to "Cousin Joe's and petting parties".

We must all concur in Mr. Patterson's demand for the conservation of rubber, etc., but it does not seem necessary to attack either the good neighbor policy at home or the rather well established and probably biologically necessary processes of courtship. No more petting parties would mean, eventually, no more soldiers, and for the cinema no more customers.

Meanwhile, if we know the customers, they'll walk, if they have to, to Cousin Joe's, and to save the nation.

—*Terry Ramsaye*

This Week

in the News

PRODUCT delivery speeded by decree selling; 427 released Page 13

REPUBLIC sets 66 features, MGM 52; Monogram, Paramount meet Page 15

UNITY committee prepares sales plan for Department of Justice Page 17

BREEN returns to the Production Code Administration Page 18

MONOGRAM'S TENTH ANNIVERSARY convention opens Pages 19 to 54

WHITNEY unit cites record, asks budget increase to $5,250,000 Page 55

STAMP AND BOND DAY to open theatre campaigns for sales Page 57

THEATRES open $3,000,000 drive for Army-Navy funds Page 58

BUSINESS dislocations spread with widening of blackouts Page 65

ARBITRATOR cuts Chicago clearance of 5 weeks to 24 hours Page 73

HOLLYWOOD columnists rank below comics, obits with readers Page 79

"GOOD PICTURES don't need blessing of critics' stars"—Hollander Page 87

SERVICE DEPARTMENTS

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PRODUCT DIGEST, including Reviews and Release Chart Page 111

MacLeish's Reviewers

by FRANCIS L. BURT

in Washington

ARCHIBALD MacLEISH, Librarian of the Library of Congress, will announce within a few days, probably on Monday, the consummation of an arrangement whereby the Museum of Modern Art Film Library, in New York, will become the Congressional Library's official agent in selecting "the best" of Hollywood's motion pictures for permanent preservation.

The aim of Mr. MacLeish, poet, to establish a permanent film library to preserve selected motion pictures, described in MOTION PICTURE HERALD, May 2nd, becomes possible by a grant of funds by the Rockefeller Foundation.

The Rockefellers have been large financial supporters of the Museum of Modern Art; a grant by the Rockefeller Foundation established the Museum's Film Library. John Hay Whitney, associated with Nelson Rockefeller in the Government's Motion Picture Division of the Office of Inter-American Affairs, also is a Museum of Modern Art supporter. The Museum's Film Library also is agent for the Rockefeller-Whitney Governmental agency in selecting motion pictures for use by that agency in propagandizing in behalf of American good-will in the Latin American countries.

It is understood that the Film Library's reviewers who pick pictures for Rockefeller-Whitney and Latin America, will also select films for the Library of Congress under that new arrangement. Among them is Norbert Lusk, who has had a long identification with fan magazines in New York, principally *Picture Play*.

Mr. MacLeish's announcement also will disclose that his plan will be conducted in cooperation with the motion picture producers, who will make current releases available to the Museum's Film Library for inspection and determination as to which pictures the Government should place in the Library's repository.

Zanuck to London

DARRYL F. ZANUCK, Colonel in the United States Army Signal Corps and production head of the 20th Century-Fox studios, arrived in London Monday, in uniform, and by surprise. To U. S. press men in London, he explained in an interview at the Ministry of Information, that he was on a military mission as a special observer for the chief of the Signal Corps.

Part of its aim, he disclosed, was to coordinate U. S. and British army training films, and he added that he hoped to establish a similar coordination of training films with the Russian Army. Already Britain and the U. S. are exchanging military training films, he said.

He told the press conferences that he had been greatly impressed by British films of Commando raids along the Norwegian coast and expressed the hope that similar films could be made of future operations by the U. S. Army.

Browne-Bioff Echo

NEW YORK Supreme Court Justice John E. McGeehan on Monday expressed the opinion that the payments made by officers of Paramount Pictures to the now jailed George Browne and Willie Bioff, and testified to during their prosecution on criminal charges, were illegal and would have to be repaid to the corporation. The statement was made in a decision denying the application of Paramount minority stockholders to examine before trial all officers and directors as well as books and records of the corporation in connection with the stockholders' suit to compel repayment of the extortion funds. The stockholders were, however, granted permission to renew their application as to specific officers of the company.

The plaintiffs had declared, in applying for the examination before trial, that testimony at the Browne-Bioff trial indicated that payments had been made besides those specifically mentioned.

After expressing his view, Judge McGeehan made it clear that it was not in his power to decide the merits of the case. "This matter is for the trial court," he said.

Mickey in the War

WALT DISNEY Productions disclosed Wednesday it was devoting 75 per cent of its output to Government films. Among these films are those for the Coordinator of Inter-American Affairs, the United States Navy, the United States Department of Agriculture, the Canadian National Film Board.

This year, the studio will turn out from 75,000 to 100,000 feet of defense films. All work is at cost.

The studio just completed "Bambi," full length feature. Its completion marks transition to the war effort, the studio said.

Mickey and Donald have enlisted.

Back to Britain

MGM will resume making pictures in England, war or no war, it was disclosed Tuesday in Hollywood. Irving Asher, producer for MGM in Great Britain, indicated he would return shortly to make "Sabotage Agent," starring Robert Donat. John Lee Mahin is writing the scenario in Hollywood, from a story by John Higgins.

United Artists on Wednesday previewed "Next of Kin" in London. The film was made for the War Office and is termed a "security production." Exhibitor protests over arrangements for distribution were foreseen. Already scheduled to show the film are the Gaumont British and Odeon circuits.

Films Sell War Aid

THE motion picture industry currently is engaged in one of the greatest selling campaigns in its history on behalf of War Bonds and Stamps, according to a report of industry cooperation with the U. S. Treasury Department prepared by the War Activities Committee.

The campaign being organized to sell stamps in a special theatre drive starting on May 30th will include eight special exploitation efforts, according to Francis S. Harmon, executive vice-chairman of the WAC. These include a special press book, trade paper cooperation, a national broadcast from Hollywood, 2,479 prints of a special trailer, 1,000 prints of a color cartoon plugging bond sales, and the addition of special tags to all prints shipped during the period by every major exchange.

Film companies have likewise instituted a general payroll allotment plan, in home offices and Hollywood, to purchase bonds. Newsreels have carried 25 subjects related to bond sales. Screen publicity and talent participation in the Treasury drive have also far exceeded any previous united effort by the industry ,it was said. See also page 57.

Drive-ins' Dilemma

OF all the exhibitors who watched gasoline rationing in the seventeen Eastern states this week, those operating "drive-in" theatres, watched with the most apprehension. The fate of those theatres this week hung in the rationing balance.

Already, in key cities and suburbs, theatres with parking lots, in weeks past have reported fewer customers' cars. The gasoline restrictions on pleasure driving will test to the utmost the attachment rural or suburban fans and families have for their weekly or bi-weekly movie-going habit.

There are an estimated 100 "drive-ins."

Speculation brought one salient theory: that clearance extending over a distance will not be as harmful as before to smaller, less fortunate theatres. A proprietor of such a house may no longer be forced to watch neighbors depart in automobiles for competitors' theatres miles away, but with later and better pictures.

Cost Order Pinches

IT pinched where it hurt last week when the War Production Board told lavish Hollywood that its $5,000 ceiling on new construction applied also to motion picture sets. The limitation order brought instant reaction from the producers, and representatives rushed immediately to Washington from Hollywood to seek a broader interpretation.

N. Peter Rathvon, of RKO and Joseph Hazen, of Warners, in Washington last week asked the WPB to classify sets as temporary construction and grant a relaxation of the $5,000 per picture limit. Producers in Hollywood have called the limit highly inadequate, even with permission to make use of new materials in stock, or those which can be reclaimed, borrowed, or rented.

While it is admitted the board order permitted larger expenditures on specific authority from Washington, it is pointed out that frequently it is not until the sets are actually in construction that it becomes known that costs will be higher than contemplated. Producers contended that to stop construction pending an application to the board would interfere with production schedules.

'Film Cut Inevitable'

CONFIRMING that Paramount would produce 42 pictures in the 1942-43 season, and revealing that it had in work and completed 20 films for next season, Y. Frank Freeman, the company's studio chief, said at the New York home office Wednesday afternoon, that reduction of the annual number of pictures was inevitable, although he believed the process would be slow.

He asserted the reduction would be caused by a reduction of all factors contributing to picture making: by drafting of directors, writers, actors; by lack of material; by absence of large sections of the public in the services.

Of rental payment by the exhibitor for the "victory" short subjects suggested to the industry by Lowell Mellett, Coordinator of Government Films, of which Paramount is thus far to make four, Mr. Freeman said, "It's a job we've all got to do." The studio head added he did not think one or two of them which might be intrusive with propaganda, would cause patrons to stay away, remarking the movie fan did not come to see short subjects.

The budget for "For Whom the Bell Tolls" is $2,650,000, Mr. Freeman said, adding he hoped to shave this by $150,000.

PICTURES ADVERTISED THIS WEEK

"Rio Rita," MGM, 2nd cover
"Ship Ahoy," MGM, 2nd cover
"Tortilla Flat," MGM, 2nd cover, Pages 89, 90
"In This Our Life," Warners, Page 3
"Yankee Doodle Dandy," Warners, Pages 4, 5
"My Gal Sal," 20*th-Fox, Page* 6
Monogram Tenth Anniversary, Pages 19-54
"Mexican Spitfire Sees a Ghost," RKO, Pages 59-64
"The Falcon Takes Over," RKO, Pages 59-64
"My Favorite Spy," RKO, Pages 59-64
"Powder Town," RKO, Pages 59-64
"Syncopation," RKO, Pages 59-64
"This Above All," 20*th-Fox, Pages* 70, 71
"Moontide," 20*th-Fox, Pages* 74, 75
"Juke Girl," Warners, Page 77
"My Favorite Blonde," Paramount, Pages 81-84
"Remember Pearl Harbor," Republic, Pages 94, 95
"Suicide Squadron," Republic, Page 97

Iceland Premiere

ICELAND had its first world premiere on Sunday. It was unique among premieres. It was the first to which admission was by uniform of the American fighting forces only. Not a press agent was on hand. And not even the producer of the picture, "Tarzan's New York Adventure," knew when and where it was to have its first showing.

The first performance took place on Sunday evening, May 10th, in an army theatre jammed with 1,200 U. S. fighters, Major General Charles H. Bonesteel, commandant of U. S. forces in Iceland, advised Brigadier General F. H. Osborn, chief of Special Service at the War Department.

A 16 mm print of the latest Tarzan tale was flown to Iceland in an Army airplane. It was the 38th current feature sent to Iceland and one of the 1,200 screen programs in 16 mm to be donated this year by the industry to soldiers in combat areas, through the War Activities Committee.

Francis S. Harmon, executive vice chairman of the WAC, said that 161 current features had been shipped in 16 mm through the Army's Overseas Film Exchange. All national distributors, laboratories, and makers of raw stock are cooperating in the project.

War Censor Boards

MACHINERY to censor all films exported or imported from the United States has been set up in three cities by Byron Price, Director of Censorship. Review boards at Hollywood and New York are to examine commercial product and a special board has been assigned to Rochester to check 16 mm product processed at the Eastman Kodak laboratories.

Since the inception of the film censorship, reported in MOTION PICTURE HERALD on April 4th, pictures destined for export or import into this country—other than to or from Canada—have been examined by the postal authorities. It is now planned to have the special boards work in cooperation with the industry.

Colonel Preston Coderman, chief postal censor for Mr. Price's office, is handling the Washington end of the film reviewing. No special post will be created there for film censorship, separate from that exercised over all mail. Regional boards will be headed by Major Ralph W. Liddle, in Hollywood, Lieutenant George Ernest, New York and Lieutenant James Todd, Jr., in Rochester.

Cold Water, Hot Air

DELIVERIES of fuel oil to be used for the operation of cooling equipment and for heating hot water in theatres and other establishments in the east coast areas were cut 50 per cent of 1941 levels by a War Production Board order issued Wednesday.

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This Week . . . the Camera observes

THE NAVY "E" for excellence in production of naval war materiel is awarded Robert Shannon, vice-president of the RCA Manufacturing Company, by Rear Admiral W. C. Watts, U. S. Navy, retired. The pennant now waves atop the company headquarters building, Camden.

A LA MODE: Bill Slepka, manager of the Jewel and Crystal, Okemah, Oklahoma, pedals between his houses.

STAKE TO KILL

By Cosmo-Sileo

AT PRC CONVENTION in Hollywood, last week, above: Ike Katz, Jack Adams, Bill Boyd, Ed Walker, Sam Newfield, Art Davies, Fred Goodrow, and Buck Gill. President O. Henry Briggs promised delegates a 42 picture minimum for the 1942-'43 season.

FIGHTERS AT HOME are important as those at the battle front, said William Savage, RKO's legal department, bidding farewell to associates at a New York luncheon last week. He is now Major Savage, U. S. Army Air Corps. Seen with him, right, are N. Peter Rathvon and Gordon Youngman.

By Staff Photographer

By Staff Photographer

FUND RAISING for the U.S.O. At luncheon last week, in New York, at which Jack Cohn, Columbia vice-president, and coordinator of the entertainment and sports division of the U.S.O., presided, are seen, above, Mr. Cohn, Spyros Skouras, president of Twentieth Century-Fox, and Hal Hode, Columbia executive.

"OUR AMERICA," Treasury Department's War Bonds and Stamps division official publication, is here read, and displayed, by screen star Loretta Young. Postmen distribute 30,000,000 copies monthly.

Our America

By Cosmo-Sileo

RUDY HAGEN, above, returns to his former post as manager of Warners' restored checking service.

By Staff Photographer

GENERAL MANAGER of the RKO circuit was the title given Edward Alperson, above, Monday, at the New York headquarters. He succeeds Charles Koerner, right, who last week assumed charge of the picture company's studio. Both took root in this industry early. Mr. Alperson in 1910, as usher; Mr. Koerner in 1914, as exhibitor.

■ ■ ■

PARTY for Eric Knight and Anatole Litvak, below, brought many last Monday to the Hampshire House Cottage Room, New York. Host: 20th Century-Fox. Reason: "This Above All." Mr. Knight, author, and Mr. Litvak, director, are, below, with British WAAF Flight Lieutenant Kathleen Hunt and Assistant Section Officer Iris Houston. Left, are Tom Connors, Fox sales manager; Sidney Towell, sales department, and Hal Horne, advertising manager.

By Metropolitan

By Staff Photographer

AL STEFFES, below, veteran of many an exhibitor fight, in New York on his way to his Minnesota farm home. Recuperating from serious heart ailment, he denied knowledge of current industry trends, noted doctor's orders not to "get excited."

By Staff Photographer

PEG MAHONEY, who left New York Paramount for Texas Interstate publicity, at Dallas, is pictured at a New York farewell party, center, with Mrs. John McInerney and Mrs. Robert Weitman.

By Staff Photographer

PRODUCER of "Inter-American" shorts made in East, for Paramount, and for newsreel outlets, is Stanley Simmons, above. "Carnival in Brazil," in Spanish, Portugese, and English, was the first of the entertainment series.

TWO YEAR CONTRACT, ending a two year fight for recognition, is signed at the Hays office in New York by Joseph Gould, Screen Publicists Guild president, with watchers, seated, Major Leslie Thompson, RKO, chairman of producers' negotiating committee; Father John P. Boland, State Labor Relations Board, and Irving H. Greenfield, Loew's. Standing, left to right, Sidney Fox and Hyman N. Glickstein, Leonard Picker, Sidney Cohn, Austin Keough.

By Metropolitan

DECREE SPEEDS NEW RELEASES 14%; 427 NOW DELIVERED

Total from All Companies as of May 15th Is 54 More Than in 1940-41

Selling under the United States Government's motion picture consent decree has speeded the wheels of distribution machinery as never before. Every distributor in the business is running ahead of last season's release schedule—the total advance at this eight-month period running 54 features ahead of 1940-41, 11 companies having already released 427 of their 1941-42 product, compared to 373 delivered by May 15th for 1940-41.

Basically responsible was the beginning of the new order imposed on the Big Five decree signatories to get to market more often, a direct result of blocks-of-five selling limitations. This, in turn, speeded the selling ambitions of the other six distributors, including the three non-decree signatories.

In addition, anticipations of other new factors dictated by decree operations, including decentralization of the sales system and its resultant creation of a new intimacy between seller and buyer, nearly all companies, in the months before decree enactment, last September 1st, started to build up large product backlogs, to quickly unloosen in the first months of the stiffest competitive market for selling in years.

The pegging of release dates for the remainder of the season goes on apace. The Big Five have 45 marked up, the other six have 42.

Distributor's Deliveries Before the Decree and After

Following is a comparison of motion picture release date and delivery schedules of the 11 *large distributors during* 1940-41, *before decree selling, and in the first nine months of* 1941-42, *since September* 1*st, the first decree year:*

Consent Decree Signatories

Distributor	Features Promised for '41-'42	Features Delivered to May 15th	Features Promised in '40-'41	'40-'41 Features Released to May 15,'41	Total Features Delivered in '40-'41
MGM	No Advance Commitment	37	44 to 52	36	51
Paramount	No Advance Commitment	37	52 to 56	31	51
RKO	No Advance Commitment	39	53	33	47
20th Century-Fox	No Advance Commitment	54	52	39	48
Warner Bros.	No Advance Commitment	31	48	36	51
Totals (Westerns Included)		198	261	175	248

Companies Not Decree Signatories

Distributor	Features Promised for '41-'42	Features Delivered to May 15th	Features Promised in '40-'41	'40-'41 Features Released to May 15,'41	Total Features Delivered in '40-'41
Columbia	48	46	60	39	58
Monogram	56	42	42	30	42
PRC	42	24	38	22	38
Republic	66	43	58	42	58
United Artists	No Advance Commitment	25	22	20	21
Universal	61	49	59	45	61
Totals (Westerns Included)	273	229	279	198	278

198 Delivered By Big Five

In 1940-41, the Big Five made pre-seasonal commitments of 261 features. By May 15th of last year they had delivered 175, and by the end of the season, they had delivered 248. Because of decree operations, they made no advance commitments for 1941-42; but by May 15th, Friday, they will have delivered 198.

Columbia, Monogram, Producers Releasing Corp., Republic, Universal promised 273 features and Westerns for 1941-42 and delivered as of May 15th this year, 229. Last year, from 528 to 540 features and Westerns were promised by the 11 companies, with 526 delivered for the 1940-41 season by September 1st.

Line-up of features completed or in production with no dates pegged for this season's release, which may be held over for the 1942-43 season, are the following: seven from MGM; 14, Paramount; 7, RKO; 5, Fox and 7, Warners. Definitely slated for next season are 8, MGM; 13, Paramount; 9, RKO; 9, Fox and 10, Warners.

Although product release plans for the 1942-43 have not been announced by all the Big Five and other six companies, MGM, Paramount, 20th Century-Fox, Republic, Monogram and PRC already have reported on forthcoming schedules.

Y. Frank Freeman, vice-president in charge of Paramounts' studio, declared last Friday that the company's production schedule would provide for 36 to 40 features and six Hopalong Cassidy films.

Republic announced this week that it had set 34 features, six outdoor "specials," and 26 westerns, a total of 66, for 1942-43.

PRC told its sales executives last week at the company's convention in Hollywood that a minimum of 42 pictures were scheduled for next season.

For MGM and Monogram announcements see pages 15 and 16.

Spyros Skouras, new president of 20th Century-Fox, announced to the trade press last week that his company would spend $28,000,000 on approximately 52 pictures.

Disposition of features completed or in production for the 1941-42 season, among the Big Five depends, to a large degree, it was learned this week, upon the outcome of the blocks-of-twelve selling plan proposed by the United Motion Picture Industry. "Specials," such as Paramount's "Holiday Inn," RKO's "Bambi," the new Disney feature, and Warner Bros.' "Yankee Doodle Dandy," which will be sold separately, are slated for the new season, either under the present blocks-of-five selling or under the new UMPI plan, when, as and if it is approved by the Department of Justice and Judge Henry W. Goddard.

Breakdown, by companies, of 1941-42 product, with features due listed, is as follows:

COLUMBIA

46 delivered up to May 15th.

Scheduled for June release: "Submarine Raider," completed, June 4th; "They All Kissed the Bride," completed, June 11th; "Parachute Nurse," and "Riders of the Northland," completed, June 18th; "Talk of the Town," completed, June 25th. For July: "Atlantic Convoy," completed, July 2nd; "He's My Old Man," in production, July 9th.

In production, no date set: "My Sister Eileen," "Blondie for Victory," "Carnival in Rio," "Cover Girls," "Spirit of Stanford," "Bad

(*Continued on following page*)

DELIVERIES 14% OVER 1941

(Continued from preceding page)

Men of the Hills," "Vengeance of the West," "Lone Wolf of Scotland Yard," "Prairie Gunsmoke," and "Overland to Deadwood."

Temporarily postponed: "Tillie Feels the Draft," and "Professional Model."

MGM

37 released through May.

Scheduled for possible June-July release: "I Married an Angel," "Tarzan's New Adventure," "Pacific Rendezvous," "Her Cardboard Lover," "Once Upon a Thursday," "Maisie Gets Her Man," "Pierre of the Plains." Completed, no release date set: "Mrs. Miniver," "Crossroads," formerly "Men from Martinique," "Somewhere I'll Find You."

In production, scheduled probably for next season: "Panama Hattie," "Born to Be Bad," "Yank at Eton," "Apache Trail," "Random Harvest," "Seven Sisters," "For Me and My Gal" and "Cairo."

MONOGRAM

42 features and Westerns released up to May 15th.

Completed or in production and ready for May, June and July release: "Down Texas Way," in production, May 29th; "Let's Get Tough," formerly "I Am an American," completed, May 22nd; "Do Not Disturb," completed, June 5th; "Texas Troubleshooters," completed, June 12th; "Hot Rubber," in production, June 26th; "Lure of the Island," in production, July 3rd; "Riders of the West," in production, July 17th, and "Smart Alecs," in production, July 24th.

PARAMOUNT

37 released through May (six blocks-of-five and two specials), also five Westerns.

Completed, but no release dates set: "Holiday Inn," the Irving Berlin-Bing Crosby-Fred Astaire musical; "American Empire," "Mr. and Mrs. Cugat," "Tombstone," "Palm Beach Story," "I Live on Danger," "Wildcat," "Henry Aldrich, Editor," "Mrs. Wiggs of the Cabbage Patch," "My Heart Belongs to Daddy," "Street of Chance," "The Glass Key," "Young and Willing," "Undercover Man."

In production, slated for next season: "I Married a Witch," "Road to Morocco," "Wake Island," "The Forest Rangers," "The Major and the Minor," "Priorities of 1942," "Happy Go Lucky," "Wrecking Crew," "Silver Queen," "Great Without Glory." For Whom the Bell Tolls," "Lady Bodyguard," and "No Time for Love."

PRODUCERS RELEASING CORP.

24 features and Westerns delivered through May 15th.

Completed and scheduled for May, June release: "Men of San Quentin," May 22nd; "Billy the Kid's Smoking Guns," May 29th; "Gallant Lady," June 12th; "Bombs Over Burma," June 5th; "They Raid by Night," June 26th.

In production: "Lone Rider in Texas Justice," June 19th; "Isle of Forgotten Sins," June 26th.

RKO RADIO

Released 39 through May, including 6 Westerns and three specials.

Completed, no dates set: "Journey into Fear," and "They Flew Alone."

In production, no dates set: "Bambi," (special): "Magnificent Ambersons," "Growing Pains," "Scattergood Survives a Murder," "Navy Comes Through," "The Big Street."

Production not started, slated for next season: "Gilded Pheasant," "Bombardiers," "Angel Face," "Challenge of the Night," "History of Mr. Polly," "Passage from Bordeaux," "Army Surgeon," and "Silver Spoon."

WEIGH WAR AID FOR EXHIBITOR

The wartime problems of the small town exhibitor may form the subject of a special conference with industry leaders at MGM's meeting of district sales managers in Chicago on May 18th. William F. Rodgers, general sales manager of Metro disclosed this week that the company has been studying ways and means of helping exhibitors whose boxoffice, and potential audiences have been depleted by war conditions.

In the belief that the problem affects the entire industry the company is considering issuing invitations to leaders from all branches of the industry to attend the meeting. Mr. Rodgers has been studying the problem of wartime population shifts, price changes and other factors affecting exhibition adversely and it was indicated that he may be ready to submit a proposal for alleviating the remedy to the entire industry.

REPUBLIC

43 features and Westerns released through May 15th.

Completed and slated for release in May, June and July: "Remember Pearl Harbor," May 18th; "Romance on the Range," formerly "Springtime in the Rockies," May 18th; "Stardust on the Sage," May 25th.

In production: "In Old California," May 27th; "Moonlight Masquerade," June 3rd; "Cyclone Kid," June 12th; "Phantom Plainsman," June 22nd.

In production, no date set: "Flying Tigers," with John Wayne, John Carroll and Anna Lee; "Lazybones," with Judy Canova and Joe E. Brown; production not started: "The Commandos" and "Beyond the Great Divide."

20TH CENTURY-FOX

Released through May, 54, including 10 blocks-of-five and four Westerns.

Scheduled for June release: "Ten Gentlemen from West Point," June 26th; "The Magnificent Dope," formerly "The Magnificent Jerk," June 19th; "It Happened in Flatbush," June 5th; "Through Different Eyes," June 12th. For July: "This Above All," probably July 3rd; "The Postman Didn't Ring," probably July 24th.

Completed, no release dates set: "The Outlaw," "Tales of Manhattan," "Highway to Hell," "Edgar Allan Poe," "Thunderbirds."

In production, no dates set, probably for next season release: "Orchestra Wife," "Footlight Serenade," "Young Mr. Pitt," "Iceland," "My Friend Flicka," "A-Haunting We Will Go," "The Pied Piper," "Crash Dive," "Amateur Bride."

UNITED ARTISTS

Released through May 15th, 25. Completed, scheduled for May release: "Flying With Music," formerly "Cabana," May 22nd. Re-issue: "Real Glory," tentative date, May 15th.

Completed, no date set: "Miss Annie Rooney."

Completed, scheduled for next season: "Mr. and Mrs. Brooklyn," "The Devil With Hitler," "Calaboose," "The Big Blockade."

In production, scheduled for 1942-43: "Moon and Sixpence," "Keys of the Kingdom."

UNIVERSAL

Released 49 through May 15th.

Completed, scheduled for June-July release: "Tough As They Come," June 5th; "Private Buckaroo," June 12th; "There's One Born Every Minute," June 26th; "Deep in the Heart of Texas," July 3rd; "Top Sergeant," July 10th; "Drums of the Congo," July 17th. For August: "Pardon My Sarong," August 7th.

In production, no dates set: "Halfway to Shanghai," "Eyes of the Underworld," formerly "Destiny"; "Strictly in the Groove," "Love and Kisses, Caroline."

Completed, no date set: "Danger in the Pacific."

WARNER BROS.

Released 31 through May 15th:

Completed for May-June release: "Juke Girl," May 30th; "Lady Gangster," June 6th; "The Big Shot," June 13th.

Completed, no date set, probably for release this season: "The Prime Minister," made in England; "The Gay Sisters," "Escape from Crime," "Caught in the Fog." Completed, scheduled probably for next season: "The Constant Nymph," "Arsenic and Old Lace," "Yankee Doodle Dandy," "The Hard Way," "Desperate Journey," "Wings for the Eagle," "Across the Pacific."

In production, for next season: "Casablanca," "George Washington Slept Here," "Now, Voyager."

Columbia May Distribute Four Powell Pictures

Negotiations are under way by Columbia to distribute all four of Michael Powell's scheduled productions to be made in England and Canada next year. Mr. Powell, whose last film was "The Invaders," plans to make "The Road to Nome," "Who Fights for Glory," "Life Line" and "Five Who Died."

Mr. Powell is seeking Laurence Olivier and Glynis Johns for "The Road to Nome." Eric Portman and Niall MacGinnis are set for "Who Fights for Glory" and Stanley Lupino and Will Phyffe are being sought for "Life Line."

Paramount Sells Blocks To St. Louis Circuit

Paramount has sold the Wehrenberg-Kaimann circuit of 25 subsequent run houses in St. Louis all of its blocks-of-fives for this season—the first time the company has sold the circuit in several years. The deal also includes a special contract for "Louisiana Purchase."

George A. Smith, division manager, and Maurice Schweitzer, branch manager, representing the company, while Fred Wehrenberg and Clarence Kaimann handled negotiations for the circuit, which is the second largest in the city.

Fox Signs Jill Esmond

Jill Esmond, English stage actress, has been signed by 20th Century-Fox for a role in "The Pied Piper," in which Monty Woolley will be starred. Others in the cast include Lester Mathews, William Edmunds and Ferike Boros.

Republic Signs Ruth Terry

Ruth Terry has been signed by Republic and will star in a film being prepared for her.

REPUBLIC SETS 66 FEATURES; MONOGRAM, PRC SET PLANS

Republic Budget Put at $15,000,000; Paramount Regional Meetings Held

Selling plans for the 1942-43 season, and what product exhibitors will be offered by at least five companies were in specific outline this week as other distributors pushed plans for their regional or national conventions.

The independent distributors were pushing ahead with plans to be on the market with next year's pictures by early summer. Republic also reported from the first of its regional sessions that it would complete current commitments by July 15th. A record $15,000,000 production budget will provide Republic with 66 features and four serials for 1942-43.

Monogram revealed its plans at a Tenth Anniversary Meeting at Hollywood, close on the heels of Producers Releasing's announcement of last week. Paramount, first of the Big Five to announce new season product, held its first regional meeting to discuss the 18 pictures already set for release. MGM announced on Tuesday it would release 50 to 52 features next season. See page 16. The other consenting distributors still waited to see the disposition of the UMPI sales plan, and its proposed changes in consent decree selling methods.

Republic delegates to the New York Regional sales convention held at the New York Athletic Club May 12 and 13. Left to right: Sam A Fineberg, Pittsburgh; Max Gillis, Philadelphia; J. R. Grainger, Republic president; Morris Epstein, New York; J. H. Alexander, Pittsburgh.

Republic Sets Record Budget

Republic Pictures on Monday announced the largest budget in its history and an output of 66 feature pictures for the 1942-43 season. At the eastern regional sales meeting in New York on Monday, James R. Grainger, president, disclosed a budget of $15,000,000 for next year's production.

According to Mr. Grainger and M. J. Siegel, head of production, the Republic list will include 34 features, six outdoor "Specials," and 26 westerns. The company will also produce four serials. The plans represent an increase of four pictures over last year.

Advertising and exploitation expenditures by Republic will also reach a new high, according to Mr. Grainger, with a budget of approximately $1,500,000. The money will be expended among trade papers, fan magazines, general circulation magazines and for radio time, he said.

The company will have delivered all of its 1942 commitments by July 15th, the salesmen were informed at the New York session. Regional sales meetings were also scheduled for Chicago, on Thursday and Friday, and for the Republic studio in Hollywood on May 19th and 20th.

The 34 features will cost $9,000,000, the 6 outdoor specials, $1,800,000. The 26 westerns will cost $3,000,000, and the four serials will be made for $1,200,000.

The outdoor specials will include four Gene Autry and two Roy Rogers' specials. "A Gay Ranchero" and "Starlight on the Trail" with Gene Autry and "Heart of the Golden West" with Roy Rogers have already been set.

In the western field, Republic will produce four Gene Autry Supreme productions; six Roy Rogers' Master westerns; eight Don "Red" Barry action westerns, and eight Three Mesquiteer westerns.

Features scheduled for the first six months of the 1942-43 season are: "Thumbs Up," "The Commandos," "Fighting Devil Dogs," "Chatterbox," "X Marks the Spot," "My Buddy," "Say It With Music," "Tahiti Honey," "The Old Homestead," a new "Ice-Capades Revue," "Hit Parade of 1943," "Back to God's Country," "War of the Wildcats," "Gangs of Barbary Coast," "Hi, Neighbor" and "Fu Manchu Strikes."

The westerns are led by "The Lone Prairie" and "The Ranger's Serenade"—starring Gene Autry and featuring Smiley Burnette and Fay McKenzie. Also set are "Ridin' Down the Canyon," "Man From Music Mountain" and "Silver Spurs" with Roy Rogers and George "Gabby" Hayes.

The Three Mesquiteers will appear in "Shadows on the Sage," "Valley of Hunted Men" and "Prairie Pals." Four action westerns, "The Sombrero Kid," "Dead Man's Gulch," "Outlaws of Pine Ridge" and "The Sundown Kid," will star Don "Red" Barry.

The first two serials are "King of the Royal Mounted Rides Again," and "G-Men vs. The Black Dragon."

Gross receipts for Republic are 20 per cent ahead of last year, H. J. Yates, owner of Republic disclosed Tuesday. He reported that current bookings for the last two months have set a new high of $2,500,000. He attributed the record bookings to favorable exhibitor response to "Remember Pearl Harbor," "Lazybones" and "In Old California."

Mr. Grainger announced Tuesday that Republic last week closed contracts for the 1942-43 product with Paramount-Richards Theatres, and the Theatre Service Corporation, operating 125 houses in Louisiana and Mississippi. The deal was closed by Mr. Grainger and L. V. Seicshnaydre, New Orleans branch manager, with Gaston Dureau, of the Paramount-Richards Theatres, and John Richards, of the Theatre Service Corp.

Mr. Yates, Mr. Grainger, Mr. Siegel, William Saal and W. L. Titus, Jr., left immediately for the Chicago meeting, which was to open Thursday at the Drake Hotel.

Others who were to be at Chicago included branch managers Geo. H. Kirby, Cincinnati; L. V. Seicshnaydre, New Orleans; W. M. Snelson, Memphis; Lloyd Rust, Dallas; R. I. Brown, Jr., Oklahoma City; Wm. Baker, Chicago; L. W. Marriott, Indianapolis; J. G. Frackman, Milwaukee; Sam Seplowin, Detroit; F. R. Moran, Des Moines; C. F. Reese, Omaha; Nat E. Steinberg, St. Louis. Also franchise holders Gilbert Nathanson of Minneapolis, and R. F. Withers, of Kansas City, and Jack Curtin, home office field representative.

Monogram Meets in Los Angeles

Monogram opened its Tenth Anniversary Convention at the Hotel Ambassador, Los Angeles, on Wednesday morning. Franchise holders and branch managers from all sections of the country attended the three-day session. Discussions of product plans for next year were led by W. Ray Johnston, president, Trem Carr and Steve Broidy. See the special Monogram section of Motion Picture Herald, pages 19 to 54.

On the eve of its Tenth Anniversary sales convention Monogram on Tuesday in Hollywood reported gross profits of $217,978 for the nine months ending March 28th. The figure was prior to provision for Federal taxes.

Regional Series Begun by Paramount

Paramount launched on Monday the first of five regional sales meetings to acquaint district staffs and salesmen with the product planned for 1942-43. Last week Barney Balaban, president, and Y. Frank Freeman, vice president in charge of production listed a backlog of 13 pictures with which the company will lead off the new season. They met with district and home office sales heads at Adolph Zukor's Mountain View home near New York.

Mr. Freeman said Wednesday that the 1942-43 program would comprise 42 pictures, of which 34 would be features, two westerns, and six Hopalong Cassidy westerns. He added that 20 pictures were completed or in work, and three were to begin next week, "For Whom the Bell Tolls," "No Time for Love," and "Interceptor Command." The fate of the UMPI sales plan is one of the factors in delaying final production arrangements he admitted. Although half of the 1942-43 product is already completed or in work he said that a final production budget had not been set due to uncertainty of long range cost planning in wartime.

Executives Attend New York Session

Monday the New York regional meeting opened at the Hotel Pierre, with more than 45 managers, salesmen and bookers in attendance. J. J. Unger, eastern division manager, presided. Neil Agnew, Charles Reagan, George Smith and Oscar Morgan spoke at the two day sessions.

Other home office executives in attendance included: Adolph Zukor, G. B. J. Frawley, C. J. Scollard, Fred Leroy, Joe Walsh, Jack Roper, Herman Lorber, Arthur Dunne and Monroe Goodman from the home office, and the following exchange members:

From New York: M. S. Kusell, H. Randel, M. E. Sattler, I. Lesser, M. Mendel, H. Kaufman, E. Bell, A. Gebhart, E. Ugast and J. Perly; Buffalo: K. G. Robinson, M. Simon, W. Rosenow, E. Walters; Albany: C. G. Eastman, W. A. Waters, R. D. Hayes, G. S. Beattie; Boston: W. Erbb, A. M. Kane, J. Moore, J. Gubbins, T. Duane, E. Bradley, W. Hughes, H. Lewis, J. Harris, E. Maloney; New Haven: E. Ruff, R. Carroll, H. Germaine.

The second group of Paramount's two-day regional sales meetings were to take place Friday and Saturday in both Pittsburgh and Memphis with more than 100 home office executives, district and branch managers, salesmen and bookers in attendance.

Division Managers To Preside

The Pittsburgh meeting at the William Penn Hotel, was to have been presided over by J. J. Unger, eastern division manager. Neil Agnew and Charles Reagan were scheduled to discuss sales problems with the Pittsburgh, Philadelphia, Washington, Cleveland, Cincinnati, Indianapolis and Detroit exchange staffs.

Simultaneously the Memphis meeting at the Peabody Hotel was to be presided over by western division manager G. A. Smith with Oscar Morgan, short subject sales manager, in attendance.

In addition to Mr. Agnew, Mr. Reagan, Mr. Unger, Adolph Zukor and G. B. J. Frawley exchange members planning to be at Pittsburgh included:

Pittsburgh: D. Kimelman, E. Stuve, C. Mergen, R. Caskey, G. Peterson, W. Brooks; Philadelphia: E. W. Sweigert, U. Smith, G. T. Beattie, A. C. Benson, J. Bergin, H. Rubin, J. D. Holman, R. Garman, T. Aber; Washington: J. E. Fontaine, R. M. Grace, V. Dougherty, J. Bryan, H. Davidson, H. C. Thompson; Cleveland: H. Goldstein, G. Elmo, J. Gardner, T. L. Irwin, C. Powers, M. Stahl, H. Roth.

Cincinnati: J. J. Oulahan, R. L. Clark, V. Kramer, W. Twig, F. H. Myers, T. Saunders, J. C. Rodman; Indianapolis: J. H. Stevens, W. Esch, D. C. Newman, F. Wagoner, C. Kemp; and Detroit: J. T. Howard, J. H. Young, J. E. Ryder, J. E. Thompson, H. E. Stuckey, J. R. Velde.

Exchange representatives: set to attend the Memphis meeting included:

Charlotte: S. Lett, E. M. Adams, W. W. Sharpe, W. A. Holiday, B. Slaughter; Atlanta: J. F. Kirby, E. B. Price, J. C. Goodson, A. H. Duren, O. O. Ray, H. Dodge, H. Chalman, W. G. Bradley, J. A. Clark; New Orleans: S. Frifield, M. J. Artigues, E. E. Shinn, S. Otis, C. Lamantia; Oklahoma City: C. H. Weaver, C. York, S. Brunk, H. Nicholson, B. Bragem; Dallas: Hugh Owen, C. L. Dees, F. Larned, T. W. Bridge, G. Gaughan, H. Simmons, W. Wiens, W. Bugie, F. Rule, T. A. McKean; and Memphis: L. W. McClintock, J. Young, E. Blumenthal, C. L. Rounsaville, F. Neil, S. Miller.

Other Paramount regional sales meetings are scheduled for the Muehlbach Hotel in Kansas City on May 18-19 and the St. Francis Hotel in San Francisco on May 22-23.

PARAMOUNT TO SHARE PROFITS

Paramount's sales staff in the field will have an opportunity to share in the company's profits under a new sales incentive plan announced this week by Neil Agnew, general sales manager. It is designed to bring about better cooperation throughout the entire organization and give every member of the selling staff an opportunity to share in profits.

Mr. Agnew announced the plan at the first of the company's regional sales meetings at the Hotel Pierre, New York, on Monday. A committee of district sales managers will administer the profit plan and select individual winners from sales staffs. It is described as the first attempt to set up a permanent profit sharing system to act as a stimulus to more efficient selling and booking of motion pictures.

PRC to Stress War Themes

On the closing day of the Producers Releasing convention in Hollywood last week Leon Fromkess, vice president in charge of production announced that approximately half of the company's 24 general features for next year would have topical war themes. The 18 western pictures will be divided into three series of six each, as described in MOTION PICTURE HERALD last week.

Mr. Fromkess also announced assignments for the first two features. "A Yank in Libya" will feature H. B. Warner, Walter Woolf, Parkyakarkas and Duncan Renaldo. The cast for "Baby Face Morgan" includes Mary Carlisle, Robert Armstrong, Richard Cromwell and Warren Hymer.

MGM to have 52 for Season

Metro-Goldwyn-Mayer will release approximately one picture a week or a total of 50 to 52 features for its 1942-43 schedule, William F. Rodgers, general sales manager, announced at New York this week. It is about the same schedule established for the current season, he pointed out.

MGM will not hold a national sales convention this year, Mr. Rodgers said. A decision has not yet been reached as to whether regional meetings will be called for the sales forces, nor, if so, where and when the field forces will meet to discuss product plans.

Proposals for a national MGM sales convention in Hollywood, under discussion earlier in the season, have been abandoned, it was indicated.

Monday, May 18th, the company's district sales officials and home office executives will meet in Chicago at the Blackstone Hotel. It is reported that the sessions will be devoted principally to a discussion of the wartime patronage losses suffered by some small town exhibitors. Leaders from other branches of the industry have been invited by Metro to attend the meeting, it was announced.

Peppiatt Returns to New Orleans for UA

C. E. Peppiatt, former southern district manager for United Artists with headquarters at Dallas, has been reassigned to the United Artists exchange in New Orleans as branch manager, a post he held before going to Dallas.

Fred M. Jack, former southern district manager for Warners, recently was named United Artists district manager.

Change Theatre Policy

The Republic theatre, a Brandt circuit house at 209 West 42nd Street, New York, formerly a burlesque theatre, has been reopened as the Victory theatre with a program of newsreels and short subjects.

MGM Salesman Transferred

Max Schwartz, Metro-Goldwyn-Mayer salesman, has been transferred from the southern Illinois and Indiana territory to handle the West Side section of Chicago.

Jacobs Succeeds Ellinson

Sol Jacobs of New York succeeds Sidney Ellinson as assistant booker at the Paramount exchange, while Mr. Ellinson has returned to the New York office.

Take PRC Franchise

Sam Sobol and Armand Cohn have taken over the San Francisco franchise for Producers Releasing Corporation from Louis Rustin, the company has announced.

Film To Be Reissued

"Titans of the Deep" will be reissued shortly by Astor Pictures. This feature with Lowell Thomas as commentator was produced originally by Dr. William Beebe and Otis Barton.

Buys Philadelphia Exchange

Ben Harris has bought out the interest of his partner in the American Film Company, Philadelphia, and is now sole owner of the independent exchange.

UNITY PLAN STARTED ON ITS WAY TO WASHINGTON

Committee Acts on Approval of Exhibitors; Official Sanction Seen

The United Motion Picture Industry's trade practice plan was ready with its ticket to Washington this week, to seek United States Government approval of its new selling system, advanced as a substitute for the consent decree blocks-of-five.

On Tuesday members of the Unity subcommittee on trade practices, headed by Allied's Jack Kirsch, met in New York's Warwick Hotel, to act on reports from the field on the Unity movement's blocks-of-12 selling proposals. Exhibitor organizations, they were told, had voted approval, as reported in MOTION PICTURE HERALD last week, by a margin of 49 to 8.

Wednesday, the UMPI committee-of-the-whole was convened at the Warwick by its chairman, William F. Rodgers, of MGM, to hear the report of the Kirsch sub-committee. No action was taken then on the report of the subcommittee, with the sessions continuing over until Thursday, when Unity set about to select its representatives to carry the official document to the Department of Justice, in Washington, for Governmental approval.

As the Wednesday meeting ended, both exhibitor and distributor members of the committee-of-the-whole emerged from the meeting expressing open satisfaction with what one member characterized as "the 100 per cent success of the Unity idea" as a solution to consent decree objections.

Government Sanction Predicted

The committee to visit the Department of Justice is to ask both the approval of the Unity formula and the incorporation of its sales provisions into the consent decree. One source said that it was "very likely" that the sales plan would be in Washington by the first of the week. He predicted it would receive Government sanction and expressed the opinion that selling plans among the "Big Five" decree-consenting companies could now be placed in specific form, for the 1942-43 season starting in September.

The sub-committee on Tuesday debated Unity proposals for the establishment of conciliation machinery to settle territorial and individual disputes. They were also told that all of the distributor participants in Unity had instructed all salesmen and branch managers to guard against any action which might be construed as attempting to force short subjects.

Following the report of the trade practice committee to the Committee-of-the-Whole on Wednesday, exhibitor members of the whole committee met in caucus. They unanimously subscribed to a motion which endorsed an agreement, with respect to conciliation, with such film companies as would be willing to subscribe to the Unity plan, as submitted by the sub-committee on trade practices.

Regional grievances, it was also said, would be settled by special conciliation boards drawn from national leaders of both branches of the industry. The plan seeks to settle all disputes before they reach the stage of arbitration or court action.

MPTOA SUGGESTS FOR ARBITRATION:

The Motion Picture Theatre Owners of America suggested six specific changes in consent decree arbitration procedure in its bulletin to members on the eve of the UMPI trade practices meeting. They are, in essence:

1. Reduce transcript costs, with the administrative system maintaining a stenographic record.
2. Reduce hearing costs by using arbitrators familiar with the business, and curbing the length of hearings, records, etc.
3. Amend the rules to cut the elapsed time between the filing of action and a final Appeal Board award.
4. Grant oral Appeal Board hearings.
5. Permit the amending of a complaint up to the close of hearings to insure relief under the applicable section of the consent decree.

A permanent operating budget and a method of distributing the financial burden of maintaining permanent Unity headquarters in New York were also on the agenda of Thursday's committee-of-the-whole session.

Sub-committee recommendations for the speeding up and extension of arbitration under the consent decree likewise were due for a discussion by the full Unity committee on Thursday. Conclusions are to be submitted to the Department of Justice for incorporation in the consent decree, along with the proposed changes in selling procedures.

Rentals, Costs Discussed

The question of rental prices, and the cost of pictures, which National Allied threatened to inject into the sessions following a meeting of its board of directors at Chicago last week, had not become a known issue up to Wednesday afternoon. It was said that an agreement had been reached among committee-of-the-whole members to complete action on the Unity program as it stands before turning attention to the new and broader issues raised by the price problem. One member observed that he felt that if Unity was to discuss film prices at all it might better do so after establishing a successful precedent of industry agreement on the price plan.

Exhibitor members of Unity called to the New York sessions included: Jack Kirsch, subcommittee chairman; Ed Kuykendall, H. A. Cole, Leo F. Wolcott, Sidney Samuelson, Robert White, Roy E. Harrold, Martin Smith, John Rugar, William F. Crockett, Lewen Pizor, Fred Wehrenberg and Rotus Harvey. Hugh Bruen was PCCITO alternate for R. H. Poole of Los Angeles, who is ill.

New York Unity members: Joseph Bernhard, Ned E. Depinet, William F. Rodgers, T. J. Connors, H. M. Richey, A. W. Smith, Felix Jenkins, Howard Levinson, Max A. Cohen, Joseph Vogel, Neil Agnew and C. J. Scollard, Abe Montague, James R. Grainger, Steve Broidy and Harry Brandt.

Exhibitor Bulletins Approve Plan

Bulletins to the membership of both the major national exhibitor associations, Allied States Association and Motion Picture Theatre Owners of America, expressed approval of the Unity UMPI plan on the eve of the New York sessions.

Ed Kuykendall, MPTOA president, in a message dated May 13th, again urged support for the Unity plan. It is, he admitted, not a perfect solution to exhibitor problems. But he advocated its support as the most immediate and best possible relief to provisions of the consent decree.

The Society of Independent Motion Picture Producers in Hollywood, and Samuel Goldwyn were both condemned by Mr. Kuykendall for "interfering" in the unity discussions, and for their recent public statements urging exhibitors to reject the plan.

He characterized as "vicious and untruthful" assertions that the Unity plan was a return to block booking.

"To clear up any possible confusion as to the MPTOA attitude, it should be made clear that neither the consent decree blocks-of-five, trade show systems, nor the UMPI blocks-of-twelve proposal, is satisfactory or deserving of unqualified approval. We would much rather throw the whole consent decree into the ashcan,". wrote Mr. Kuykendall.

Among defects in the arbitration system which MPTOA would like to see remedied were what was described as the ignorance of arbitrators about the film business, the right of the New York Appeals Board to set aside field decisions without knowledge of local situations, restricted authority of the decree's sections and the costs of legal service and transcripts.

MPTOA Against 'Freezing' Rentals

MPTOA came out flatly against "freezing" prices on film rentals. It might result, Mr. Kuykendall warned, in a cheapening of product, and would remove the extra profit incentive which prompts "hit" productions.

The National Allied bulletin following the Chicago meeting of its directors repeated its approval of Unity and reiterated the stand against rising film prices, as reported last week in MOTION PICTURE HERALD. Allied leaders will study the possibility of government controls, or unity action, but the bulletin warned that no immediate results should be expected by exhibitors.

BREEN RETURNS AS HEAD OF CODE ADMINISTRATION

Reappointment Announced by Hays after Resignation from RKO Studios

The return of Joseph I. Breen to the post of director of the Production Code Administration was announced Friday in New York by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Mr. Breen has resigned his position as vice president in charge of production for RKO-Radio Pictures, Inc. He returns to the Code Administration directorship after 11 months as the operating head of the RKO studios in Hollywood. Mr. Hays first appointed Mr. Breen to direct the Production Code Administration in 1934.

Joseph I. Breen

The former head of the PCA was due to return to the Administration's Hollywood offices on Friday. He resigned on June 17, 1941, to go to RKO.

To succeed Mr. Breen at RKO George J. Schaefer, president, appointed Charles W. Koerner general manager in charge of the studio and RKO production. Mr. Koerner has been acting head of the studio for the past two months while Mr. Breen was on extended vacation leave in Central America.

Mr. Hays announced the reengagement of Mr. Breen following a meeting on Thursday between Mr. Breen and the MPPDA directors at New York. Terms of the appointment were not disclosed.

Reappointment Long Rumored

The reappointment of Mr. Breen to the Production Code Administration had been predicted in some industry circles since early in February. The industry lawyers' Committee of Six was reported to have discussed his reengagement during its policy making meetings in March. They were said to favor Mr. Breen's return in view of his experience and contacts in the administration of the Production Code.

No successor had been named since Mr. Breen resigned his post with the Code Administration last June. The nine man board reviewing films and scripts for Code authority continued to function under the acting leadership of Geoffrey Shurlock, a member, and an advisory committee.

It was reported that the board would continue to have full charge of the administrative details of the code with Mr. Breen as presiding officer, and head of the board. No changes in the board personnel or its present operating methods were contemplated, it was said.

Although terms of Mr. Breen's new contract with the Code were not revealed it was reliably reported that he returned at the $50,000 per year salary which he formerly received. Hollywood Boulevard heard also that RKO was to pay half of the salary, or $25,000, as part of its settlement of Mr. Breen's contract as vice president.

Had Early Career On Newspapers

Mr. Breen, a native of Philadelphia, began his professional career in newspaper work, here and abroad, and was for some years in public relations work in Chicago. He went to Hollywood for the Hays Office first on an assignment of relations and dealings with the errant fan press. In that period the formation of the Production Code Authority to instrument and implement the application of the Production Code was put into execution and Mr. Breen was given the post which soon came to be called administrator.

Alperson RKO Theatres Head; Koerner in Charge of Studio

Edward Alperson now heads the RKO theatre circuit. His appointment as general manager was announced Monday through the New York office, by George J. Schaefer, president of Radio-Keith-Orpheum Corporation. He succeeds Charles Koerner, who last week formally became general manager in charge of the RKO Radio Pictures studio, Hollywood. Mr. Koerner had been acting head of the studio for ten weeks past, filling in during the vacation of Joseph Breen, who, also last week, rejoined the Production Code Administration. During Mr. Koerner's absence from the New York office, Mr. Alperson had been acting head of theatre operations; and his appointment as its permanent head grew from conjecture to certainty.

Mr. Alperson has years of theatre experience. He began in this industry in 1910, as usher at the Brandeis Theatre, Omaha. He was then shipping clerk and film salesman for Fox and First National, in that city. Followed then a district managership for Preferred Pictures, in 1923. He was branch manager and then midwest district manager for Warners; assistant to Spyros Skouras as film buyer for Warner Theatres in New York, 1929; and Warner general sales manager in 1931.

In 1932 he joined Skouras Theatres, heading the film buying department. In 1936 he helped organize, and was president of, Grand National Films, now defunct. He then became film buyer for Fox Midwesco, Fox West Coast subsidiary. He came to the RKO circuit on May 28th of last year.

Two New Monogram Managers Named

Howard Stubbins, Monogram Pacific Coast franchise holder, has appointed Ralph W. Abbott as manager of the Seattle branch, succeeding William M. Duggan. Don Tibbs was named manager of the Monogram branch in Salt Lake City, replacing W. W. McKendrick.

RKO Plans Color Picture

For the first time since it released "Becky Sharp" in 1935, RKO plans to produce a feature picture in color. It will be "Grand Canyon." Bert Gilroy has been assigned to produce.

Miller Named Branch Manager

Beverly Miller has been appointed branch manager of the Kansas City exchange of Producers Releasing Corporation.

20th-Fox Awards Scholarships

Twentieth Century-Fox has awarded three Columbia University Graduate School of Journalism students newly established scholarships in the form of six-month script writing contracts including transportation to and from Hollywood. The scholarships were awarded to George Root of Portland, Ore.; Thomas Whaton Bridges of Shreveport, La., and Nancy Wintner of New York City. The students will begin work on June 1st at $50 a week.

The scholarships grew out of a film script course given at the school by Morris Ryskind, Pulitzer prize-winning playwright, who was so impressed with the work of the three students that he suggested the idea to the company.

40 Years a Showman

The staff of the Electric Theatre, Larned, Kansas, has designated the week of May 24th as "John A. Schnack Week" to honor their employer on his 40th anniversary as a showman. The local press and patrons are joining in the tribute to Mr. Schnack, who opened his theatre in 1902. M. E. Bybee, Irene Beck, Oscar Almquist, Ray Clarkson, Grace Wheeler and Jean Shearer are on the committee.

Eastman Dividend

Eastman Kodak Company Wednesday, at Rochester, declared a quarterly dividend of $1.50 per share on the common stock, and a similar amount on the preferred. Reelected by the directors were Thomas J. Hargrave, president; William G. Stuber, honorary chairman of the board; Frank Lovejoy, chairman.

Monogram Pictures'

TENTH ANNIVERSARY

W. RAY JOHNSTON
President
Monogram Pictures Corporation

A WHOLE decade has sped by since first we heard about Monogram Pictures Corporation, and so busy and swift have been the fleeting years that it seems only a recent yesterday. The progress for most of the motion picture, and certainly for Monogram, has through those ten years been substantially upward. That initial program of the dawn period for Monogram held twenty-eight features. The announcement here this week presents fifty features—and a new ambitious higher level of production standards.

¶ Monogram was born in the depths of the great Depression. It made its way in a difficult world and grew and progressed by finding for itself, surrounded by competition, a sector of service. It had nothing to sell but pictures. It also had showmen for the selling. Monogram was founded by W. RAY JOHNSTON, producer of long and varied experience, when he called together the independent exchangemen who had distributed his Rayart pictures before. Both alike, the producer and the uniting exchangemen, had lived and worked in intimacy with the world of the motion picture and close to the customers. It is to be remembered that Ray Johnston had his motion picture beginnings 'way back yonder with the Thanhouser studios up at New Rochelle, one of the most competent demonstrations of making pictures and money at the same time that the early history of the art afforded. And TREM CARR, in charge of production for Monogram through the years, carries the fullness of ripe experience and abundant successes.

¶ Upward from that beginning and through a number of developmental reorganizations, Monogram and its policy have marched on, at increasing pace. Its record shows more pictures, improving pictures, and more customers, among them many important circuits. Now, with rising payrolls of the war industries creating and supporting buying power among the workers, there appears to be an ever-broadening market and opportunity for production so especially attuned to the tastes of the multitudes—the big majority which these experienced showmen know so well.

—TERRY RAMSAYE.

Best Wishes to

W. RAY JOHNSTON

and

MONOGRAM

on its

10th Anniversary

ROSS FEDERAL SERVICE, INC.
HARRY A. ROSS, *President*
12 Years of Service to the Entertainment World
18 EAST 48TH STREET, NEW YORK

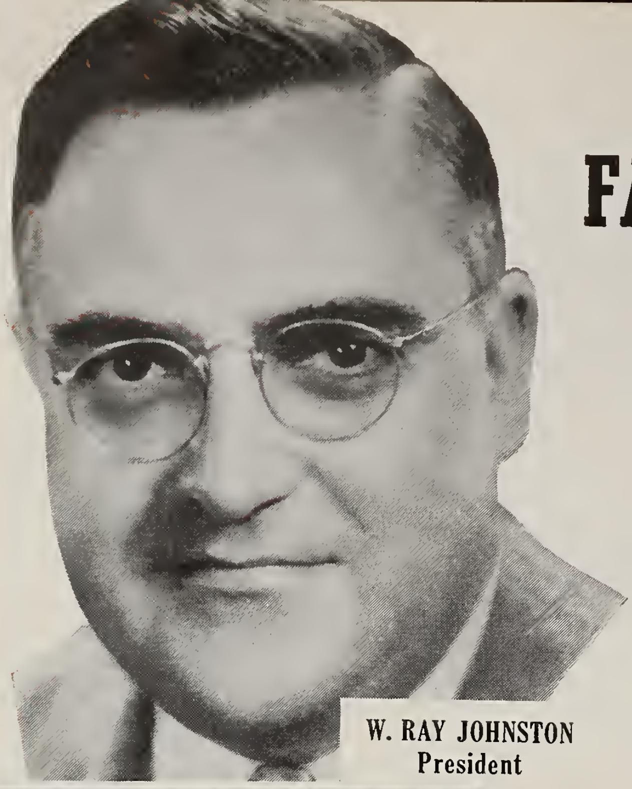
Announcing

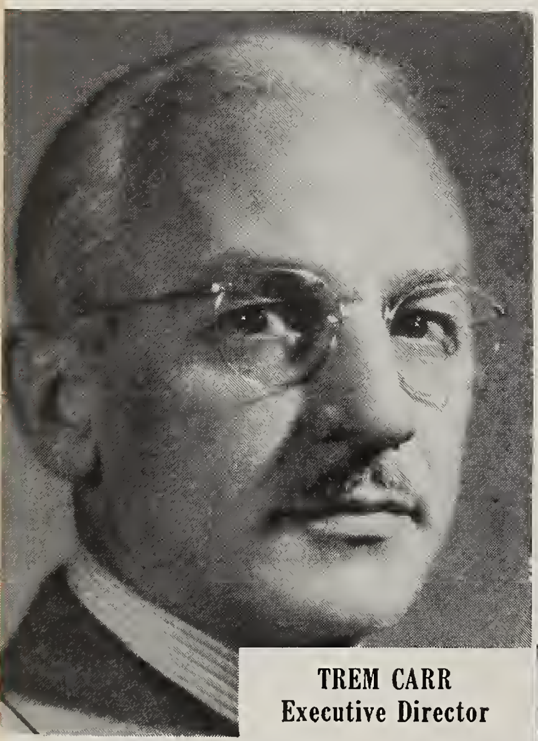
THE BIGGEST BARRAGE IN THE HISTORY OF MONOGRAM FOR 1942-1943

10th Anniversary Program

THE FASTEST GROWING COMPANY IN THE INDUSTRY

☆


W. RAY JOHNSTON
President


TREM CARR
Executive Director

THE good will of thousands of exhibitors throughout the world is Monogram's most prized possession. Behind this intangible asset stands a deeply-rooted policy of fair dealing, and an organization dedicated to the observance of honesty in its exhibitor relations.

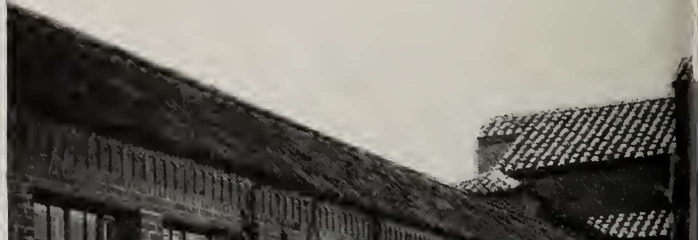
Ten years of successful operation have had as their basis a continuing sales policy that has never been altered. In its essentials, it is the policy of the good neighbor; of understanding, of mutual respect and appreciation of the other man's problems. To this realistic program Monogram owes its well established and progressive position today.

To W. Ray Johnston and Trem Carr, founders of the organization, Monogram is deeply indebted. A long-range policy, instituted by them a decade ago, has guided the organization through the storms of a grave economic depression to sound financial security. Monogram's program of features has, year by year, shown a steady and mounting improvement in every department and its financial history reflects great credit on their wisdom.

With Steve Broidy at the sales helm and Norton V. Ritchey guiding the foreign distribution, every indication is present that the next decade will raise to even greater heights the standards of which we today are justly proud.

STEVE BROIDY
Sales Manager

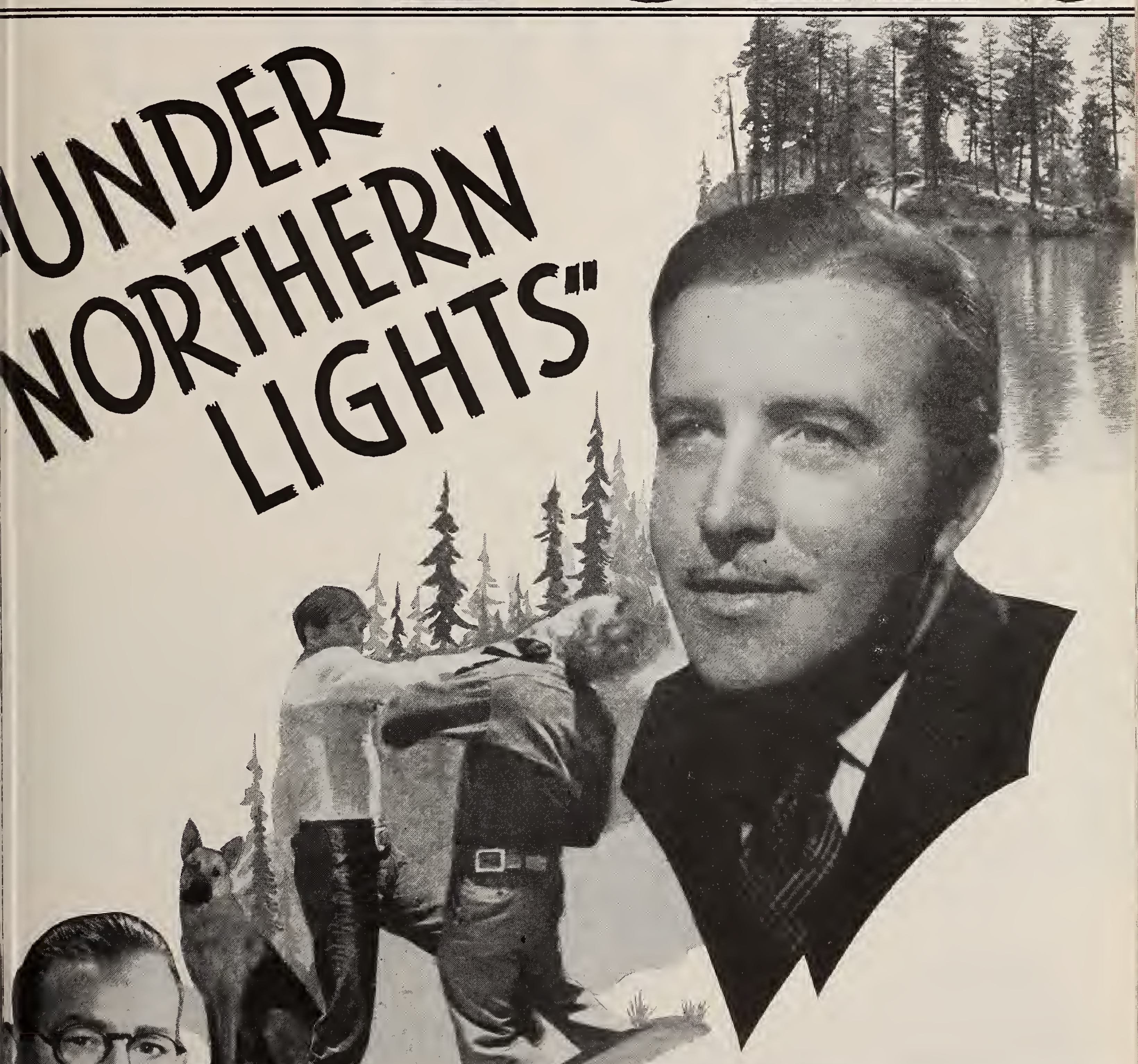
NORTON V. RITCHEY
Foreign Sales Manager



GREAT STAR! GREAT TITLE! GREAT STORY

John BOLES

UNDER NORTHERN LIGHTS"

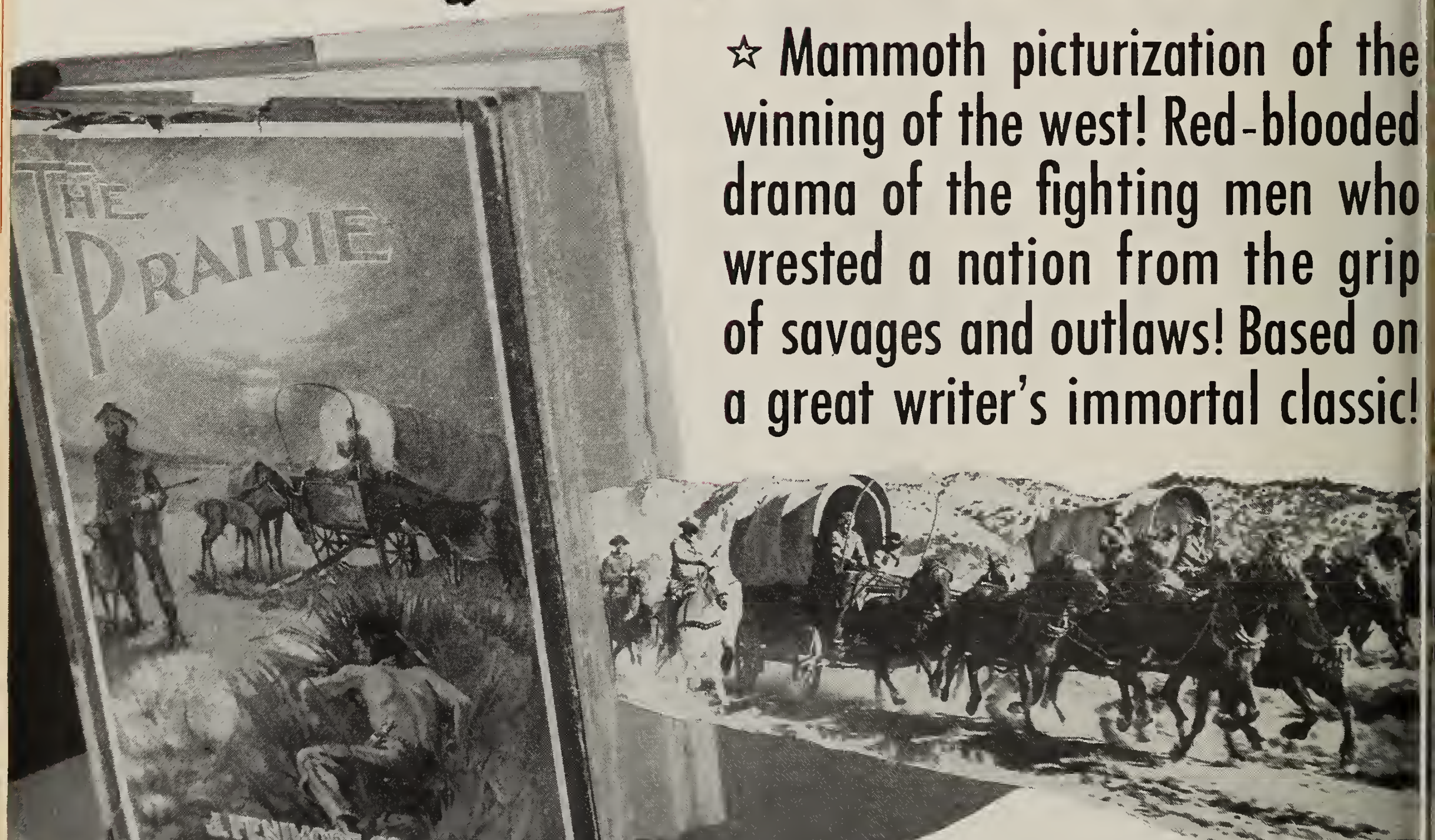


PRODUCED BY
SCOTT R. DUNLAP

Unforgettable romance, stirring adventure, pow
packed drama...blazing against the savage beau
of the northern wilderness! A HIT that will ra
with JOHN BOLES' mightiest triumphs!

ONOGRAM'S 10th ANNIVERSAR

"FRONTIER TRAILS"

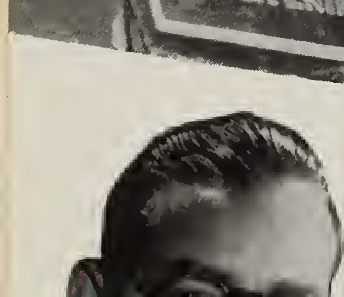


☆ Mammoth picturization of the winning of the west! Red-blooded drama of the fighting men who wrested a nation from the grip of savages and outlaws! Based on a great writer's immortal classic!

Suggested by "THE PRAIRIE" by

JAMES FENIMORE COOPER

For 115 years a best seller!



PRODUCED BY
SCOTT R. DUNLAP

ONOGRAM'S 10th ANNIVERSAR

MONOGRAM ANNOUNCES 50 FEATURES FOR 1942-43

New Season's Program Is Outlined at Four-Day Convention Marking Tenth Anniversary of Company's Founding

TREM CARR
Executive Director in Charge of Production
Monogram Pictures

The tenth anniversary convention of Monogram Pictures Corporation, beginning May 13th, at the Ambassador Hotel in Los Angeles, brought franchise holders and exchange heads from all parts of the United States. The four-day meeting was called for sales planning, production discussion, and franchise analysis as they affect the company's production program for the 1942-43 season.

General sessions of the convention were officially opened May 14th, by W. Ray Johnston, president, with approximately 125 delegates in attendance, including franchise holders from 36 United States distribution centers, foreign representatives, exchange managers and members of the Monogram home office staff in Hollywood.

1942-43 PROGRAM

Fifty pictures, all of feature length, will constitute the 1942-43 program of Monogram Pictures, it was announced at the convention.

Heading the list from the standpoint of cost and elaborateness of production will be two pictures designated as "Tenth Anniversary Specials." The first will be "Under Northern Lights," an original story by Adele Buffington, which will present John Boles in the starring role; the other will be "Frontier Trails," an epic Western adapted from the James Fenimore Cooper novel, "The Prairie."

Three Feature Groups

Six productions grouped under the name of "Showmanship Winners" will be headed by "Dangerous Money," written by John W. Forbes and starring Edmund Lowe. This classification will also include "Isle of Terror," by Emerson Statler, and four pictures starring the East Side Kids, headed by Leo Gorcey, Bobby Jordon, Huntz Hall and Gabriel Dell. These are "'Neath Brooklyn Bridge," by Patrick Corbin; "Come Out Fighting," by Madge Hitchcock; "Little Mobsters," by Hugh Preston, and "Grand Street Boys," by Blair Richards.

Next is a group of 14 "Certified Attractions," including many stories by well known authors, as well as two pictures starring Bela Lugosi — "The Gorilla Strikes," by Harvey W. Brewster; and "Bowery at Midnight," by Gerald Schnitzer.

Others in this listing are "Blind Justice," by Octavus Roy Cohen; "Ferry Command," by Harrison Howell; "Political Payoff," by Damon Runyon; "Fraternity Sweetheart," a *Woman's Home Companion* story by Leona Dalrymple; and "Kelly of the U. S. A.," by Robert Kehoe.

This group also includes "You Can't Beat the Law," San Quentin Prison story by Albert Bleich; "Spell of the Tropics," adapted from Allan Vaughan Elston's *Argosy Magazine* story; "Copra," an underworld story, "Storm Out of the West," by William K. Howard; "Navy Bound," from the *Collier's Magazine* story by Talbert Josselyn; "Revenge of the Zombies," by Samuel Fielding; "The Blonde Bomber," by Cornell Woolrich, originally published in the *Black Mask Magazine* under the title "Dime a Dance," and "Trail of the Yukon," by Jack London.

Another group of ten pictures on the 1942-43 program will consist of "Under Sealed Orders," from the novel by Edgar Wallace; "Gangs of the Underworld," by Ande Lamb; "Man's Law,' from Peter B. Kyne's *Red Book Magazine* story, "The Just Judge"; "Monster in the Dark," by Karl Brown; "Nearly Eighteen," Louis Apple story which originally appeared in the *All Story Magazine;* "Pony Express Riders," by Earle Snell; "Below the Deadline," based on the novel, "The Devil's Chaplain," by George Bronson Howard; "Time Bomb," by Scott Littleton; "Queen of the Honky-Tonks," by Ande Lamb; and "Intelligence Bureau," based on the George Bronson Howard novel entitled "The Black Book."

8 Westerns Include Specials

The "Rough Riders" series, featuring Buck Jones, Tim McCoy and Raymond Hatton, will make eight Western productions,

(Continued on following page)

BUILDING A FOUNDATION FOR SUCCESS

THE strides that Monogram has made during the past few years has resulted in its being referred to as "the fastest growing company in the industry". We take justifiable pride in this assertion and we feel that the severe handicaps which at times have beset it have only strengthened its will to survive and conquer.

When, for reasons of temporary expediency, distributing organizations have curtailed their schedules, Monogram has maintained its program. This policy has been one of Monogram's most prized assets.

We look forward to the coming years with complete confidence in our ability to march onward with a strong step, possessed of the knowledge that our plans and achievements fill an honored place in the motion picture industry. We know that in the years to come Monogram will continue to prosper because, with so strong a foundation, its structure is certain to weather any storm.

—W. RAY JOHNSTON.

(Continued from preceding page)

two of which will be specials—"Dawn on the Great Divide," and "Overland Wagon Trails." The "Range Busters," headlining John King, Davey Sharpe and Max Terhune, will also appear in eight western pictures.

The Monogram program will also include two "Road Show Attractions" to be sold separately as produced during the season. First of these will be "Killers of the Amazon," the South American adventure picture now being filmed by Clyde Elliott-Charles Ford in the Brazilian swamps and jungles bordering the Amazon River. The other will be "Sun Bonnet Sue," staged on a lavish scale and based on the famous song by Gus Edwards.

THE CONVENTION

Addresses of welcome by Robert Poole, of the Pacific Coast Conference of Independent Theatre Owners; Charles Skouras, of Fox West Coast Theatres; and Howard Stubbins, Monogram's Pacific Coast franchise holder, opened the anniversary meeting. At the inaugural session, Harry Thomas, Eastern division manager, discussed the situation in his territory. His talk was followed by New York reports by Joseph Felder; Philadelphia reports by Sam Rosen, and Washington reports by Harry Brown.

"Views of an Old Monogrammer" were given by Irving Mandel, of Chicago; and "Franchise Committee Cooperation" was discussed by John Mangham, southern franchise holder.

The South American situation was reviewed by Norton V. Ritchey, vice-president in charge of foreign sales. Dr. Martin Harris spoke "From the Exhibitor's Point of View"; and "A Message from England" was delivered by Ralph Bettinson. Alton W. Brody, director, spoke on "Laboratory Cooperation."

Trem Carr, executive director in charge of production, introduced a number of Monogram guest stars.

Lou Lifton, director of advertising and publicity, gave a talk on "Publicity and Advertising," and Forrest Judd discussed "Exploitation." "As Hollywood Sees Monogram" was the subject of an address by Sam Wolf.

Prize winners in the company's recently completed booking drive were introduced by Steve Broidy, general sales manager.

Screen Late Pictures

The first business session concluded with a discussion of "Distribution View Points," by Herman Rifkin of Boston, Charles Trampe of Milwaukee, Mel Hulling of San Francisco, and John Franconi of Dallas. Later the delegates viewed a screening of the new Monogram picture, "Army Bride," featuring John Beal and Wanda McKay; and sequences from "Lure of the Islands," starring burlesque's Margie Hart, and "Killers of the Amazon."

In the course of discussing production plans for the 1942-43 season, Mr. Carr introduced producers who will contribute to the program during the coming year. These were Scott R. Dunlap, Lindsley Parsons, George W. Weeks, A. W. Hackel, Ed Gross, King Brothers, T. H. Richmond, Sam Katzman, Jack Dietz, and Richard Oswald. And Mr. Dunlap, producer of the "Rough Riders" Western series, introduced the featured members of the unit—Buck Jones, Tim McCoy and Raymond Hatton, while Mr. Weeks introduced John King, Davey Sharpe and Max Terhune of his "Range Busters" series.

Charles Ford, who has just returned from South America following the filming of the jungle adventure picture, "Killers of the Amazon," produced jointly by Ford and Clyde Elliott, told the delegates of his experiences on that expedition.

The agenda of the final day of the convention called for social activities exclusively, for the most part a trip in busses for all of the 125 delegates from the hotel to Buck Jones' ranch home in the San Fernando Valley, for an outdoor barbeque and a program of Western entertainment.

HERMAN RIFKIN
Vice-President, Monogram Pictures

Among Those Attending

Monogram exchange men at the convention included Harry Berkson and Nate Sodikman, Albany; John W. Mangham and M. E. Wiman, Atlanta; Herman Rifkin and Al J. Herman, Boston; J. Sam Hinson, Charlotte; Irving Mandel, Chicago; William Onie, Cincinnati; Nate Schultz, Cleveland; Ed Blumenthal and John Franconi, Dallas; Lon T. Fidler, Denver; Thomas Burke, Des Moines; William Hurlbut and M. Harlan Starr, Detroit; Carl Harthill, Indianapolis; George B. West and William Benjamin, Kansas City; Howard Stubbins and Marty Solomon, Los Angeles, and J. Harry Spann, Memphis.

Others were Charles W. Trampe, Milwaukee; Ben Nathanson, Minneapolis; Harold F. Cohen, New Orleans; Joseph J. Felder, New York; Carr Scott, Oklahoma City; Sol J. Francis, Omaha; Sam Rosen, Philadelphia; Ben Welansky and Mark Goldman, Pittsburgh; Walter Wessling, Portland, Ore.; Robert Taylor, St. Louis; Don Tibbs, Salt Lake City; Mel Hulling, San Francisco; Ralph Abett, Seattle; and Harry Brown, Washington.

Besides those previously named, the home office contingent included J. P. Friedhoff, secretary and treasurer; John S. Harrington, manager of the print and accessories department; Lloyd L. Lind, head of the contract department; and Russell M. Bell, art director.

MONOGRAM IN THE GROWING

THE convention May 13–16 in Los Angeles, of Monogram Pictures Corporation, served to mark completion of a decade during which this youngster among motion picture enterprises solidified its position in both production and distribution.

Monogram was originally incorporated in 1930, and in the following year, in the lowest depths of the depression, the company began to function. W. Ray Johnston, guiding spirit and president of the new organization, called together the independent exchangemen who had previously distributed his Rayart Productions, and formed them into a cooperative group, merging the production and distribution units in a single company.

Trem Carr, another veteran of the industry, took charge of production, and shortly afterward, Edward A. Golden, long active in selling pictures, joined the organization as sales manager. The initial program saw 28 features released.

In 1932 Monogram's distribution became international, with outlets in Great Britain supplied through Pathe, and in Canada by Empire Films, Ltd. The number of releases was increased to 32, and the stars on the program included Ginger Rogers, Randolph Scott, Virginia Bruce, Ralph Bellamy, Mickey Rooney, Dickie Moore, Esther Ralston, Lionel Atwill and Pauline Frederick, and others.

Steady progress marked the company's activities during the next two years, and late in 1935 Republic Pictures was formed, with Mr. Johnston as its president, and the Monogram exchanges serving as national distribution outlets. A year later Johnston left Republic to reorganize Monogram Pictures Corporation.

The Monogram identity had not been lost in the merger, and many of its features were in process of preparation when Johnston decided to go into business for himself once again. This new Monogram got well underway in August of 1936, with Mr. Johnston again as president, and the veteran producer, Scott R. Dunlap, vice-president in charge of production.

During the fiscal year of 1940-41, Trem Carr rejoined the company as executive director in charge of production. That year Monogram registered a substantial operating profit.

SHOWMANSHIP WINNER

John Howard · Gilbert Roland
Helen Gilbert · John Litel

IN

"ISLE OF TERROR"

From the Play by
GINA KAUSS and
LADISLAUS FODOR

Produced and Directed by
RICHARD OSWALD

HIGH-TENSION!

A startling role for one of the screen's most popular personalities ...in this shock-streaked expose of politics and the underworld!

Edmund
LOWE

IN

"DANGEROUS MONEY"

BY
JOHN W. FORBES

Produced by
MAURICE KING

Associate Producer
FRANKLIN KING

MONOGRAM'S 10th ANNIVERSAR

AMERICA'S FAVORITE RASCALS I

ACTION

4 STARRING THE EAST

LEO GORCEY

HUNTZ HALL

"'NEATH BROOKLYN BRIDGE"

by PATRICK CORBIN

"LITTLE MOBSTERS"

by HUGH PRESTON

SAMMY MORRISON

PRODUCED B
SAM KATZMA

MONOGRAM'S 10th ANNIVERSAR

NEW SERIES OF SCRAP-HAPPY WINNERS!

SIDE KIDS

BOBBY JORDA

GABRIEL DELL

DAVID GORCEY

"COME OUT FIGHTING!"

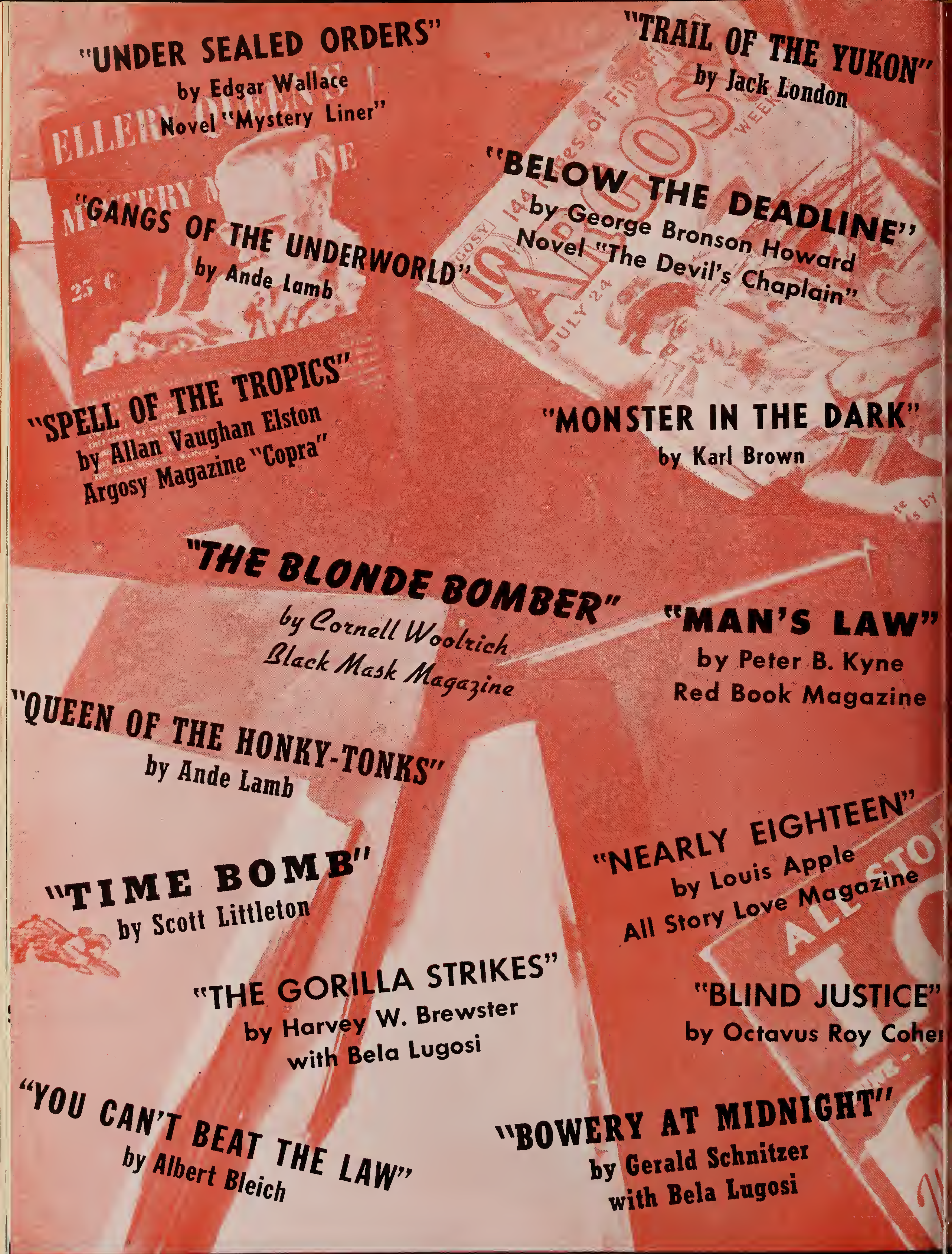
by MADGE HITCHCOCK

"GRAND STREET BOYS"

by BLAIR RICHARDS

ACK DIETZ

ONOGRAM'S 10th ANNIVERSAR



"UNDER SEALED ORDERS"
by Edgar Wallace
Novel "Mystery Liner"

"TRAIL OF THE YUKON"
by Jack London

"BELOW THE DEADLINE"
by George Bronson Howard
Novel "The Devil's Chaplain"

"GANGS OF THE UNDERWORLD"
by Ande Lamb

"SPELL OF THE TROPICS"
by Allan Vaughan Elston
Argosy Magazine "Copra"

"MONSTER IN THE DARK"
by Karl Brown

"THE BLONDE BOMBER"
by Cornell Woolrich
Black Mask Magazine

"MAN'S LAW"
by Peter B. Kyne
Red Book Magazine

"QUEEN OF THE HONKY-TONKS"
by Ande Lamb

"NEARLY EIGHTEEN"
by Louis Apple
All Story Love Magazine

"TIME BOMB"
by Scott Littleton

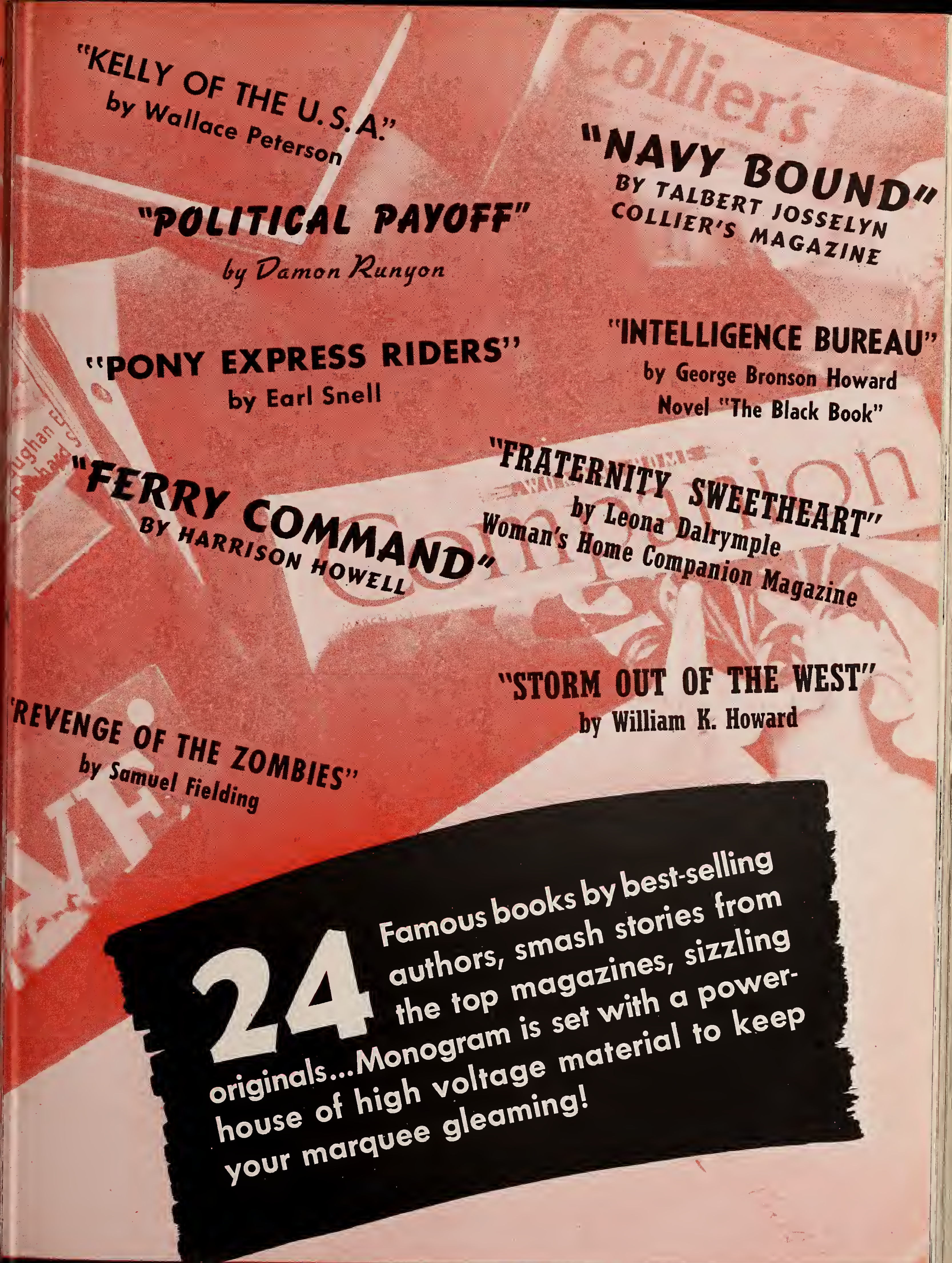
"THE GORILLA STRIKES"
by Harvey W. Brewster
with Bela Lugosi

"BLIND JUSTICE"
by Octavus Roy Cohe

"YOU CAN'T BEAT THE LAW"
by Albert Bleich

"BOWERY AT MIDNIGHT"
by Gerald Schnitzer
with Bela Lugosi

ONOGRAM'S 10th ANNIVERSAR



"KELLY OF THE U.S.A."
by Wallace Peterson

"NAVY BOUND"
BY TALBERT JOSSELYN
COLLIER'S MAGAZINE

"POLITICAL PAYOFF"
by Damon Runyon

"INTELLIGENCE BUREAU"
by George Bronson Howard
Novel "The Black Book"

"PONY EXPRESS RIDERS"
by Earl Snell

"FRATERNITY SWEETHEART"
by Leona Dalrymple
Woman's Home Companion Magazine

"FERRY COMMAND"
BY HARRISON HOWELL

"STORM OUT OF THE WEST"
by William K. Howard

REVENGE OF THE ZOMBIES"
by Samuel Fielding

24 Famous books by best-selling authors, smash stories from the top magazines, sizzling originals...Monogram is set with a powerhouse of high voltage material to keep your marquee gleaming!

MONOGRAM'S 10th ANNIVERSAR

MONOGRAM HOME OFFICE EXECUTIVES « « « «

J. P. FRIEDHOFF
Secretary & Treasurer

LOUIS S. LIFTON
Director of Advertising

LLOYD L. LIND
Assistant Sales Manager

JOHN S. HARRINGTON
Manager Film & Accessory

MONOGRAM'S PLANS FOR STUDIO EXPANSION

¶ *Recently purchased production plant to be greatly improved*

A total investment of approximately $500,000 will be made by Monogram Pictures Corporation in the Hollywood studio property which it purchased last February, as soon as plans are completed.

The amount includes $250,000 paid for the studio property, which the company has occupied under lease for the past two years, and various items of a large scale building program on which the organization will embark. Included in the items of improvement are new stages, new administration and writers' building, cutting rooms, street sets, and quarters for various craft departments.

A major improvement will be a $100,000 sound stage, for which plans have already been completed. This structure will be erected on a one and a quarter acre plot immediately adjoining the studio, owned by Fred Gross and just secured under an option to purchase. A large building already on this property will be converted into a process stage, and a new structure, measuring 20 by 100 feet, will house technical shop, electrical shop, the grip and drapery departments. Adjoining will be a scene dock.

This property will also provide space for the erection of two sets, one for use as a New York street and the other as an average city thoroughfare.

The main studio property already purchased by Monogram will be improved with the construction of a new administration and writers building, of Colonial architecture, and to include 25 offices. Twelve cutting rooms will be constructed on the Hoover street frontage of the property, on a lower level of one of the sound stages already in use.

Brick buildings already added to the studio during the company's occupancy include quarters for the entire home office staff of the company, now maintained in Hollywood; projection theatre, offices for publicity and other departments, and commissary.

The enlarged Monogram studio property is bounded by Commonwealth Avenue, Sunset Drive, Hoover Street and a property line to the south. The main studio was purchased from Ralph M. Like, who has operated it for several years.

Present Studio Site of Early Films

The site of the Monogram studio has a long history as a Hollywood motion picture production center, dating back to the early days of the film capital. At

PRODUCTION STANDARDS UPWARD

THE past year in Monogram production forms a fitting climax to ten years of unceasing effort. The decade now drawing to a close has seen a steady improvement in the quality of the Monogram output, embracing every factor in the making of a motion picture.

Production values were never so high; more time than ever before is given to the development of stories; standards in casting are being constantly raised; stars of prominence are already under contract for the ensuing year, or will be engaged when available for suitable roles.

Several of our productions for the season of 1942-43 will be based on thrilling phases of the national war effort, imparting to the program the timeliness of today's newspaper.

Monogram is ready for the best year in its history. Not only has it been consistent in meeting release dates, but at this writing it has productions completed and ready for release for the next ten weeks.

—TREM CARR.

JOHNSTON A FILM PIONEER

THOROUGH experience in every branch of the film industry has characterized the career of W. Ray Johnston, president of Monogram Pictures Corporation. He entered motion pictures more than a quarter of a century ago, and in the intervening years has been producer, exhibitor and distributor. Born in Bristow, Ia., January 2, 1892, he obtained his education in the public schools of the neighboring town of Janesville, where his family moved when he was an infant. After graduation from a business college in Waterloo, he worked briefly for the town's leading newspaper, then as secretary to a local banker, which position led to the secretaryship of several realty companies.

In 1914, through a business acquaintance, Mr. Johnston began his association with the film industry as secretary to Charles J. Hite, president of the Thanhouser studios at New Rochelle, N. Y. He was treasurer of the allied Syndicate Film Company when it produced "The Million Dollar Mystery".

Hite's interests carried beyond production into exhibition, and Johnston's knowledge of the industry was rounded out when he was given charge of two New Rochelle theatres.

Later Mr. Johnston was appointed manager of the new Thanhouser studios at Jacksonville, Florida, and after a period as assistant treasurer of Thanhouser he became president of Big Productions Film Corporation. In 1917 he joined the Arrow Film Company, becoming its vice-president.

It was in January of 1924 that Mr. Johnston branched out for himself, organizing Rayart Pictures. Through it he succeeded in turning a $10,000 stock investment into a business gross of $1,250,000 by the time talking pictures arrived in 1927. Associated with him for several years was Trem Carr, as production head. At this time it was decided to produce an annual schedule of 24 silent "Westerns", to service exhibitors who would need this type of product while major companies were perfecting the technique of sound and acquiring equipment. To carry on this program, Mr. Carr was placed in charge of production, while Mr. Johnston headed business administration in New York. In 1931, when sound had been further perfected, the company began producing talking pictures. This marked the actual beginning of Monogram.

Late in 1935 Republic Pictures was formed, with Mr. Johnston as president and the Monogram exchanges serving as national distribution outlets; however, a year later Mr. Johnston withdrew to reorganize the Monogram Pictures Corporation, starting production in the summer of 1937.

CARR A PRODUCER 20 YEARS

A PRODUCER of motion pictures for 20 years is the record of Trem Carr, Monogram's executive director in charge of production. Trem Carr was born on November 7, 1894, in Trenton, Ill., where he attended the local public schools. He is a graduate of the University of Illinois.

Commercial pursuits occupied his attention after leaving school. He became head of a construction company in St. Louis, which work led him eventually to the Hawaiian Islands, where he was paymaster on the breakwater project at Pearl Harbor.

It was in 1922, shortly after Mr. Carr arrived in Hollywood, that he launched his first enterprise as a film producer, when he placed Al St. John under contract as the star of a series of short features. Thus began his association with W. Ray Johnston in Rayart Pictures, of which Mr. Carr was vice-president and production chief for seven years.

From 1925 to 1930 he was also vice-president in charge of production for Syndicate Pictures, and early in his film career he became president of Trem Carr, Inc., in which he coordinated his production activities. The passing years steadily enhanced his standing as a producer and brought him widespread recognition for his ability to show results on the screen at low cost—getting maximum effect per dollar expended.

In 1931 Mr. Carr joined W. Ray Johnston in the formation of Monogram Pictures, becoming vice-president in charge of production. In 1934 he was elected president of Hollywood's Independent Motion Picture Producers Association.

In the following year, on the formation of Republic Pictures through the merger of Hollywood's principal independent companies, Mr. Carr became vice-president of the new organization, but later sold his interest to embark on the production of a series of pictures starring John Wayne, at Universal studios. In subsequent seasons, under the same banner, he produced such successes as "California Straight Ahead", "Conflict", "Idol of the Crowds" and "Midnight Intruder".

Monogram had meanwhile resumed operation as a separate company, and during the 1940-41 season Trem Carr rejoined the organization as executive director in charge of production, the post in which he has contributed vitally to Monogram's rapid progress.

that time many sections of the district, including this one, were sparsely settled, and included many grain fields and orchards.

First production on what is now a small portion of the Monogram lot took place in 1914, in surroundings which were decidedly makeshift and unconventional. A tiny cottage on the property was used jointly as offices and dressing rooms, and the single stage, of correspondingly small size, was merely a small platform above which were suspended white cloth diffusers, to soften the direct rays of the sun. There was no artificial lighting, and for this reason the stage had no side walls.

The studio was occupied at odd times by various small companies, producing principally short comedies and blood-curdling serials.

One of the first to use the studio was the old Kalem company, which was a unit of the Motion Picture Patents monopoly, releasing through the General Film Company.

As years went by, "improvements" were added in the form of new buildings, but these consisted mainly of old boxcars which were dragged in and fitted up for additional offices and dressing rooms. A studio projection room was constructed by the simple device of knocking one end out of each of two cars, and splicing them together to obtain the desired "throw."

Early in 1920 Charles Ray, who had become a popular star in pictures produced by Thomas H. Ince, took over the property as head of Charles Ray Productions. Up to that time the studio covered an area of only 100 by 150 feet, and adjoining lots were purchased to bring the property up to the actual plot now owned by Monogram. A brick administration building and a stage were built.

Trem Carr and Sterling Pictures occupied the lot in June, 1940, and in October of the same year were joined by W. Ray Johnston and the entire Monogram organization, which took over the Sterling agreement.

IGHTIEST SERIES OF STAR WES

2 *Specials*

"DAWN ON THE GREAT DIVIDE"

"OVERLAND WAGON TRAILS"

Buck

Tim

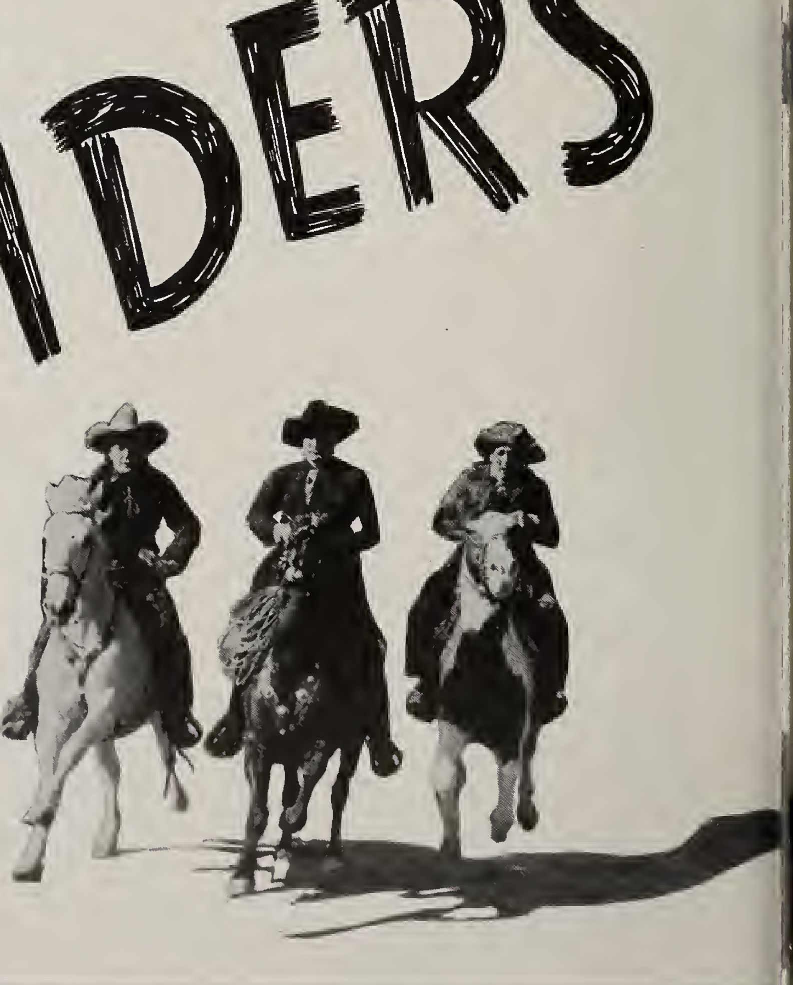
Raymond

6

WITH THE

ROUGH RIDERS

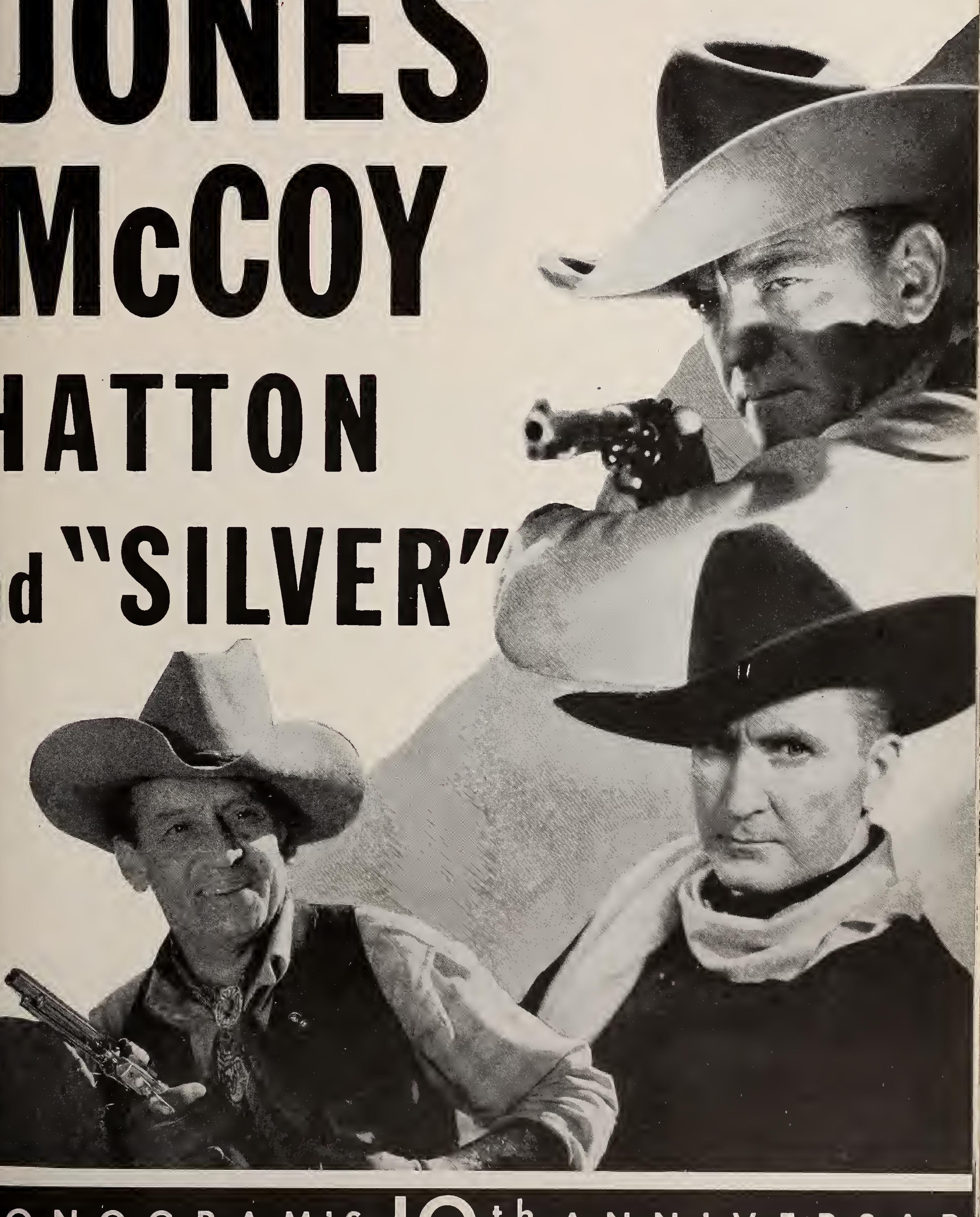
PRODUCED BY
SCOTT R. DUNLAP



ONOGRAM'S 10th ANNIVERSAR

ERNS EVER TO HIT THE SCREEN

JONES
McCOY
HATTON
nd "SILVER"



ONOGRAM'S 10th ANNIVERSAR

THEIR PACE IS YOUR FORTUNE!

8 WITH THE R

MONOGRAM'S 10th ANNIVERSAR

ANGE BUSTERS

STARRING

JOHN ("DUSTY") KING
DAVEY ("SPEEDY") SHARPE
MAX ("ALIBI") TERHUNE

☆These rampaging daredevils have built up a following that's yelling for more! This bullet-streaked...fight-crammed... suspense-loaded series is the answer!

Produced by
GEORGE W. WEEKS

ONOGRAM'S 10th ANNIVERSAR

Congratulations!

CHARLES FORD · JIM DANNALDSON
CLYDE ELLIOTT · JIM SHACKELFORD
MIGUEL ROGINSKY

ON YOUR
SPLENDID ACHIEVEMENT

"KILLERS OF THE AMAZON"

(TENTATIVE TITLE)

☆ FOR YOUR COURAGE DURING FIVE MONTHS OF PERILOUS EXPLOITS AND HARDSHIPS FILMING THE AMAZING JUNGLE SEQUENCES OF THIS SENSATIONAL ROAD SHOW ATTRACTION, AND ON YOUR SAFE RETURN TO THE STUDIO

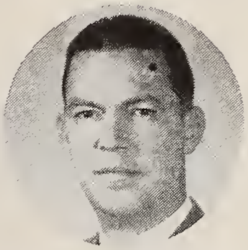
IN GORGEOUS KODACHROME and BLACK and WHIT

ONOGRAM'S 10th ANNIVERSAR

JOHN W. MANGHAM
President

M. E. WIMAN
Manager
ATLANTA, GA.

J. SAM HINSON
Manager
CHARLOTTE, N. C.



HAROLD F. COHEN
Manager
NEW ORLEANS, LA.

J. HARRY SPANN
Manager
MEMPHIS, TENN.

MONOGRAM SOUTHERN EXCHANGES,
INC.

AND THE SOLID SOUTH

EXTEND OUR HEARTIEST WISHES
AND SINCEREST CONGRATULATIONS

TO

MONOGRAM

ON ITS TENTH ANNIVERSARY

TO W. RAY JOHNSTON, TREM CARR, SCOTT R. DUNLAP, STEVE BROIDY AND THE OTHER MONOGRAM OFFICIALS, WE SALUTE IN HIGHEST TRIBUTE YOUR SPLENDID ACCOMPLISHMENT IN THE ESTABLISHMENT OF MONOGRAM IN ITS PRESENT ENVIABLE POSITION AS THE FASTEST GROWING COMPANY IN THE INDUSTRY.

Monogram in the Field

Franchise Holders and managers of branches

Harry Thomas
New York

Harry Berkson
Albany

Ed. Blumenthal
Dallas

Lon Fidler
Salt Lake City

M. E. Wiman
Atlanta

Sol Francis
Omaha

John Franconi
Dallas

Mel Hulling
San Francisco

William Hurlburt
Detroit

Irving Mandel
Indianapolis

John Mangham
Memphis–New Orleans

Ben Nathanson
Minneapolis

William Onie
Cincinnati

Herman Rifkin
Boston

Nate Schultz
Cleveland

Carr Scott
Oklahoma City

Nate Sodikman
Albany

Howard Stubbins
Los Angeles

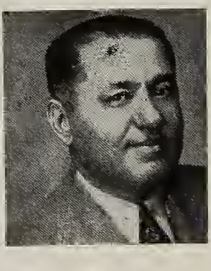
Robert Taylor
St. Louis

Charles W. Trampe
Milwaukee

George West
St. Louis–Kansas City

Ben Welansky
Pittsburgh

Ralph Abbett
Seattle


William Benjamin
Kansas City

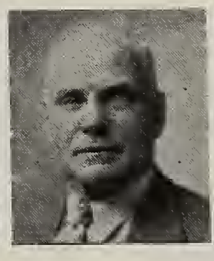
Harry Brown
Washington

Thomas Burke
Des Moines

Harold F. Cohen
New Orleans

J. J. Felder
New York

Mark Goldman
Pittsburgh

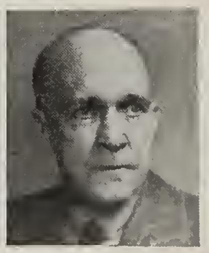

Carl Harthill
Indianapolis

Al. J. Herman
Boston

J. Sam Hinson
Charlotte

Sam Rosen
Philadelphia

Marty Solomon
Los Angeles


Harlan Starr
Detroit

J. Harry Spann
Memphis

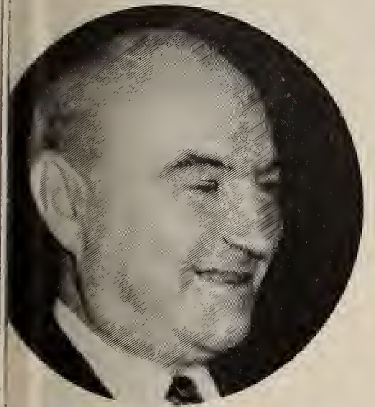
Don Tibbs
Salt Lake City

Walter Wessling
Portland

Nate Furst
Salesman, Boston

THIS YEAR AGAIN
IT'S
MONOGRAM
1942-1943

★



HERMAN RIFKIN
FRANCHISE HOLDER
for NEW ENGLAND

☆

TO THOUSANDS of our exhibitor friends Monogram has for years represented Consistency—in its uniformly high standards of production; Reliability—in its firm policy of delivering the product it sells, when promised; Aggressiveness—in utilizing modern methods of merchandising for the exhibitor and to the public.

☆

Once again it is our privilege, after an absence of a few years from the Monogram family, to present to the showmen of America plans for a new and greater program backed by a unique record of performance, not promises; a record that has won for Monogram the good will of the entire industry.

IRVING MANDE
FRANCHISE HOLDER
for CHICAGO and
INDIANAPOLIS

☆

☆

Gentlemen—this year again it's Monogram—with a program of Showmanship Pictures for 1942-43 that every exhibitor will be proud to play.

☆

ONOGRAM'S 10th ANNIVERSAR

"This Year— It's MONOGRAM!"

We have accepted the challenge of Exhibitors by making the most ambitious effort in our history to comply with all that is expected of MONOGRAM.

Our accomplishments of the past are your assurance of the delivery of our promises. MONOGRAM has gone far into the literary marts of the world to select a group of stories, plays and novels that are pre-sold to the public—that are valuable both because of their fame and their definite exploitation possibilities.

Each photoplay presented in this announcement will have the added attraction of carefully selected star-names and strong supporting casts, as well as noteworthy productions.

MR. EXHIBITOR: THAT IS OUR PROMISE!

WILLIAM ONIE
CINCINNATI

ROBERT TAYLOR
ST. LOUIS

WILLIAM BENJAMIN
KANSAS CITY

JOHN FRANCONI
ED BLUMENTHAL
DALLAS

ONOGRAM'S 10th ANNIVERSAR

Promise vs. Performance

A promise is a sacred obligation. Monogram Pictures will not tolerate a promise unfulfilled.

A promise is only as good as the one who makes it. As men are judged by what they have done in the past, so we of Monogram Pictures, with a background of promises fulfilled, sincerely ask for your support in what we are offering for the season 1942-43.

We are young in years, but old in showmanship. We have approached the coming year with a determination to make this MONOGRAM'S GREATEST YEAR!

MONOGRAM PICTURES
OF CALIFORNIA
HOWARD STUBBINS, President
LOS ANGELES - SAN FRANCISCO

MONOGRAM PICTURES, INC.
BEN WELANSKY, President
PITTSBURGH

MONOGRAM PICTURES
OF THE NORTHWEST
HOWARD STUBBINS, President
SEATTLE - - - - PORTLAND

MONOGRAM PICTURES, INC.
NATE SCHULTZ, President
CLEVELAND

ONOGRAM'S 10th ANNIVERSAR

Congratulations to

MONOGRAM
AND THE FRANCHISE HOLDERS

From Their Accessories Manufacturers

SPURGEON TUCKER
(Posters)

APCO PHOTO COMPANY
(Photography)

THE ULLMAN COMPANY
(Lobby Displays)

Served Through
HAROLD J. FLAVIN, INC.

PATHE LABORATORIES, INC.

CONGRATULATE MONOGRAM

on their 10th ANNIVERSARY CONVENTION

HOLLYWOOD NEW YORK NEW JERSEY

ON MONOGRAM'S 1942-43 PRODUCER ROSTER

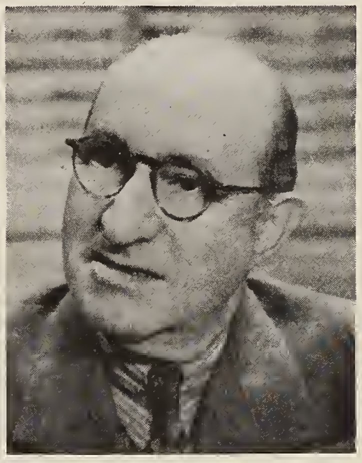
SCOTT R. DUNLAP

GEORGE W. WEEKS

SAM KATZMAN

LINDSLEY PARSONS

FRANKLIN and MAURICE KING



A. W. HACKEL

EDWARD FINNEY

Nation-Wide Best Wishes

¶ *Among the messages to W. Ray Johnston on Monogram's 10th Anniversary*

"On the Eve of your Sales Convention for the coming year, I feel obligated to communicate with you and express the hope that you will continue to supply the motion picture industry with the same degree of effort and earnestness as your company has shown in the past."—MAX COHEN, Cinema Circuit, New York City.

"Monogram has made a place for itself in the industry and will, I am certain, continue to serve exhibitors in the future with the same fine spirit of cooperation and service as it always has in the past. I want you to know that the members of my company join me in wishing you and your entire organization the sincerest of best wishes for a very successful meeting on this, the tenth anniversary of your company, and may you have many more successful years ahead of you."—HARRY BRANDT, Brandt Theatres, New York, N. Y.

"The Tenth Anniversary of Monogram Pictures is indeed an important event in our industry. Its splendid progress and achievement during the past decade is history of which you may well be proud. We congratulate you and through you the members of your staff."—J. M. BENAS, Skouras Theatres Corporation, New York, N. Y.

"I am indeed pleased to extend my congratulations to you and your entire organization on Monogram's Tenth Anniversary. Our relationship with your men in the field has always been most cordial and we have found it a pleasure to do business with them."—E. L. ALPERSON, RKO Film Booking Corporation, New York, N. Y.

"Monogram has come far and shown fine improvement in recent years."—H. R. Falls, Griffith Theatres, Oklahoma City, Okla.

"You have always kept faith with the exhibitors and have always delivered what you promised, always keeping exhibitors' needs in mind."—CARL FLOYD, Floyd Theatres, Haines City, Fla.

"We have theatres which rely heavily upon Monogram Pictures for their main attractions and we are, therefore, in a position fully to appreciate the splendid results which you and your company have achieved."—IRWIN WHEELER, Prudential Playhouses, Paramount Bldg., N. Y.

"This unusual business of ours needs organizations like yours; and our company, to the best of its ability, will continue to support you with deeds as well as words."—FRED J. DOLLE, Fourth Avenue Amusement Co., Louisville, Ky.

"It is a pleasure to know that we independents can count on such men as yourselves to bring the independent picture field up to the par and distinction that it now holds."—PHIL BLOOMBERG, Pres., Naumkeag Amusement Co., Salem, Mass.

"Monogram has certainly carried its share of the load in helping the smaller town exhibitor show a profit and without pictures such as you have always

produced many of our small towns would be on the red side of the ledger sheet."—ROY E. MARTIN, *Martin Theatres, Columbus, Georgia.*

"The progress of your organization within this brief span of time has been very interesting to watch and credit is due those responsible for the success that has been achieved."—LOUIS W. SCHINE, Schine Circuit, Inc., Gloversville, N. Y.

"I sincerely wish you the best of luck in the coming years and hope that Monogram will continue in its ever-growing pace."—DON J. SMITH, Pioneer Theatre Corp., St. Louis Park, Minn.

"That you have accomplished what you have and come through with flying colors is proof that your product is in demand, and fills a niche in the motion picture structure."—JOHN DANZ, Sterling Theatres, Inc., Seattle, Wash.

"Your company has maintained a record of which you can all be proud, and I hope that the years to come will bring even greater prosperity to you."—JOHN BALABAN, Balaban and Katz, Chicago, Ill.

"I want to take this opportunity of congratulating you on your tenth anniversary and wishing you continued success."—CHAS. A. SMAKWITZ, Warner Bros. Circuit Management Corp., Albany, N. Y.

"Please accept my sincere congratulations on Monogram's Tenth Anniversary. May you and your associates continue to be a vital force in the production of motion pictures in the years to come."—J. P. DROMEY, *Publix Great States Theatres, Inc., Chicago, Ill.*

"It goes without saying that the record which Monogram Pictures has established for itself during that period is an enviable one and bespeaks the type of leadership which has guided its progress."—JACK KIRSCH, Allied Theatres of Illinois, Inc., Chicago, Ill.

"I hope your tenth annual convention will be the most successful yet held and that your program for 1942-43 will be the most ambitious in your history despite the war, rationing, and priorities as the country must have entertainment through thick and thin."—A. E. LICHTMAN, Lichtman Theatres, Washington, D. C.

"I should like to count myself among the many who are paying tribute at this time to the courage and sagacity of two of the industry's outstanding leaders whose ideals of fair business have become traditional with the Company they founded."—WM. BORACK, *Intermountain Theatres, Inc., Salt Lake City, Utah.*

SIGNED FOR 1942-43

● Monogram has just signed a contract with Mooney-King Productions, by the terms of which Martin Mooney and Max King will become joint producers for the 1942-43 program. King is widely known as a business man and world traveler, and Mooney has achieved fame as newspaper reporter, playwright and screen author.

Three pictures will be made by the Mooney-King partnership for the 1942-43 schedule — first, "Foreign Agent," written by Mooney and to be directed by William Beaudine. The others will be "Time Bomb," by Scott Littleton; and "Gangs of the Underworld," by Ande Lamb.

LIVING FULLY UP TO A SLOGAN

TEN years of aggressive leadership have convinced the industry of the sincerity behind the slogan: "Monogram Means Business." To the exhibitors with whom we are proud of long-standing cordial relations, this slogan has come to mean entertainment for their customers, and good will and profits for themselves.

To the industry as a whole, the slogan means that Monogram is determined to consolidate the gains that have marked its successful career to date; to expand its already large number of exhibitor accounts; and, above all, to introduce into its product greater showmanship factors in cast strength, in story properties and production values.

—STEVE BROIDY

"As one who has been a Monogram account since you went into business, it gives me pleasure to see you making such great progress."—J. A. FEIN, Newark Ave. Palace Theatre, Jersey City, N. J.

"I can truthfully say for my patrons and myself that we have noticed and appreciate the improvement in production and star value that you have put into your pictures during this time."—GORDON S. AMOTH, Park Theatre, Fargo, N. D.

"With Monogram celebrating its Tenth Annual Convention, it seems fitting to pay tribute to the personality, progressive spirit and accomplishments of the founders-leaders of Monogram who have earned the whole hearted admiration of the entire industry and are assured of an even greater future for Monogram."—ALBER A. GALSTON, Pres., Hawaii Theatre, Hollywood, Cal.

"Dear Ray—My, how the children do grow up—you are having a Tenth Anniversary and it seems but a most short time ago that your outfit was born. I hope you go on and on, at least to your fiftieth Anniversary, and that you and Trem Carr will be there to celebrate that one—and me, too."—R.B. WILBY, *Wilby-Kincey Service Corp., Atlanta, Ga.*

"I want to join with the fortunate exhibitors from the TENderloin of New York to the hills of TENnessee and the Island of TENeriffe in wishing you TEN fold congratulations on this momentous occasion and to exTENd to you for the future all that your hopes and wishes might desire."—A. M. LYONS, Mgr., Pantheon Theatres Corp., Vincennes, Ind.

"According to all rules, a child does not grow into manhood until 18 or 20 years have passed. Your tenth anniversary finds this accepted rule in error since your organization has in this short span of years grown to be a most important adult in our industry."—JOHN H. HARRIS, Harris Amusement Companies, Pittsburgh, Pa.

"At this time, I also wish to thank you for the grand improvement that has been made in Monogram pictures during the last several years, and I know that during the coming season you will release even better pictures than ever before, and count on me making an early deal with you and playing them over our circuit."—WM. K. JENKINS, Lucas and Jenkins, Inc., Atlanta, Ga.

"Your guidance has earned Monogram its place in the motion picture industry and I congratulate you upon the celebration of its tenth successful anniversary."—TONY SUDEKUM, Crescent Amusement Co., Nashville, Tenn.

"On the eve of your Tenth Annual Convention in Los Angeles, May 13-16, we take this method of congratulating you on your success and growth in the period of the last ten years."—HARRY L. MOORE, Columbia Amusement Co., Paducah, Kentucky.

"It is most gratifying to watch the progress Monogram has made over the last few years and Monogram Pictures have become more and more important cogs in our operation."—SIDNEY MEYER, Wometco Circuit, Miami, Fla.

"Good Thoughts and well wishes are best expressed by practical action, hence you can consider this contract signed in blank for the new season's product for my following theatres: Hammond, Indiana; Elkhart, Indiana; Waukegan, Illinois; Harvey, Illinois."—NAT BERNSTEIN, Hammond, Ind.

"I have always found room for some of the Monogram pictures and hasten to encourage you and your Company. May each future year bring bigger returns to your many thousand customers, and by so doing, Monogram is bound to grow and prosper. Your company has been good to deal with."—I. H. HARRIS, Harris-Voeller Theatres, Burley, Idaho.

"Monogram indeed under your astute leadership has come a long way, with rapid strides to fill a much needed spot in this industry of ours. Exhibitors have come to regard Monogram pictures in many instances as an outstanding factor in supplying material of a high calibre with box office value."—LEWEN PIZOR, *United Motion Picture Theatre Owners, Philadelphia, Penn.*

"In ten short years, you have come a long way, quietly and conservatively, but the healthy way which assures you a long business life."—WM. L. AINSWORTH, Pres., I.T.P. Association of Wisconsin and Upper Michigan.

"This is a great year for Monogram. On this occasion we especially want you to know how much those of us at the National Broadcasting Company have enjoyed our associations with your organization. We trust that in your second ten year span we will be even more closely associated."—E. G. HUNGERFORD, Jr., Television Department, National Broadcasting Company.

"I want to add my congratulations to those of other exhibitors and hope that in the next ten years you will continue to make the same fine progress as you have in the past."—H. J. FITZGERALD, Fox Wisconsin Amusement Corporation, Milwaukee, Wis.

"As a 100% Monogram account we look to the future with confidence and are secure in the knowledge that our mutual satisfactory relationship will endure for many many more anniversaries."—L. ROSENBLATT, Rosenblatt-Welt Theatres, New York.

TIME'S A-WASTIN'

IF YOU DON'T PLAY

HILLBILLY BLITZKRIEG

SUCCESSOR TO THE HOWLARIOUS HIT
"PRIVATE SNUFFY SMITH"

with
BUD DUNCAN
EDGAR KENNEDY
DORIS LINDEN

PRODUCED B
EDWARD GRC

MONOGRAM PICTURES, Inc.
WILLIAM HURLBUT, Pres.
DETROIT

★

MONOGRAM MIDWEST FILM CO.
CHARLES W. TRAMPE, Pres.
MILWAUKEE

ONOGRAM'S 10th ANNIVERSAR

2 SPECIAL SUMMER RELEAS

Margie
HART
FIRST LADY of BURLESQUE

IN

"LURE OF THE ISLANDS"

with
ROBERT LOWERY
'BIG BOY' WILLIAMS
DIRECTED BY
JEAN YARBROUGH

PRODUCED BY
INDSLEY PARSONS

ONOGRAM PICTURES OF NEBRASKA, Inc.
OMAHA
★
MONOGRAM PICTURES COMPANY
OKLAHOMA CITY
★
MONOGRAM FILM EXCHANGE
OF UPPER N.Y.
ALBANY-BUFFALO
★

"NO TIME fo
LOV

with
JOHN BEAL
WANDA McKAY
WARREN HYMER
DIRECTED BY
WILLIAM BEAUDINE
★

PRODUCED BY
A. W. HACKEL

MONOGRAM PICTURES CORPORA
MINNEAPOLIS
★
MONOGRAM PICTURES DISTRIBU
COMPANY
DENVER-SALT LAKE
★

ONOGRAM'S 10th ANNIVERSA

MONOGRAM DISTRIBUTION

TEN years ago Monogram Pictures represented an ideal that today is a reality. This organization of thirty-one American branches with distribution outlets all over the civilized world gives ample testimony to the strength and soundness of the original plan.

Square-dealing and consideration have been the principles that have always distinguished Monogram's relations with exhibitors. It is a source of gratification to observe the steady growth and progress of this company and the fine support and encouragement with which our efforts have been rewarded by the showmen of the world.

In these pages the largest program ever undertaken by this organization has been described. Every element of showmanship and exploitation value is represented. We are confident that each of these properties merits your most serious consideration.

Inspired by your recognition of our efforts, Monogram marches on to its greatest year.

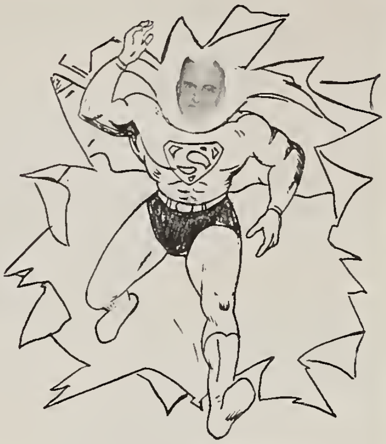
☆

To the men who founded and made possible this organization, we dedicate our loyalty and faith in the company's future.

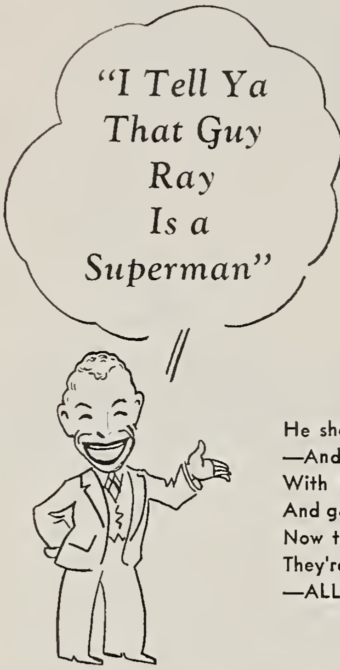
PLOYEES OF MONOGRAM'S NATIONALLY CONTROLLED BRANCHE

HARRY THOMAS
Eastern Sales Manager

Joseph J. Felder **New York**	**Samuel Rosen** **Philadelphia**	**Harry Brown** **Washington**	**Thomas Burke** **Des Moines**



Courtesy of
Superman, Inc. &
Paramount Pictures


"I Tell Ya That Guy Ray Is a Superman"

He shot an "ARROW" thru the air
—And planted "Independent Pictures" there.
With Ray-Art he entrenched their stand
And gave them strength throughout the land.
Now the boys in the field don't give a damn,
They're safe and sound with "MONOGRAM"
—ALL THANKS to Ray, the SUPERMAN.

Nat Saland
Mercury Film Laboratories, Inc.
New York, N. Y.

THE DIFFICULT THINGS WE DO AT ONCE
THE IMPOSSIBLE TAKE A LITTLE LONGER

BEST WISHES TO
MONOGRAM PICTURES

Pacific
"EVERYTHING IN TITLES"
TITLE & ART STUDIO
LEON SCHLESINGER, PRES.
Est. 1918

Congratulations to

MONOGRAM PICTURES

On Their 10th
Anniversary Convention

GLEN GLENN
HARRY ECKLES
LEON M. LEON
H. M. McNIFF
G. P. McCORKLE

CONGRATULATIONS
TO

MONOGRAM

ON ITS
TENTH ANNIVERSARY

●

SUPER-QUALITY CO., Inc.
STEREOTYPES and MATRICES
Harry Schilt
318 EAST 23RD STREET - NEW YORK, N. Y.

Congratulations to

W. RAY JOHNSTON & TREM CARR

AND SINCEREST WISHES FOR
THE CONTINUED SUCCESS OF

MONOGRAM

●

SAM WOLF

Best Wishes for a Most
Successful Convention to

RAY — TREM — STEVE

and all you Monogramers

Ed. Doc. Golden
University Film Productions, Inc.

MONOGRAM GAINS CONTINUE ABROAD

By NORTON V. RITCHEY
Vice-President and Export Manager
Monogram Pictures

WITH world conditions as they are, it appears most unusual that Monogram should be able to sound an optimistic note in foreign business. However, it is a tribute to the international scope of the American motion picture that our company, for one, can say that its export activities—from 1939 to date—have not decreased, the entry of the United States into the war notwithstanding.

In fact, I may even go so far as to state that our affairs abroad have taken a turn for the better during the past twelve months—so much so that we have had to take larger quarters in New York to meet the ever-increasing demand for our product in those markets still open to American films. Our export office now occupies a whole wing on the twenty-first floor of the RKO Building in Rockefeller Center, and our foreign organization is working very actively everywhere.

Effect of the War

In England, for instance, blackout conditions—which greatly curtailed theatre attendance when first enforced—in the long run has had exactly the opposite effect, with the result that Pathe Pictures, Ltd., of London, our British distributors, report increased business. Incidentally, an identical situation exists in Panama, where nightly blackouts were ordered, starting last January. Theatre attendance, according to Lynn Yost, our representative there, dropped considerably at first, but no sooner did people become accustomed to war conditions than a highly favorable reaction was felt on the box-office. This, together with increased Army business in the Canal Zone, has meant a decided improvement over past years.

Switzerland, Sweden and Portugal—the remaining European markets open to us—are also holding their own. Australia and New Zealand, where Monogram is represented by Associated Distributors, Pty., Ltd., and British Empire Films (N. Z.), Ltd., respectively, continue to be good markets. As a gesture of confidence in the ultimate result of the United Nations' fight for democracy, Monogram has become a substantial holder of Australian Commonwealth Bonds, which recently brought us an article of praise from the *Australian Exhibitor*. What is more, our good friend, Capt. Harold Auten, the New York representative of these companies, went on record to the effect that Monogram's product is showing a decided improvement, and has turned out to be excellent box-office material in the land "down under."

Where Monogram is more than holding its own, however, is in Latin America, where the Administration's "good neighbor" policy has had a very healthy effect in so far as the American motion picture is concerned. In the course of my recent tour of Latin America, for instance, I was able to enter into contracts with many leading distributors. In Argentine, Distribuidora Panamericana, truly an outstanding organization, is handling our product. In Cuba, Cándido G. Galdo has organized Monogram Pictures Corporation de Cuba, as our exclusive distributors. Films Victoria, S. de R. L., of Mexico City, whose managing director is Rafael Arzoz, well-known motion picture man, has renewed its contract for double the number of pictures released last year. Amauta Films, the Peruvian organization headed by Felipe Varela La Rosa, has our exclusive franchise for Peru; and in Ecuador, Francis V. Coleman of Guayaquil, reports a highly satisfactory volume of business.

In the remaining Latin American territories, too, Monogram is ably represented—in Brazil, Central America, Chile, Bolivia, etc., where Monogram product is enjoying solid prestige.

Incidentally, since I am talking about Latin America—from where I recently returned after visiting every country with the

(Continued on following page)

EXPORT DIALOGUE

● A little-known aspect of the problems which every American producer must face in dealing with foreign audiences, is the superimposing of titles on pictures intended for export. Including "spotters," translators, card-makers, illustrators, photographers, laboratory men, etc., not less than ten different specialists share this work. Instead of rendering the English dialogue in condensed commercial Spanish titles superimposed over action, Monogram is translating its pictures into colloquial Spanish, each character speaking exactly as his Latin-American equivalent would.

AGENTS in FOREIGN MARKETS for MONOGRAM

W. A. GELL
Managing Director
Pathe Pictures, London

RAFAEL ARZOZ
Films Victoria, S. de R. L.
Mexico

NAT LIEBESKIND
Special Representative
Buenos Aires

UGO. SORRENTINO
Manager
Art Films, Brazil

RENATO PADOANI
Cia. Nac. Espectaculos
San Salvador

LYNN YOST
Manager for Monogram
Panama

J. S. De BRITO
Manager for Monogram
Portugal

● *At a time like this when our two countries are working side by side for a common cause, when the motion picture industry both in the United States and in England is doing so much to further this cause, it is with deep sincerity that I wish Monogram and its president, W. Ray Johnston, prosperity for their future. It is my hope that we shall continue to work together as successfully.—W. A. GELL, Managing Director, Pathe Pictures, Ltd., of England.*

(Continued from preceding page)

exception of Paraguay—I am happy to report that at no time before have I noticed greater friendliness towards the United States, its institutions and business methods.

I am proud to observe that the motion picture industry is truly a great Pan-American family, working in accord for the good of the Hemisphere. What is more, I would go so far as to say that Hollywood has been the pioneer in establishing friendly relations with our Latin cousins, and that the cause of Pan-Americanism is greatly indebted to the American motion picture, which has brought about closer understanding and sincere affection among our peoples.

Accordingly, Monogram is paying more and more attention to the requirements of the Latin American market, avoiding anything that may bring misunderstanding.

MONOGRAM SALES PLANS

Quota for 1942-43 Set at $10,050,000

Predicting that 1942-43 would be Monogram's greatest year, company officials revealed to the franchise holders in session at the tenth annual convention at the Ambassador Hotel in Los Angeles that the organization's sales quota for the year would be $10,050,000. This amounts to an advance of more than four million dollars since the reorganized company met in 1937.

The new figure, it was stated, is based on the most ambitious program ever planned by Monogram. Plans have been completed for a 40 per cent increase in the budgets of 16 films, and a 25 per cent tilt in the appropriations for 12 others. Included in the list of top-bracketed features for the new year are "Under Northern Lights," starring John Boles, and "Frontier Trails," an epic Western story based on James Fenimore Cooper's novel, "The Prairie."

Among the other pictures which will receive the benefit of increased budgets are four starring the East Side Kids, headed by Leo Gorcey, Bobby Jordan, Huntz Hall and Gabriel Dell; and two in which Bela Lugosi will be starred. Others will be "Dangerous Money," an Edmund Lowe starring vehicle; "Isle of Terror," dramatic penal island story; Jack London's "The Trail of the Yukon"; and "You Can't Beat the Law," filmed partly inside California's San Quentin penitentiary.

In the planning of many of the new pictures, topical themes are being taken from the headlines of the day. Thus "Black Dragons," starring Bela Lugosi, deals with the deadly Japanese national secret society.

"She's in the Army" has as its background the wartime activities of the Women's Ambulance and Defense Corps of America, and includes the participation of hundreds of its members.

The story of "Hot Rubber" is based on the present tire situation in the United States. "Let's Get Tough" emphasizes the theme of patriotism, and the effect of the individual attitude on the national effort. Another example is "Ferry Command," which deals with the aerial transportation of planes across the Atlantic, to bolster the fighting forces of the allies of the U. S. A.

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WHITNEY UNIT CITES RECORD; ASKS SENATE FOR $5,250,000

Details of Expenditures in 18 Months of Operation Prepared for Committee

The motion picture division of the Office of Inter-American Affairs is confident that cultural interchange via the screen, both commercial and non-theatrical, has been one of the most effective instruments of the "good neighbor" policy.

What is more, the film unit, headed by John Hay Whitney, is getting ready to fight for the continuance of its program. After spending $1,700,000 during its first year and a quarter, according to an authoritative Washington fiscal source, the films section is seeking a thumping increase in its appropriations. The projected budget for the next fiscal year, beginning June 30th, already plans outlays of at least $5,250,000 and may top $6,000,000.

The film division meanwhile, reportedly with the full approval of Nelson A. Rockefeller, coordinator of Inter-American Affairs, is marshalling statistics and statements on its activities since inception in January, 1941. These were to be presented in rebuttal to an inquiry into the Latin American film program by the Senate Committee Investigating Non-Essential Government Expenditures.

Details Requested by Senators

Senator Harry Flood Byrd of Virginia, chairman of the committee, recently asked the Rockefeller office, and all other principal government agencies for full reports on their publicity and or propaganda activities via press, radio and motion pictures. Senator Byrd, Senator Millard Tydings and other members of the group have shown special interest in Government motion picture appropriations in general, and the South American program, one of the largest, in particular.

Details of how the motion picture unit of the Rockefeller office spent its funds during the first year, and what it accomplished have been submitted to Washington by Mr. Whitney and his staff. The report also outlines what the film division would like to do next year, and how much money it would like to do it with.

Senator Byrd, and other members of the committee, declined to be quoted for the record on their preliminary investigation, but it is indicated that they will go into the film report in detail when hearings start. Mr. Rockefeller, Mr. Whitney and other division heads probably will be called to Washington to answer questions about the mass of information on their activities now reported to be in the Senate committee files.

Activities Cover Triple Program

A three fold program is described for the Senators' information, embracing the Inter-American film division organization, Hollywood liaison, and educational non-theatrical and propaganda films. Reorientation of the 16 mm program since Pearl Harbor, to place increased emphasis on hemisphere defense and counteract Nazi film propaganda was described in MOTION PICTURE HERALD May 2d.

Operated by Staff Of 35 Persons

Mr. Whitney's staff is estimated to number approximately 35 persons, described as experts in particular branches of motion pictures. The group includes Kenneth MacGowan, former 20th Century-Fox producer; Sheldon Dick, documentary producer; Philip Dunne, screen writer, and others.

It is asserted that the majority of the 48 pictures actually shipped to Latin America to date, and of the 100 or more titles in preparation, have been secured for the Government by adopting existing footage, theatrical and commercial. The division spends Government money for direct production only as a last resort, it reported.

Edited, Translated By Museum Library

These pictures have been edited and translated by the Museum of Modern Art Film Library at New York under a contract with the Government agency at an average cost of $1,096 per reel. This, the unit points out to the Senators, is a substantial saving against an estimated cost of $7,000 to $10,000 per reel if they represented new production.

The Museum to date has received approximately $125,000 for its services. Salaries of translators, technicians, editors and direct processing costs are also charged to the Government.

Available Footage Saves on Costs

The South American films unit points with pride to what it describes as vast savings to the Government through the use of existing film footage. The report cites editing and translation costs ranging from $200 to $4,300, noting that original production would have cost up to ten times as much. Films which the unit actually is producing range in cost from several thousand dollars to a top of about $15,000 per reel.

Savings to the Government through waived music, and patent royalties are also pointed out to the Senators, with emphasis. RCA has waived processing royalties on the Latin America films and similarly the American Society of Composers, Authors and Publishers, American Federation of Musicians, phonograph record manufacturers and Hollywood music publishers have waived usual film charges.

The rights to Latin American distribution of some of the 16mm short subjects have been obtained from Hollywood, and in some instances major distributors have borne the translation cost, it is reported. Similarly many commercial firms, including canners, aircraft makers, bus companies, steel firms, medical and scientific societies, makers of biologicals, false teeth and aluminum have given free footage to the project, and often paid for Government prints of their films. About 25 films have been garnered from other Government agencies.

Committee Supervision Called Effective

The Rockefeller unit describes its Hollywood subsidiary, the Motion Picture Society for the Americas an "all important voluntary censorship over all American motion pictures in their relationship with the other Americas" through the Hays office and a committee of foreign managers as a "particularly effective" way of putting the United States' best screen foot forward in South America.

The division notes that since it was first authorized by executive order in October 1940 Hollywood has released 18 features, and 27 short subjects on Latin American themes. The division in no way claims direct credit for any of the pictures, which include such titles as "Blood and Sand," "That Night in Rio," "Hold Back the Dawn," "For Whom the Bell Tolls," "Carnival in Rio" and a miscellany of short subjects ranging from travelogues to "Peace, by Adolph Hitler," a March of Time reel.

Industry's Investment $20,300,000

These pictures, it is remarked, with others produced, in production or contemplated since inception of the motion picture division, represent investments of about $20,300,000.

The Orson WellesRKO film expedition to Rio de Janeiro to make "It's All True" has been directly underwritten against loss by the Government, to the extent of $300,000. Other such guarantees for production in South America are being negotiated. Walt Disney has been promised $150,000 against possible deficit on 12 of his releases which have South American backgrounds. Other companies are producing 24 short subjects for and about Latin America, for regular theatrical distribution, at the behest of the Coordinator's film unit.

Newsreel Agreement in Operation

A newsreel project has brought about the inclusion of much material about Latin America in the five companies' weekly Spanish and Portuguese releases, it is asserted. Up to 65 per cent of material now going Southward in the newsreels shows the hemisphere defense effort. Pathe News and News of the Day are making special assignments for the division at an estimated cost of $10,000. About 45 subjects are to be made. The unit has also contributed another $8,000 to the assignment of news cameramen to South America.

Goodwill tours of South America, which last year brought some sharp criticism on the heads of some Hollywod enmissaries, are still a part of the unit's program. It has fostered such

(Continued on following page, column 1)

Whitney Unit Cites Record; Asks Increase

(Continued from preceding page)

projects as a recent pilgrimage by a Hollywood entertainment caravan to Mexico, the Orson Welles visit to Rio, the Disney tour and other star visits.

A contract with the Walt Disney Studios, Inc., calls for the production of special subjects for non-theatrical Latin American distribution. One of the first of these pictures is an agricultural project in preparation with the help of the U. S. Department of Agriculture. Half a million dollars is allocated to this project, one-fourth for research, $400,000 for production. Also Mr. Disney is preparing a three reel color photography and animation record of his South American tour, to cost about $45,000.

Production of military and anti-Axis subjects is being greatly expanded by Mr. Whitney's unit. For titles such as "Hitler, the Anti-Christ," "Nazi Biographies," "The Nazi and Catholic Youth," and others, describing the successful American war effort, appropriations of $325,000 have been made. About $75,000 of this will pay for writing talent.

Technical assistance in the production of non-theatrical short subjects by the Brazilian government is being supplied by the division, the Senators have learned. The project, considered a vital part of the good neighbor program, will cost about $100,000. Similar projects are under discussion with Argentina, Mexico and other nations.

Future Expenses Budgeted

To distribute its non-theatrical pictures in South America, through the cultural attaches of U. S. missions and through local committees, schools and educational societies the Coordinator plans an annual expenditure of $150,000. Of this $76,000 has already been approved, and $18,000 spent to date. Another $40,000 worth of projectors are on order. The 48 pictures now in Latin America, and the 100 more which the unit hopes to have there by mid-summer will be shown on these 100 new machines, distributed through seven regional offices.

Print orders on each subject distributed by the unit, both in South and North America have averaged about 30 prints. Eventually the division expects, the report said, to average 130 prints. The largest orders will be for pictures about South America, destined for non-theatrical distribution. Several hundred prints have already been ordered on the unit's first picture about South America, "Americans All," filmed by Julien Bryan.

The cost of prints, containers and accessories for next year is estimated at $400,000.

Distribution expenses for non-theatrical films planned for circulation in the United States are estimated at $50,000. To date $10,000 has been spent to show "Americans All" and other of the titles about South America reported previously.

Bernstein Succeeds Bly

Harold Bernstein, operating the suburban Norwood, in Cincinnati, was elected secretary of the Greater Cincinnati Exhibitors Association at its monthly meeting last week. He succeeds Herman Bly, who has held the office for 18 years.

Poe Sales Representative

Seymour Poe, former assistant to the western division manager of United Artists, has been appointed New York sales representative for Loew-Lewin, Inc.

Producer Wins Libel Definition

A libel is committed if the production of an inferior motion picture is falsely attributed to a producer, Federal Judge Vincent T. Leibell this week ruled at New York. The court refused to dismiss a second cause of action in a $300,000 damage suit brought by Earl Carroll against Paramount Pictures. The decision, however, did not pass judgment on the truth of the charges but specifically held that Mr. Carroll had a good cause of action, if he could prove it.

In his first cause of action, Mr. Carroll claims that Paramount breached a contract with him in failing to give agreed production values to its film "A Night at Earl Carroll's." Secondly, the plaintiff asserted that Paramount libelled him by refusing to cease publicizing the film, allegedly inferior in quality, as having been produced by Mr. Carroll. "The asserted false imputation to plaintiff, a well known producer, of the production of an inferior work that injures his position as a producer in the professional and theatre world, is libelous per se," the court opined in upholding the complaint's cause of action.

Mechanic Purchases Baltimore Theatre

Ford's theatre, for 71 years a landmark in Baltimore has been purchased from the A. L. Erlanger estate by Morris Mechanic, Baltimore motion picture theatre owner. The Ford theatre is a legitimate house. John D. Little, resident manager of the theatre since 1936, will continue in that capacity.

Mr. Mechanic bid the building in at a sale held in surrogate's court, New York, where the Erlanger estate is in probate, with the presiding judge acting as auctioneer. The price was $50,000 for the building alone and there is a $75,000 ground rent.

Cohen Gets Producers California Franchise

Armand Cohen, head of All Star Pictures distributing company in San Francisco, has taken over the Producers Releasing Corporation franchise for northern California from Louis Rustin of Los Angeles. Dave H. Nathanson, former San Francisco branch manager of PRC, is opening his own exchange in that city under the name Pacific Pictures Corporation and will distribute independent films.

Farrell Takes Two

Clarence Farrell, theatre operator of Ellensburg, Washington, has taken management of the Liberty and Pix theatres there, to be operated in conjunction with the Audian and Mid-State theatres.

RKO Signs Cliff Edwards

Cliff Edwards, who was the voice of Jiminy Cricket and Jim Crow respectively in Walt Disney's "Pinocchio" and "Dumbo," has been signed to a long-term contract by RKO. He will appear in six Tim Holt westerns.

Talbot Heads Committee

Ralph Talbot, head of Talbot Theatres, Tulsa, Okla., has been named chairman of the findings committee, appointed as a research group for the citizens committee on war appeals in Tulsa.

Howes Joins Warners

Wally Howes has been added to the sales force of the Warner Bros. New York exchange under Roger Mahan, branch manager.

War Subjects Favored in Product Plans

War themes and related subjects continue to receive Hollywood attention in studio production plans. This week RKO reported that "Army Surgeon," starring Jane Wyatt, Kent Taylor and James Ellison, dealing with the U. S. Army medical corps, would go before the cameras. Something new in medical films, the picture will be produced without a single medical operation sequence.

Universal recently signed Constance Bennett to play the title role in "Madame Spy." Columbia announced that "Petticoat Army," a new picture to be filmed with the same group of young players gathered together for "Parachute Nurse" was on its schedule. "Petticoat Army" will have to do with women in national defense work.

Merchant Marine Picture Set

Warner Bros. has given "Heroes Without Uniforms" an important part in its production program. The story of men in the merchant marine will feature Edward G. Robinson, George Raft, Humphrey Bogart and Sydney Greenstreet. Gene Fowler is writing the screenplay and Jerry Wald will produce the picture with the cooperation of the merchant marine. Guy Gilpatric wrote the original story.

Headed by director Jean Negulesco, a Warner Bros. production unit arrived in New York last week to set plans for the filming of two shorts featuring the bands and glee clubs of the Military Academy of West Point and the Naval Academy at Annapolis. Dudley Chambers, of the Warner music department, accompanied the crew. Both shorts are being produced by Gordon Hollingsworth. Three other one-reelers featuring the U. S. Army, Navy and Marine bands are being discussed by the company's executives and Government officials, it was said.

Guerilla Leader Hero of Film

The life story of Draja Mihailovich, Jugoslav minister of war and Nazi-fighting guerrilla leader, will be brought to the screen by 20th Century-Fox as "The Seventh Column," it was announced in Hollywood last week. Bryan Foy is scheduled to produce the film. Rights to use the patriot's story have been obtained by the company from a relative in San Francisco, it was reported.

"Salute to Sahara," based on the diary of a British soldier in the African campaign, will be Brian Aherne's first assignment under his Columbia contract. Glenn Ford will co-star. Charles Vidor will direct for producer Harry Joe Brown.

At a meeting of the Independent Motion Picture Producers Association held in Hollywood last Thursday night, Lieut. Commander A. J. Bolton discussed the cooperation independent producers might expect from the Navy and at the same time, the producers informed the Navy what cooperation they would give.

'STAMP AND BOND DAY' TO LAUNCH THEATRE DRIVE

Goal of $100,000,000 Set for Year's Sale of Securities by Nation's Exhibitors

The motion picture industry's theatre drive for bond and stamp sales to swell America's war chest will be launched officially on May 30th, with more than 15,000 theatres, representing Main Street and Broadway lined up for participation in what is expected to be the industry's greatest money-raising achievement on record. The goal of the theatres' division of War Activities Committee is $100,000,000 worth of bonds in 12 months. The campaign is to continue for the duration of the war.

With May 30th designated as Movie War Stamp and Bond Day in New York State by Governor Herbert H. Lehman's official proclamation, the campaign will get under way during a "preview" rally on the 29th, in New York's Times Square. In his proclamation, which other state Governor also are expected to issue, Governor Lehman declared: "The motion picture theatres of the country will begin on May 30th an energetic continuous selling campaign of United States War Bonds and Stamps. Bonds and stamps will be sold at the theatre boxoffices and in the lobbies. All of the employes of the theatres will serve as salesmen for the bonds and stamps." He urged the public to buy bonds at theatres "regularly and often."

Citations Ready For Theatres

The Treasury Department, anticipating large returns from the drive, is preparing to issue engraved citations to every participating theatre which will bear the signature of Secretary Morgenthau. These citations, to be awarded when bond-stamps sales total $100, according to War Activities Committee, will pay tribute to the theatre and, at the same time laud the patrons of that theatre who purchase war securities.

New York's film leaders and those motion picture stars who are in the city on May 29th, will set off the nationwide campaign at the Times Square rally which is planned as the "let's go" signal for the drive. The rally was discussed on Monday in New York at a meeting in the office of Si Fabian, campaign director. Mayor LaGuardia will head the speakers' list.

WAC reports that a number of exhibitor groups throughout the country have arranged to have separate divisions in Memorial Day parades in their cities and towns, calling attention to the campaign. Other cities will have bond selling rallies in public squares, some on Friday, the 29th, to avoid confusion with Decoration Day celebrations.

"Dandy" War Bond Sale $300,000

More than $300,000 in war bonds sales, each bond entitling the buyer to a ticket for the world premiere at Warner Bros. "Yankee Doodle Dandy" at the Hollywood Theatre, May 29th, is reported by the local War Savings Staff of the Treasury Department in the first five days following the announcement of the bond-premiere. The figure includes sales up to late last Friday, with expectations by the Treasury staff that it would be more than doubled over the week-end as the sale gains momentum. First purchaser of a bond for the opening was Mme. V. K. Wellington Koo, wife of the Chinese Ambassador to Great Britain, who bought a $1,000 bond from Mrs. Douglas Gibbons, chairman of the ticket committee. Al Jolson purchased $25,000 in bonds for two seats at the premiere.

A street carnival in front of the Hollywood Theatre on Broadway the evening of the picture's debut, will be held under sponsorship of the New York War Savings Staff. Called the "Allied Nations War Bond Rally," the carnival will feature bond sales booths. Foreign departments of the staff will participate.

Chicago Circuit Heads Discuss Relief Drives

Circuit leaders and exhibitor representatives held a meeting in Chicago last Friday to discuss various drives such as the War Bond and Stamp campaign in theatres, the Army and Navy Emergency Relief, USO and United China Relief. John Balaban, Jack Kirsch, James E. Coston, Edward Silverman, Jules Rubens and Arthur Schoenstad were present.

TESTIMONIAL TO R. C. PATTERSON

Richard C. Patterson, Jr., chairman of the RKO board, will be honored the evening of May 18th, in New York's Hotel Astor, by a testimonial dinner from New York executives of all affiliations. Mr. Patterson is New York State chairman of the War Bond Drive. At the dinner, the Treasury Department will inaugurate a "manhunt" for high salaried executives who will serve for a dollar a year. It wants from them "irrevocable and enforcible" pledges that they will give full time to promote sales of bonds and stamps. Among the honorary committeemen sponsoring the Patterson testimonial are Mayor Fiorello H. LaGuardia, Governor Herbert Lehman, Bruce Barton, Frederick E. Crane. Mr. Patterson will receive, at the dinner, the Twenty Seventh Annual Distinguished Service Award of the New York Young Democratic Club, Inc.

Geraghty Made Producer

Maurice Geraghty has been made a producer at RKO.

USO Launches Drive; Studio Group Meets

United Service Organization launched its war fund drive for $32,000,000 on Monday, to support its greatly expanded program of providing recreational and entertainment facilities to the U. S. Armed forces, both here and abroad. USO plans to have 900 clubhouses and smaller units in operation by the end of the year. At the same time, Louis B. Mayer, of MGM, national vice-chairman of the USO campaign, was the principal speaker on Monday night in Hollywood at a mass meeting of USO campaign workers, at 20th Century-Fox studio. This meeting marked the opening of the drive in the film capital.

The national USO war fund campaign was signalized by a radio talk Monday night, given by John D. Rockefeller, Jr., who spoke for 15 minutes over the Mutual Broadcasting System from the Stevens Hotel, Chicago. His words were carried to 1,500 meetings throughout the country. Mr. Rockefeller doubled his last year's contribution of $100,000 to USO this year.

Dinner Held In New York

In New York, the drive got under way at the Hotel Astor with a dinner and entertainment attended by 2,000 persons. Mayor LaGuardia and Thomas E. Dewey were guests and Lieut. Gen. Henry H. Arnold, commanding general of the Army air force, was the principal speaker. Following the addresses, a special USO-Camp Show production, arranged by Harry Delmar, director of Camp Show productions, was presented. On the program, a number of screen, stage and radio personalities participated, including Bert Lytell, who was master of ceremonies; Stan Kavanaugh, the Gae Foster Girls, Marlene Dietrich, Lawrence Tibbett, Jane Froman and Claude Thornhill. New York's quota is $4,450,000.

In addition to Louis B. Mayer, those who were scheduled to speak at the Hollywood-USO campaign meeting were William Koenig, industry chairman; Edward Arnold, Rosalind Russell, Lieut. Cmdr. George O'Brien and Lieut. Ronald Reagan. The first showing of "Mr. Gardenia Jones," a one-reel film dealing with the work of the organization for servicemen, was held.

Last Thursday, in New York, 25 chairmen and co-chairmen of the entertainment and sports division of the Greater New York USO campaign held their first luncheon meeting at Toots Shor's restaurant. Jack Cohn of Columbia, coordinator of the division, presided. Spyros Skouras was one of the speakers.

$3,000,000 Theatre Drive for Army-Navy Relief

Parades, Collections Start Nationwide Campaign for Service Relief Funds

More than 15,000 theatres in the nation, including every one of the 900 motion picture houses in the New York area, were to launch the campaign for Army and Navy Emergency Relief on Thursday. Under sponsorship of the War Activities Committee of the Motion Picture Industry, the drive will enlist the support of approximately 3,500 more theatres than the total of 10,500 which joined in the March of Dimes infantile paralysis campaign to raise $1,500,000, according to WAC.

Although no quota has been set for Army-Navy Relief, it is expected that theatres throughout the country will raise $3,000,000 for the families of soldiers, sailors, Marines and Coast Guard fighting men.

By the end of last week, WAC reported that 11,998 theatres had pledged to participate, a new high for cooperating theatres in money-raising activities, it was said. The rush of pledges resulted in an additional 4,000 trailers sent out by Consolidated Film Laboratories and National Screen Service, making 14,500 in all. Exhibitors were urged to return the special trailer in which Gary Cooper makes a direct appeal to film audiences, to National Screen exchanges, as the salvaging of those trailers was expected to add another $1,500 to the fund.

Parade Opens New York Drive

A military parade on Broadway, New York, at noon, Thursday, signalized the beginning of the drive in that city. Highlight of the parade was the appearance of Lieut. John D. Bulkeley, one of the war's greatest heroes. New York welcomed the young Naval lieutenant who distinguished himself in the Pacific as commander of the Navy's PT torpedo boats. Secretary of the Navy Knox informed Nicholas M. Schenck, national chairman of the drive, and Stanton Griffis, chairman of the citizens' committee for Navy Relief, that he approved Lieut. Bulkeley's participation in the parade.

Similar events on a spectacular scale were arranged in other cities from coast to coast. Participating in the Broadway parade were 1,000 soldiers and an Army band, hundreds of sailors, 900 members of the American Women's Voluntary Service, and 27 Power girls, professional models in costume, who carried the flags of the 27 United Nations.

Mr. Schenck and Mr. Griffis were grand marshals of the procession. Members of the AWVS volunteered to help make collections in motion picture theatres beginning Thursday.

In addition to theatre collections, the industry will make donations through its Hollywood studios, film exchanges and the home offices.

Collections for the Army and Navy Relief Drive began in all New Haven theatres May 14th and continued through the week, with I. J. Hoffman, Warner Theatre department head there, as state chairman, and Harry H. Shaw, Loew-Poli Division Manager, as chairman for New Haven County. Lou Brown, Loew-Poli publicity chief, is in charge of publicity, assisted by John Hesse, manager of the Roger Sherman, New Haven. Matt Saunders, manager of the Loew-Poli, Bridgeport, heads the Fairfield County theatre activities with: Fred Greenway, manager of the Palace, Hartford, Hartford County; J. R. Pickett, manager of the Capitol, Williamantic, Windham County; Joseph Miklos, manager of the Palace, Norwich, New London County; Erenst Doreau, manager of the Middletown theatres, Middlesex Coutny, and J. J. Scanlon, manager of the Warner, Torrington, Litchfield County.

The same executives head state and New Haven county activities of the national War Bonds and Stamps campaign, and are asking all houses to cooperate in special displays and the running of trailers.

The local "Sign Up for Victory Campaign" opened with a Woolsey Hall rally, at which Charles Kullman, Metropolitan Opera House tenor, and native of New Haven, sang.

EXHIBITOR SETS PACE FOR SERVICE DRIVE

How the small-town theatre exhibitor helped to launch the industry's theatre drive on behalf of Army and Navy Emergency Relief, and to set the pace for cooperation of civic and patriotic groups in his town, was demonstrated this week by Ray Pashley, manager of the Lakes Theatre in Interlaken, New York. Max A. Cohen, chairman of the New York State committee of the campaign which is sponsored by 15,000 theatres throughout the country, reported this week that Mr. Pashley, in addition to contributing the entire evening's gate above actual operating costs, on Thursday night, to Army and Navy Relief, spurred the efforts of civic and other organizations in his town and surrounding areas to help in the cause.

Acting Mayor N. E. Boyce of Interlaken, proclaimed the week of May 14th-20th, as Army and Navy Emergency Relief Week. On the morning of the 14th, school children from Interlaken, Ovid, Lodi and Willard, joined with Boy Scouts and Girl Scouts in a parade through the town, which was followed by appropriate talks by leading citizens. The local Girl Scout troop launched a house-to-house canvass for funds, and boxes for donations were put in all business places in the village.

Star Caravan Expected to Hit $750,000 Gross

Hollywood Victory Caravan was expected to gross between $600,000 and $750,000 before its wind-up Tuesday, following its playing to capacity audiences in 13 cities across the country.

The show took in $317,000 in Washington, Boston, Philadelphia, Cleveland, Detroit and Chicago, last week, half-way through its cross-country trek in behalf of the Army and Navy Relief Fund.

On its appearance in Chicago, at the huge Stadium last Wednesday night, it pulled $90,000, not only topping the receipts of the Boston date, which were the highest until Chicago, but chalking up a record of playing to the largest receipts ever garnered on one theatrical performance in that city.

Stars Sell Kisses At Benefit

More than 19,000 persons saw the show, paying a total of $87,009.97 for tickets. The house was sold out and several hundred standees paid $2.20 each for the privilege of seeing Hollywood's star-caravan. The sum was increased to $90,000 following the sale of kisses by Claudette Colbert, Cary Grant and Merle Oberon. One prominent Chicagoan paid $1,000 for a Colbert kiss, while Merle Oberon collected $500 for one, and Cary Grant and Bob Hope collaborated in a double header which a woman purchased for $700.

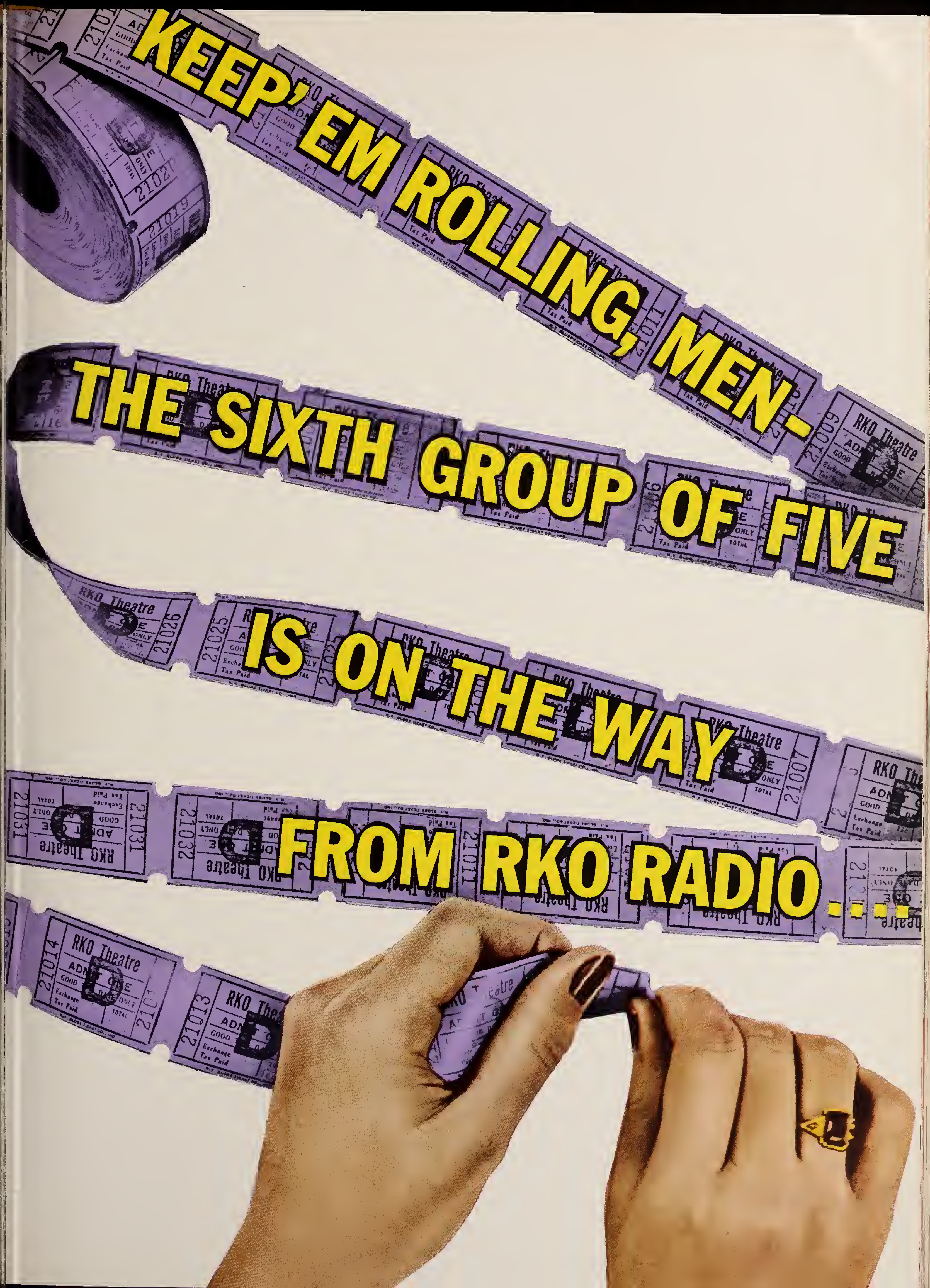
The publicity committee responsible for the widespread publicity given to the Chicago show was headed by William K. Hollander, Balaban and Katz publicity chief; three of his staff members, Archie Herzoff, Dorothy Deere and James Savage; and Larry Stein, Warner Theatres' circuit; Irving Yergin, Vitagraph, Inc., and Norman Kassell of the Essaness Theatres' circuit.

Eddie Silverman was chairman, and John Balaban and James E. Coston, co-chairmen of the amusement division committee.

On Friday night, more than 12,000 persons paid about $40,000 to see the caravan show at the Municipal Auditorium in St. Louis. About 1,200 of the spectators stood during the three-hour performance which was a sell-out days before. A parade of the stars in downtown St. Louis, preceding the show, was seen by 5,000 persons. Harry C. Arthur, Jr., was theatre contact for the Caravan. In Des Moines, last Sunday night, the Caravan grossed $25,902 at the Shrine Auditorium.

Downey Lauds Industry's War Work

On Monday, in Washington, U. S. Senator Sheridan Downey of California bestowed high praise upon the motion picture industry when he told the Senate of Hollywood's efforts to swell contributions for Army and Navy relief. The Senator predicted that by the end of the tour $750,000 will have been raised. He reviewed the Caravan's successful tour, from its start in Washington, at Loew's Capitol theatre on April 30th, and he also referred to the motion picture theatres campaign which began on Thursday for service relief funds.


KEEP' EM ROLLING, MEN-
THE SIXTH GROUP OF FIVE
IS ON THE WAY
FROM RKO RADIO....
RKO Theatre

DAMES...DANGER...DYNAMITE!...

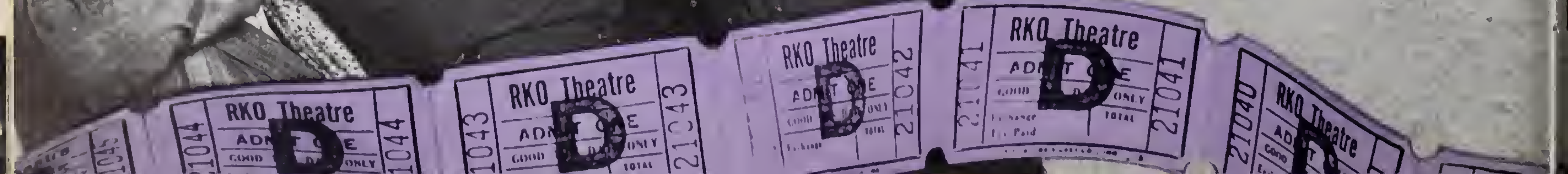
...Life keyed up to the "swing-shift" tempo of a defense area gone all out for victory! . . . Romance in the hands of the war gods, as a boom town goes wild with new money!... Timely, thrilling, explosive happenings in a unit of the "Arsenal of Democracy!"

POWDER TOWN

with

VICTOR McLAGLEN
EDMOND O'BRIEN
—JUNE HAVOC—
DOROTHY LOVETT
Eddie Foy Jr. • Damian O'Flynn

Produced by CLIFF REID. Directed by ROWLAND V. LEE. Screen play by David Boehm. From an original idea by VICKI BAUM and the novel by Max Brand.


RKO Theatre
ADMIT ONE
GOOD
ONLY
TOTAL
21045
1044
1043
21043
21042
21041
21040

Hooray for Kay!

HE'S GOT THE SHOW THAT SHOOS THE SHADOWS AWAY!

He's on the x-marked spot of an enemy plot, double-troubled by his unkissed bride and a much-kissed blonde . . . giving the ax to the axis gang whose code is to "say it with music."

KAY KYSER

MY FAVORITE SPY

Sizzling with two big new screen-radio-record songs: "JUST PLAIN LONESOME" and "I'VE GOT THE MOON IN MY POCKET"

WITH

ELLEN DREW • JANE WYMAN

ROBERT ARMSTRONG • HELEN WESTLEY
WILLIAM DEMAREST • UNA O'CONNOR

and **KAY KYSER'S BAND** featuring
HARRY BABBITT • ISH KABIBBLE • SULLY MASON
TRUDY IRWIN • DOROTHY DUNN

Produced by HAROLD LLOYD

Directed by TAY GARNETT

Screen Play by Sig Herzig and William Bowers

IT'S WILD! IT'S WEIRD! IT'S WACKY!

Lupe and Leon sounding off in a slightly insane sensation of snooping spooks, sliding panels and you ain't seen nothin' yet! IT'S THE SCREAM OF THE SERIES!

RKO Theatre
ADMIT ONE
21025
21024
21023
21026
D

LUPE VELEZ ★ LEON ERROL

MEXICAN SPITFIRE SEES A GHOST

with

CHARLES "BUDDY" ROGERS

ELISABETH RISDON • DONALD MacBRIDE
MINNA GOMBELL

Produced by
CLIFF REID
Directed by
LESLIE GOODWINS
Original Screen Play by
Charles E. Roberts & Monte Brice

and now...

THE SCREEN'S GREAT CAVALCADE OF MELODY! ...*It's Tremendous!...*

It's you and me and the folks next door!..It's the great heart of America throbbing through the birth and growth of our own popular music—themed to a stirring human drama that sweeps its laughter, love and tears through a riches of rhythm such as all moviedom has never known before!

Featuring THESE STAR MEMBERS OF THE

ALL-AMERICAN DANCE BAND

Selected from among leaders in THE SATURDAY EVENING POST POLL

PLAYING TOGETHER FOR THE *first* TIME!

CHARLIE BARNET on the Sax

BENNY GOODMAN on the Clarinet

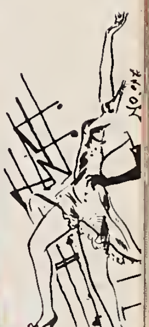
HARRY JAMES on the Trumpet

JACK JENNY on the Trombone

GENE KRUPA on the Drums

ALVINO REY on the Guitar

JOE VENUTI on the Violin



A WILLIAM DIETERLE PRODUCTION

Syncopation

with

ADOLPHE MENJOU • JACKIE COOPER
BONITA GRANVILLE • GEORGE BANCROFT
CONNEE BOSWELL • TED NORTH
TODD DUNCAN • HALL JOHNSON CHOIR

Produced and Directed by
WILLIAM DIETERLE
Screen Play by Philip Yordan
and Frank Cavett

RKO Theatre
ADMIT ONE
21015
21016
21014

THE FALCON'S GAYEST ROMANTIC ADVENTURE!

. . . beginning with a kiss and ending with a shot in the dark!

The Falcon TAKES OVER

with

GEORGE SANDERS LYNN BARI

JAMES GLEASON ALLEN JENKINS

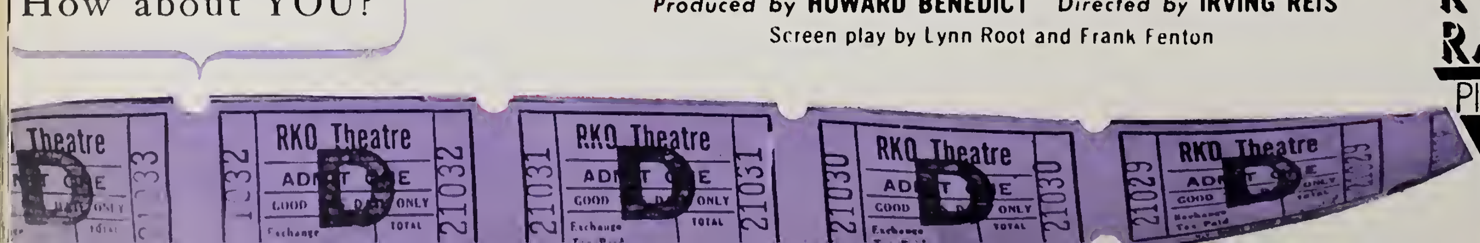
HELEN GILBERT

Produced by **HOWARD BENEDICT** *Directed by* **IRVING REIS**

Screen play by Lynn Root and Frank Fenton

Uncle Sam is calling all exhibitors — to sell WAR SAVINGS BONDS AND STAMPS at their theatres. How about YOU?

RKO RADIO PICTURES


RKO Theatre
ADMIT ONE
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BOX-OFFICE DISLOCATIONS SPREAD WITH BLACKOUTS

Theatres Report Varied Effect on Business; Gas Rationing Seen Factor

The war with all its vicissitudes is coming closer to home to the exhibitor, who having trained his staff in air raid precautions, cooperated with authorities to the greatest extent, and prepared his house for any eventuality, is now looking at business records of the months past, wondering to what extent continued blackout tests and public preoccupation with defense duties will affect his boxoffice.

He also faces further dislocations from this week's gasoline rationing, from restrictions on public use of transportation systems, and from "staggering" of the working hours and vacations of employes of large business enterprises.

One thing stands out, after several months of war: blackouts and air raid drills reduce boxoffice income. In New York City borough tests, the police department has even ordered persons off the streets producing in the drills thus far a catastrophic drop in receipts.

Another factor seems salient: small town exhibitors are receiving less, large towns more, from the war. The apparently simple explanation has been the flow of industrial workers to the larger centers, and the conscription of rural young men.

Receipts Down in Chicago Area

Small theatres and small town theatres in the Chicago exchange territory report adverse business, ascribing it to the draft, preoccupation of women with defense duties, and migration of labor to industry.

Theatres dependent upon car trade assert fewer are coming.

Business in the city itself, however, has been level.

Loop theatres say business is off on weekdays, but increases on weekends.

Warner theatres in defense areas report better intake; those in Chicago, less.

Soldier Patronage Increases Grosses

Northern California theatres are prospering. Soldier patronage is the factor, as well as a lack of blackouts recently. Additionally, good transportation systems are expected to counteract restrictions on automobile use, as well as the slump in vacation travel which may come in other sectors.

Seattle theatre attendance has increased since December 7th, from 15 to 25 per cent; and these estimates are termed conservative. The gain is reflected in the whole Northwest Pacific territory.

Government reports indicate 80,000 new Seattle residents.

Most first run theatres in that city are holding films two weeks. Houses previously dark, are open. Extra morning shows for war workers, are a success. There are many late night shows. Some theatres run 24 hours daily.

San Antonio theatres report increased grosses, and it is said war has practically eliminated unemployment. The better business is said to be caused by numerous army camps as well as boom times. Restrictions on automobile use is thought to have actually increased business in some sections. The benefits are reflected in the Mexican areas also. Vaudeville is popular.

Matinees Show Some Increase

Oklahoma City indicates that restrictions on auto travel are having effect on theatres. Grosses on quality films are good, but not as high as they once were. On the other hand, matinee business shows an increase.

The smaller towns in Oklahoma complain that business is down, except for Saturday nights, when farmers still come in. Population losses in smaller towns, the result of shifts to war industries, are said in some instances to have mounted to 30 per cent.

Changeover of the wood-working industries in Grand Rapids, Michigan, to war production, has resulted in the closing of one theatre, the Powers, operated by Roy Taylor. The workers are idle during the shift.

War Themes Prove Most Popular

It is noted the demand in films has changed. Those with war themes are now preferred. "Top" drawing room dramas have failed to attract.

Rhode Island theatres report being badly hit by the dim-out regulations ordered by Army officials for the New England coast. Marquee lights and signs are banned, except in Providence. Cities reporting bad business are Newport, Westerly, and Narragansett.

Lack of attendance at Boston theatres is becoming a matter of comment. The city is in the grip of drastic blackout regulations. Street lighting is minimum. Store windows are darkened. General Daniel Needham, of the Public Safety Committee, said last week the dimout was not adequate, and greater steps were coming.

However, theatres have obtained from the Boston division of the Committee, permission to use 50 per cent of normal lights under the marquee. The permission, nevertheless, has been variously interpreted by local police captains, and several ordered theatres to totally blackout marquees.

Gasoline Rationing Effect Awaited

Gasoline rationing was awaited with apprehension this week.

New York Police Commissioner Lewis J. Valentine last week appointed a five-man committee to study the dimout, and drew up definite rules which will obey the Army orders, up to now interpreted differently in various sections of the city.

Illustration of the latter is that while upright signs in the Times Square area have been darkened, they have not in other sections, notably Union Square.

Night baseball and other sports in open fields are to come under the committee's study.

Manhattan Blackout Cuts Business

The 20-minute test blackout of upper Manhattan last week reduced receipts for theatres from 25 to 40 per cent. Forty-five theatres, catering to 750,000 persons, were affected.

Mayor Fiorello LaGuardia said Monday nightly blackouts, not dimouts, were possible. He added the Army might order them. And he said the possibility was dependent upon success of borough wide drills.

The Bronx borough was blacked out Monday night. Eighty-eight houses were affected, serving 1,300,000. Brooklyn was to darken Wednesday night. Two hundred theatres are there, serving approximately 2,500,000 persons.

Philadelphia, Washington Have Blackout Tests

Philadelphia's first regional partial blackout was started Monday and continued in a different section of the city through Thursday. The blackout was partial in that it was not enforced on industrial plants, nor were street or alley lights extinguished, nor did street traffic and radio stations halt as they would in the event of an actual air raid. However, all homes, schools, institutions, business establishments and all places of amusement including theatres were required to extinguish all outside lights and provide screening so that lights within were not visible from the street.

Washington underwent its second blackout Tuesday night.

There are a few localities in the Kansas City area that have extensive defense production projects, and training schools. In these places, notably Wichita, patronage of theatres is large; several houses holding open till 4 a.m. for night workers, two nights a week. In very many smaller towns, however, theatres have sharply reduced patronage because of draining of workers to centers of activity and to the services. The situation is, however, now in process of change; many projects are expected to be located in this area, spotting it with war production enterprises; which, while perhaps further draining the smaller communities, will keep the increased income closer to home bases.

Many a small town, in Kansas and Missouri, has seen hundreds, even thousands, of its young men leave. The young women lack escorts to the theatre and the older people, especially those on the farms, are not much inclined to theatre going.

The limitations on automobile use have further complicated the patronage problem. Most county-seat and larger-town theatres draw normally from 20 and 30 miles; this patronage is off materially because of limitations on autos.

In both cities and small towns, patronage

(Continued on following page, column 1)

Dim-outs Spread Dislocation of Theatre Business

(*Continued from preceding page*)

has tended to concentrate on week-ends—perhaps because car owners limit use of cars to this period. The traditional practice of going to town on Saturdays continues in the smaller communities; but the crowds are smaller, chiefly because of the reduction in number of young men.

Canadian theatres, generally, report better business in this war.

Montreal, a center of war industries, is a boom town for theatres despite their increased tax load. Weekend receipts are unusually encouraging. However, the tax situation is viewed with foreboding.

Heavily increased business is also the lot of most theatres in the Maritime Provinces. Virtually every town reports an improvement, with Halifax leading.

In the instance of the latter, its population has trebled since the war began.

The theatre business there is the best in its history. This, despite, the highest prices ever.

Toronto theatres last week did excellent business during a blackout during which streets were deserted. Some neighborhood theatres suffered. Exhibitors indicated, however, business would have been better if the blackout were not a surprise.

St. Louis downtown theatre men say the staggered store and office working hours are a business stimulant. The system enables workers to remain downtown and shop, and enter theatres before going home. Under the system, devised to relieve transportation mediums, most workers downtown are freed between 4:30 and 4:45 P.M.

The Rochester War Council has enlisted theatres in acquainting the population with the purport of recent defense measures. Under present plans, speakers from the Council will speak simultaneously from theatre stages, periodically. The first speakers were to talk on rationing Friday.

Universal To Supply Films To Veterans' Hospitals

The U. S. Veterans Administration has awarded Universal Pictures' non-theatrical department a contract to supply features and featurettes in 84 Veterans Hospitals and soldiers' homes throughout the country. The contract is for one year, beginning July 1st.

Thomas to Russellville

Jack Thomas, manager of Malco theatres at Clarksville for the past several years, has assured the management of Malco theatres at Russellville, Ark. He succeeded Hiram Meeks, who is now managing the Malco houses at Hope, Ark.

Emil Boehm Promoted

Emil Boehm, formerly in the ad sales department in the Warners exchange in Chicago, has been promoted to head of the contract department there. Louis Shayne, who was Mr. Boehm's assistant, also moves up to the post of ad salesman.

Elect Malin Mayor

W. E. (Bill) Malin, owner of the Lura theatre in Augusta, Ark., and president of the Arkansas Independent Theatre Owners, has been elected mayor of Augusta. Mr. Malin has been in the film business in Arkansas for more than 33 years.

"Gas" Registration Begins In the East

Owners of approximately 8,000,000 automobiles in the East went to local schools Tuesday, Wednesday, and Thursday, to register for, and receive, cards entitling them to units of gasoline, according to type card. It was estimated one-third of the motorists would receive "A" cards, entitling them to approximately three gallons a week, under the seven units to be delivered them between Friday, when rationing was to begin, and July 1st, when an improved rationing system, probably with coupon books, is to take effect.

The one-third of the motorists are presumably those who cannot prove they need drive more than six miles daily.

Theatre owners awaited the effect of rationing with mixed feelings. Some who regarded the motor car as an amusement competitor, saw a boom. They were the ones, also, who had seen people from their neighborhood depart via automobile for an attraction in a competitive theatre miles away. "Drive-in" theatres were the ones regarded certain of extinction, depending almost wholly upon car trade.

Seattle Defense Program Tested

Seattle's theatre defense program, accepted as an example of perfect planning, was given an actual demonstration last week at Hamrick-Evergreen's Blue Mouse theatre, with approximately 1,000 usherettes, cashiers, doormen, theatre managers and other employees of Seattle and suburban theatres in attendance. Clarence R. Innis, director of the theatre branch of the Seattle municipal defense council, presided at the session.

In the event of a blackout or air raid, all theatres in the Seattle area will be notified by a telephone hook-up radiating from the switchboards of the Hamrick-Evergreen and Sterling Chain circuit offices. From these focal points all theatres, ballrooms and other places of entertainment will be notified.

All Seattle theatres have been equipped so that upon receiving a blackout signal, exterior curtains can be closed, outside lights extinguished and the show continue inside. Should the lights fail, emergency battery-operated equipment is available to illuminate the auditorium, stage and foyer of the theatres, so that orderly evacuation may take place if required. Slides advising patrons of the situation and instructing them regarding their departure have been furnished to all theatres.

A mock panic was staged at the Blue Mouse as part of the meeting planned by Innis. Usherettes on duty posted themselves conspicuously near the exits, shining their flashlights on the floor. Exits were quickly opened, while slides directing the evacuation were flashed on the screen. The theatre was readily emptied in a period of about three minutes.

The Seattle theatres' defense program has been widely publicized, and requests for a complete outline of this plan have been received from many Pacific Coast and mid-West cities, where the same procedure is being adopted, Mr. Innis said.

Olsen Named Export Manager

W. C. DeVry, president of the DeVry Corporation, announces the appointment of Norman D. Olsen as export manager. Mr. Olsen formerly handled the DeVry United States distributor-dealer relations.

Goodman to Atlanta

Manny Goodman, formerly with the Warner Bros. home office sales department, has been transferred to the company's Atlanta office.

War Increases Grosses in Key Centers

Theatre grosses have shown marked improvement in key metropolitan centers since the entrance of this country in the war, a survey by *Motion Picture Daily* shows. In contrast, smaller communities reported declining grosses, attributed largely to the drafting of young men and the migration of workers to industrial centers. Many industrial cities have doubled their population, with resultant box-office gains, while in smaller locations population losses have been reflected at the box-office.

In rural and agricultural districts, the survey shows that tire and gasoline restrictions have kept many farm families from attending the theatres in neighboring towns to the accustomed extent.

In the New York area, the key runs have shown improvement but the neighborhood houses report a falling off of business.

In the area served by the key city of Omaha, the bigger towns are operating normally but the smaller communities have suffered box office losses. In the larger cities, also, the evening increase in business has more than offset a drop in day time trade.

Around Minneapolis a sharp increase in suburban box office income is reported while the rural districts are off. Attendance gains were reported in St. Paul and the area around Duluth.

In Connecticut, New Haven, Bridgeport, Hartford and New London report general improvement in box office income in the downtown sectors but the neighborhoods are off because many people go downtown for their entertainment.

Better product is credited in Baltimore as helping business in addition to the increasing influx of workers to war projects. Weekend business, particularly has improved.

Population Increases 20,000 in Tacoma

Savannah shows normal business following a decline which occurred immediately after December 7th. The box office curve is up in the Cincinnati territory since January 1st, caused by an influx of new population.

Tacoma, whose population has increased by about 20,000, reports excellent business, as do Providence and Newport. The trend is up in Milwaukee, but not in proportion to the increase in population caused by war conditions, according to exhibitors.

Philadelphia business has turned upward following an early winter slump. There are four theatres in the city operating at present on a 24 hour basis.

Business is slightly better in and around Nashville but the smaller Tennessee communities are off because of tire rationing and the depletion in population caused by draft requirements.

Buffalo also gives credit to good product besides war industries for its improvement in box office income. Des Moines, however, reports little change for itself, but the smaller communities have been affected adversely, with the small towns off as much as 15 per cent.

TRADE SHOWINGS
of
WALT DISNEY'S
TECHNICOLOR THRILL FEATURE
"BAMBI"
DISTRIBUTED BY RKO RADIO PICTURES, INC.

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 5/25	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Mon. 5/25	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 5/25	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 5/25	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 5/25	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 5/25	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16th St.	Mon. 5/25	11:00 A.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 5/25	11:00 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 5/25	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 5/25	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 5/25	11:00 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 5/25	1:00 P.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Mon. 5/25	11:00 A.M.
Kansas City	Paramount Projection Rm.	1800 Wyandote	Mon. 5/25	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 5/25	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 5/25	11:00 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Mon. 5/25	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 5/25	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 5/25	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 5/25	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 5/25	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee Ave.	Mon. 5/25	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 5/25	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 5/25	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Mon. 5/25	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Mon. 5/25	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 5/26	11:00 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Mon. 5/25	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Mon. 5/25	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Mon. 5/25	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 5/25	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 5/25	11:00 A.M.

Directors of Paramount up for Reelection

Paramount's 16 directors are to be reelected at the annual stockholders' meeting, in New York, June 16th, notices of the meeting disclosed Tuesday.

The directors are Neil Agnew, Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan Harris, John Hertz, John Hicks, Austin Keough, Earl McClintock, Maurice Newton, E. V. Richards, Edwin Weisl, Adolph Zukor.

An amendment to the by-laws, indemnifying directors, officers and employees against costs resulting from legal action against them because of their association with the company, will be submitted to stockholders for approval. The indemnity does not apply in instances where the parties have been adjudged in the legal action to have been liable for negligence or misconduct in performance of official duties.

Stockholders will also be asked to approve transfer of the principal office from Millbrook, Dutchess County, New York, to Manhattan.

The proxy statement discloses that an aggregate of $1,030,643 was paid to directors and officers as a group for remuneration for services during 1941, exclusive of $43,674 for expenses.

Degrees to Comerford Kin

Degrees from Notre Dame University were handed at South Bend, Indiana, Sunday, to Thomas J. Walker, son of Postmaster General and Mrs. Frank Comerford Walker, and to Thomas Comerford, son of Mrs. Michael B. Comerford and the late manager of the brother of Thomas P., and Joseph F. Comerford, the circuit's founder. To be graduated from the university in December and August, respectively, are Michael B. Comerford, Jr., brother of Thomas P., and Joseph F. Comerford, Jr., son of Dr. Joseph F. Comerford.

Honor Milgram

A testimonial dinner at the Green Valley Country Club, near Philadelphia, Tuesday, honored David E. Milgram, head of the Affiliated Theatres Circuit. The dinner was tendered by the Northern Liberties Hospital. Mr. Milgram was chairman of its 1941 maintenance campaign, which raised more than $85,000.

Lavalle Gets Post

George Lavalle, former theatre man, has been appointed manager of Warners' Majestic, Mansfield, Ohio, to succeed Harold Olds, who recently was transferred to management of the Madison there.

Columbia Signs Green

Alfred E. Green, direcor, has been placed under long-term contract by Columbia, and will report on June 1st for his first assignment. Mr. Green recently completed "Meet the Stewarts" for Columbia.

Savoy Gets Plaque

The first stage appearance of George M. Cohan will be commemorated May 25th by the presentation of a plaque to the Savoy Theatre, 34th Street and Broadway, New York City.

$200,000 Jewish Appeal Goal

At the Jewish Appeal luncheon, seated, left to right, are: Major Albert Warner, David Bernstein and Rabbi Abba Hillel Silver, chief speaker. Standing, left to right, are: Herman Robbins, luncheon committee chairman, and Barney Balaban.

The amusement industry on Tuesday lent its support to the United Jewish Appeal when 500 leaders in show business launched the industry's campaign to raise $200,000 with a luncheon meeting at the Hotel Astor.

David Bernstein, vice-president of Loew's; Barney Balaban, president of Paramount, and Major Albert Warner, vice-president of Warner Brothers, are chairmen of the film industry's drive. Herman Robbins of National Screen Service was chairman of the luncheon committee. Rabbi Abba Hillel Silver of Cleveland, one of the national chairmen of the United Jewish Appeal's 1942 war emergency campaign, was the principal speaker. He urged support for the three agencies affiliated with the United Jewish Appeal—the Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service.

Mr. Bernstein, called for immediate support for the Appeal. "In every part of the overseas world, in Palestine and even here in our own country," he declared, "the agencies of the United Jewish Appeal are bringing new life and new hope to a people which was the first to feel the lash of the oppressor. We can never let them down."

Mr. Balaban promised that a determined effort would be made to see that every one in a position to advance the work of the cause will be given opportunity to contribute.

Seated at the dais were License Commissioner Paul Moss, Carol Bruce, Louis Bernstein, Harry Brandt, Jack Cohn, William Klein, B. S. Moss, Sigmund Romberg, and George Schaefer, RKO Radio Pictures.

David Moves Office

Harry David, general manager of Northio Theatres, Inc., with headquarters in Cincinnati, has moved his offices from the Dixie Terminal Building to larger and better equipped quarters in the American Building.

Essaness Shifts

The Essaness Circuit, Chicago, has shifted three managers: Richard Zeller to the Devon; Howard Burns to his place at the Davis; and Harry Irons from the Devon to the Southern.

Gives Yacht to Navy

William S. Wilder, operator of the Wilder Circuit in Norfolk, Va., has turned over his 57 foot yacht to the U. S. Navy.

Warners Plan Musical

Warner Bros. plan to produce a musical based on the life of Marilyn Miller, Ziegfeld star.

Isenberg with Mandel

Ben Isenberg, former United Artists manager, has joined Irving Mandel's Monogram exchange in Chicago as sales manager.

National Variety Cancels Convention

Variety Clubs of America announced from Pittsburgh headquarters Tuesday that no convention would be held this year because of the war. John H. Harris, president, said that a meeting of officers, probably in New York within a few weeks, would replace the convention.

Harthill Retains Post

Carl Harthill, for many years Indianapolis manager for Monogram, will be retained in that post, Irving W. Mandel, new Illinois-Indiana franchise holder for the company, said this week.

Shirley Temple Subject

"Our Girl Shirley," a 40 minute featurette cavalcade of early Shirley Temple pictures, is bieng nationally released by Astor Pictures coincident with the young film star's 14th birthday. Sam Citron edited the picture.

Lefko in Cincinnati

George Lefko has been transferred from Cleveland to Cincinnati as city salesman, replacing John Eifert, who recently was appointed Warner branch manager in Cincinnati.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

Warfilms produced since December 7th are beginning to pop up for preview and may or may not reveal as yet fully the pattern of the production effort in this direction which the nation is to be given to feed upon.

The best of three such attractions previewed last week is Republic's "Remember Pearl Harbor," an ingeniously contrived melodrama which generates tension at about midpoint and attains a velocity between there and the finale which had a dozen case-hardened tradepress observers firmly under control and pleased about being that way.

Universal's "Escape from Hong Kong" and Monogram's "Let's Get Tough" are the other two items in the sock-the-enemy vein, impressing in that order.

The three express in common certain attitudes with regard to the enemy which, for that reason, may be of interest as possibly indicating a stance.

All three present the Jap as the Number One enemy and portray him as a crafty but essentially incompetent and by no means formidable foe.

Each of the three pictures has one or more German agents in it, working in collaboration with the Japanese who are the principal wrongdoers, and each portrays the German as an individual of a perceptibly higher order.

None of the three contain characters representing Italy nor dialogue references to that member of the Axis group.

It is not of record that producers have got together and decided upon a "line" to follow in their filmings, nor that they have been furnished one.

It is possible that no more than coincidence accounts for the unanimity of attitude reflected in these three pictures, which are after all but three.

This is, however, the line that is being fed out to the populace in the product coming up for attention at this point.

▽

Tradefolk hereabouts are looking forward with interest, as this is written, to a preview of a motion picture screen so to speak, which is to be given at the Pantages theatre this week Wednesday to an extensive guest list representing all phases of industry endeavor.

The object of interest is known as the Retiscope Motion Picture Screen and is described as "revolutionary, hypobolic-parabolic in shape, same as the retina of the eye, from which it derives its name." It is a product of the Owens-Corning Fiberglas corporation of Toledo, Ohio, and your communicant's next dispatch will relate the outcome of the presentation of the device to the invited observers.

You'll be recalling, doubtless, that the field of exhibition was stirred for a time, back in about 1925, by tales of the wonders to be wrought by use of a concave screen which the manufacturer built to the measure of the individual theatre upon order and on the premises.

The argument in favor of that one was that the convex curvature of the frontal surface of the lens in the projector, which corresponded to the curvature of the eyeball, required a precisely equivalent concave curvature of the surface of the screen if complete naturalness of image were to be achieved, complete value of projection beam to be utilized and a maximum of illusion to be attained.

It cost a lot to build the things and a lot of exhibitors built them, which cut into the business of the various vendors of flat screens quite some.

AVERAGE WEEK

Production level moved up from 34 to 36 in an average week, with seven pictures starting and five going to cutting rooms. Possibly most interesting of the new undertakings is "Sherlock Holmes Saves London", Universal, in which Basil Rathbone and Nigel Bruce portray the Conan Doyle detective and doctor with whose personalities, via radio, theirs have become virtually synonymous.

The data:

COMPLETED

Columbia
Fingers
Republic
Phantom Plainsman
Moonlight Masquerade
20th-Fox
Thunderbirds
Universal
Timber

STARTED

Columbia
Shot Gun Guard
Monogram
Lure of the Islands
PRC
Tumbleweed Trail
20th-Fox
Berlin Correspondent
Universal
Sherlock Holmes Saves London
Deep in the Heart of Texas
I Want to Dance

SHOOTING

Columbia
Blondie for Victory
MGM
Random Harvest
Tish
For Me and My Gal
Cairo
Seven Girls
Yank at Eton
Monogram
Texas Trouble Shooters
Paramount
Lady Bodyguard
I Married a Witch
Wake Island
Happy Go Lucky
Silver Queen
Major and Minor
Great Without Glory
Republic
Flying Tigers
Lazybones
20th-Fox
12 Men in a Boat
Black Swan
Iceland
Orchestra Wife
Pied Piper
Universal
Silver Bullet
Invisible Agent
Love and Kisses, Caroline
Warner
Now, Voyager
George Washington Slept Here
Hard Way

So one or more of the vendors of flat screens instructed field agents to remind exhibitors that the film which bears the image to be projected is flat on both surfaces, after absorbing which item of familiar but momentarily forgotten information a lot of sheepish showmen quietly dismantled their concave screens and charged up the loss to experience.

▽

Harry Sherman, whom the ladies and gentlemen of the press fondly address as "Pop," has taken typewriter in hand to suggest to film reviewers that they abandon "the prevailing custom of referring to western pictures as horse operas." He says, "Many great artists in the various branches of writing, acting and production pour their talents into making these highly entertaining films, and to pass them off so lightly is to discount the intelligence of the vast audience they entertain."

A kindly and experienced gentleman, "Pop" has singled out no individual offenders but has put his case gently if firmly before the whole of the critical personnel in a letter dispatched to each and all.

He remarks, for instance, "Western pictures have been from the beginning of the industry, and still are, for a majority of the theatres in the United States the so-called bread and butter pictures and the profit pictures. Many community theatres make no profit at all on society dramas and 'artistic' pictures, but depend upon the family trade which comes to see westerns to pay their rent of the theatre and make the living expenses of the exhibitor."

He reminds them, "The three highest paid actors the industry has ever known were William Farnum, Tox Mix and William S. Hart. They were Western stars."

Finally he asks them, "would it be asking too much to solicit your personal interest in this problem and to ask that as much credit be given Western pictures as is given any other kind of photoplay?" and adds, "The thousands of people engaged in producing, distributing and exhibiting western pictures will be grateful to you for your support, not overlooking the millions of fans who genuinely like their entertainment in this form."

"Pop" will get plenty of cooperation from the press people, in whose esteem he holds a particularly special place.

Certainly it was never the critics who brought about the trade practice of lumping such items of merchandise as "six Tim Holts" or "eight Don Barrys" for advertising and sale to exhibitors who, having acquired them *a la* peas in a pod, are hardly to be berated for advertising and selling them to their customers that way.

"Pop" Sherman just possibly may not know that the rank and file of Hollywood's resident correspondents welcome a preview of a Western picture as a refreshing and altogether delightful break in the round of "society dramas and 'artistic' pictures" which clutter their calendar.—W. R. W.

"THIS ABOVE ALL
SEEN TO B

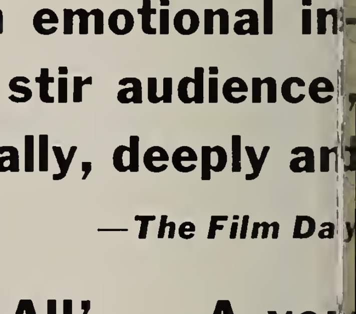
...AND THESE GENTLEMEN

"From Eric Knight's best-selling novel, 'This Above All,' 20th Century-Fox has made an enormously successful picture. It has everything—an enthralling romantic story, a distinguished cast, superb performances, skilful direction and a handsome production. It should evoke enthusiastic reviews and potent word of mouth and it is a cinch for extended runs and powerful grosses." —*Variety*

"Packs punch, rates as pote
boxoffice entertainment. Th
picture has an emotional in
pact that will stir audience
women especially, deeply an
sincerely." —*The Film Da*

"'This Above All' . . . A ve
moving love story. Miss Fo
taine is surpassingly lovely.
Tremendously appealing."
—*Bosley Crowther, New York Tim*

We quote excerpts from the early reviews only...culled quickly as this ad went to press! But they are token of 20th's mightiest triumph... heralding a hit of true road-show greatness! Keep watching New York's World Premiere run at advanced prices!



MUST BE APPRECIATED!"

Tom Connors
Vice-President in Charge of Distribution
Twentieth Century-Fox Film Corporation

OF THE PRESS HAVE SEEN IT!

"Emotionally stirring! Intensely dramatic! Casting perfect! 'This Above All' is one of the screen's finest productions!"
—Rose Pelswick, N.Y. Journal-American

"'This Above All' ranks high as moving dramatic material, a human story which will touch many a heart. Tyrone Power turns in one of his best performances... Joan Fontaine is at her best." *—Motion Picture Daily*

"Beautiful love story...Splendidly played by Joan Fontaine and Tyrone Power."
—Robert W. Dana, New York Herald-Tribune

"Absorbing, gripping, timely ...I enjoyed every minute of it!"
—Lee Mortimer, New York Daily Mirror

"Tender love story . . . Tyrone Power and Joan Fontaine admirably suited."
—Kate Cameron, New York Daily News

"The No. 1 picture of the year opened at the Astor last night."
—Leo Mishkin, New York Morning Telegraph

TYRONE POWER • JOAN FONTAINE *in* "THIS ABOVE ALL" *by* Eric Knight
Produced by Darryl F. Zanuck • Directed by Anatole Litvak • *with* Thomas Mitchell • Henry Stephenson • Nigel Bruce • Gladys Cooper • Philip Merivale • Sara Allgood • Alexander Knox • Screen Play by R. C. Sherriff

20th CENTURY FOX

Independent Wins New Appeal Board Decision

25th Ruling Upholds Award of Clearance Reduction in New Orleans

The Appeal Board again ruled in favor of the independent exhibitor and against a long established circuit this week when it upheld a New Orleans award. Also in New Orleans another exhibitor won a some run victory, while the clearance plea of an Ohio circuit was dismissed. The week's new case was filed at New York City seeking the elimination of clearance between theatres on opposite sides of the Hudson River.

New Orleans

The Appeal Board in its 25th decision on Monday upheld the reduction in clearance granted the Ashton theatre in New Orleans by Philip B. James, arbitrator, and reaffirmed its insistence that independent theatres be protected against booking delays on the part of houses with a prior run. The appeal judges found that the award directing Paramount, Warners and RKO to reduce the clearance of United Theatres Circuit's Poplar theatre from 60 to 10 days was justified.

The 60 day margin granted to the circuit house in the past was characterized by the board as "arbitrary and unreasonable." They also directed that William A. Fonseca and Sons, operators of the Ashton, receive pictures not later than 75 days after New Orleans first run, as protection against booking delays by the Poplar.

The judges also affirmed the arbitrator's dismissal of MGM from the action after the distributor had protested that it did not have any contracts with the complainant. Voluntary withdrawal of the complaint against 20th Century-Fox was also upheld. Costs were assessed against the remaining defendants and United Theatres, Inc., intervenor.

The some run complaint of the Lakeview Theatre Company, New Orleans, in behalf of its suburban Lakeview theatre was also settled Friday in an award by T. W. Bethea. It was the city's fifth case. The awarded dismissed the complaint as to Paramount, the arbitrator finding that the company had offered a reasonable run within the meaning of Section VI. Warner Brothers and RKO, however, were ordered to offer some run to the new Lakeview on terms not calculated to defeat the some run section of the decree.

Cleveland

The clearance complaint brought at Cleveland by the Tuscarawas Amusement company against all five distributors for its State and Ohio theatres in Uhrichsville, and Lincoln theatre in Dennison was dismissed at the final hearing May 6th by Charles Buss, the arbitrator. The Shea circuit had intervened for its New Quaker and Union theatres in New Philadelphia and Bexley and State theatres, Dover, Ohio.

New York

The Dutchess Amusement Operators, Inc., filed New York's 36th case in behalf of the Beacon theatre, Beacon, N. Y. The clearance demand against All Five named the Netco circuit's Ritz and Broadway theatres in Newburgh, on the opposite bank of the Hudson river. It asked elimination of the 14 day margin in favor of Newburgh on the ground that the two towns are not competitive, and requests equal availability after national release for all three theatres.

Buffalo

The 14th and 15th Buffalo clearance cases against All Five, the Little Three and the Schine circuit filed by Murray Briskin for his Capitol theatre, Homer, N. Y., and the Corona theatre, Groton, N. Y., were reported settled at a hearing before William E. Barrett, arbitrator, on Tuesday. Parties agreed to a stipulated award, it was said. The two actions were obtained last week.

St. Louis

The Wehrenberg-Kaimann Circuit of St. Louis, owners of the Cinderella Theatre, has intervened in the clearance complaint of the Princess Theatre against the five distributors. Adolph Rosecan had named the Cinderella as interested party. Hearing on the complaint, No. 9, was scheduled to start Thursday, (May 14). Kenneth Teasdale, a lawyer, will arbitrate the case.

The Wellston Amusement Company, operators of the Wellston theatre, has intervened in the clearance complaint of the Beverly theatre. The St. Louis Amusement Company was named as interested parties in this case, No. 10.

Chicago

First hearings on the Times theatre, Danville, Ill., clearance complaint, the 16th Chicago case, were held May 11th. The Times, a new $100,000 house which opened last August, is seeking to reduce the clearance granted three Publix-Great States theatres, and one independent theatre in the town. Now the first-run theatre has a 60-day clearance over the second run houses, of which there are two, and the Times, a third-run spot has to wait 14 days after the end of the second run.

Arthur Goldberg, of Spitz & Adcock, representing Paramount Pictures, Inc., and the Great States circuit, cited the fact that such clearance had been in effect, in Danville and towns in the surrounding area, since 1929.

The Freeport theatre, Freeport, Ill., case No. 15, is being held over until May 23, due to previous commitments of the arbitrator.

Balaban and Katz have intervened for their Tivoli and uptown theatres in the 17th Chicago case filed by the Palace theatre, Gary, Ind.

New Albany Clerk

The American Arbitration Association has appointed E. W. Corman clerk of the motion picture arbitration tribunal at Albany, N. Y. He succeeds John Rawson, who resigned after serving since February, 1941.

Los Angeles Panel

Eighteen attorneys, four prominent educators and eighteen business men have been appointed to the Los Angeles Panel of arbitrators of the motion picture arbitration system. The Los Angeles tribunal is in the Van Nuys Building.

Members are: Stanley W. Arndt; Frank B. Belcher; H. Eugene Breitenbach; Herbert Cameron; Hoyt Klinck; Hon. Charles P. McCarthy; Shirley E. Meserve; Richard Culbert Olson; James L. Patten; Andrew O. Porter; Clay Robbins; Maurice Sacta; Irvin Stalmaster; Raymond Tremaine; W. Woodson Wallace; Delvy T. Walton; and Frank C. Weller, attorneys;

Professor Morrison Handsaker, School of Economics, Occidental College; Professor Vernon D. Keller, Department of Management and Industry, University of California; Dean E. J. Miller, Professor of Economics, University of California; and Professor Robert B. Pettengill, Department of Economics, University of Southern California; John C. Austin, Architect; Charles R. Baird, Parker, Baird & Co., publishers; Milo W. Bekins, president, Bekins Van & Storage Company; Frank Gautier, vice president, Consolidated Rock Products Co.; Capt. Robert Henderson, vice president, Southern California Associated Newspapers;

L. O. Ivey, vice president, Citizens National Trust & Savings Bank; Oscar Moss, Certified Public Accountant; Arthur A. Newfield, Bobrick Manufacturing Company; H. F. G. Pelsue, vice president, Graham Brothers, Inc.; Walter E. Perkins, executive secretary, Aircraft Traffic Association; Mark A. Pierce, president, Pierce Brothers, mortuary; James M. Rust, retired treasurer of the Union Oil Company; A. N. Slavick, president, Slavick Jewelry Co.; A. Carman Smith, president, Smith & Drum, Inc., advertisers; W. B. Stewart, purchasing agent, Globe Mills; Lionel S. Stone, general manager, R. Stein & Co., fabrics; H. Ivor Thomas, Certified Public Accountant; Henry Thomson, Certified Public Accountant; and J. L. Van Norman, president, Van Norman & Morrison, Inc., insurance and surety bonds.

Westinghouse Electric Has Two Health Films

Two new films for non-theatrical distribution, dramatizing the efforts of science to help maintain wartime health, are being released by the visual educational section of Westinghouse Electric and Manufacturing Company at Mansfield, Ohio. To portray scientific research in the field of nutrition, a 17-minute picture called "V-Men," shows the actual laboratory tests which determine the effect of different cooking methods on natural vitamins in vegetables.

The other picture, a 26-minute film in color, "40 Billion Enemies," explains the basic principles of refrigeration which affect the health-giving qualities in foods. The films are available at Westinghouse distributor or district offices.

UA Acquires "Ku-Kan"; Reissuing "Real Glory"

"Ku-Kan," Chinese feature in color, produced by Ray Scott, has been acquired for distribution by United Artists in a deal with Herbert T. Edwards. The picture, it is reported, will be released under the title, "Battle Cry of China." The picture was filmed on 16mm film but has been blown up to standard 35mm.

United Artists also is understood planning to re-issue "The Real Glory," story set in the Philippines, produced by Samuel Goldwyn in 1939 and starring Gary Cooper.

Columbia Changing Westerns Series

Columbia is changing its setup of western picture programs with Bob Wills and his Texas Playboys to be featured in a series of eight films with Russell Hayden. Walter "Dub" Taylor will have the feature comedy spot. Hayden's former co-star, Charles Starrett, will be featured in a new series of westerns.

The program for Bill Elliott, another Columbia western star, who was co-starred with Tex Ritter, is not yet set, Ritter having gone to Universal.

Griffith Reopens Rialto

The Griffith Amusement Company has reopened its Rialto theatre in Oklahoma City with a twice-a-week change of double bills. The house has been completely remodeled and new seats have been installed.

5-WEEK CHICAGO CLEARANCE CUT TO 24 HOURS BY AWARD

Arbitration Ruling Upsets Established Zoning System; Wide Effect Seen

Chicago's elaborate system of zoned availability was threatened with far-reaching readjustment in favor of suburban independent exhibitors last week after an arbitration decision changed the boundary line between so called "city release" and "country release" zones.

Thomas C. McConnell, ruling on the clearance demand of the Wheaton Theatre, Wheaton, Ill., against all five distributors, found that the clearance of approximately five weeks held by the Arcada theatre, in St. Charls, Ill., eleven miles away, was unreasonable. He cut the clearance to 24 hours, disregarding the zone boundary lines and basing clearance on the individual competitive situation. It was Chicago's 13th case.

His award took cognizance of the fact that it would change the clearance relations between complainant and many other theatres within the Chicago city zone. Although it changes the zone boundary between the Wheaton and St. Charles theatres, the line's definition as between other theatres "is primarily a distributors' problem," the arbitrator ruled.

Theatre Located on Boundary Line

The Wheaton Theatre, located 27 miles west of Chicago, on a point designated by the distributors as the boundary line between the Chicago and country release systems, charged that the Arcada Theatre, located 11 miles further west in St. Charles was being given unreasonable clearance affording the latter a competitive advantage.

The five distributors contended that Wheaton play dates were governed by the Chicago Clearance System, that they ran in the "C" prerelease week or nine weeks after the conclusion of the first run loop showing. St. Charles' run was governed by Aurora, Ill., which plays immediately following the Chicago first run. With St. Charles privileged to play 14 days after Aurora this gave St. Charles an advantage of approximately 5 weeks over the Wheaton Theatre, many of whose patrons, it was asserted, travelled to St. Charles in order to see pictures earlier.

"The case is important," Mr. McConnell noted, "not only to the parties involved, but to the public and to the exhibitors of motion pictures generally."

The method in Chicago of establishing clearance by a zone and run system, in weekly categories, may face a complete overhauling, some observers declared after reading the decision. Its designation of availability according to a number of weeks after Loop run has been the object of frequent and furious attack by independent exhibitors in the past. Currently the issue is before the federal courts in an anti-trust suit filed by the Ken theatre. The Ken lost an attempt last year to bring about a readjustment through arbitration.

CLEARANCE BY ANOTHER NAME

Licenses do not have to mention clearance by name, Thomas C. McConnell ruled in the 13th Chicago case, in order to establish a margin between competitive houses within the meaning of the decree. He found that while licenses under the Chicago release zone method do not specifically establish clearances, they do so in effect. Different sets of contracts create, in effect actual clearance between the Wheaton and Arcada suburban theatres he found.

"Any other interpretation would lead to the result that the Distributor, by merely avoiding any reference in the contracts to the actual effect so occasioned, can create actual clearance between theatres, the reasonableness of which cannot be arbitrated. This would obviously vitiate the provision of Section 8 of the Consent Decree, and reasons of sound public policy dictate a construction which will broaden rather than limit its application," he wrote.

As to whether or not the demarcation line of the two releasing systems, as between St. Charles and Wheaton, is reasonable, the opinion says, "From all testimony it is reasonably clear that the system worked out is one that, by and large, will yield the most revenue to the distributors, and any changes will then mean the loss of revenue to them. However, this cannot be the sole criterion of the reasonableness of the boundary. The interest of exhibitors and of the attending public are entitled to some weight in determining whether it is reasonable."

It was the opinion of Mr. McConnell that changing the present boundary line between the two theatres was not so inimical to the interests of other exhibitors and the distributors as to demand the preservation of a line of demarcation which created unreasonable clearance between the two theatres involved. He said that the definition of the new boundary, created by the award, was primarily "a distributors problem" and that they probably could appease the conflicting interests of the intervenors to their mutual satisfaction without the necessity for further arbitration.

"Interest of Public Must Be Factor"

Where there is doubt as to the fairness of an arbitrary line dividing zones the arbitrator expressed the opinion that "it must be resolved in favor of the manifest interest of the public to see pictures at the earliest possible release date commensurate with the reasonable protection of the distributors business and the investment of competing exhibitors."

"This of course represents a balancing of interests which cannot be measured with any degree of mathematical certainty," he said. "It is at best an approximation of the equities involved, but in the instant case it is the opinion of the Arbitrator that changing the present boundary line between these two theatres is not so inimical to the interest of other exhibtors and the distributors as to demand the preservation of a line of demarcation which creates unreasonable clearance between the two theatres involved."

Testimony Convinces Arbitrator

While contracts did not show that the Arcada Theatre was given clearance over the Wheaton Theatre the arbitrator was convinced through testimony, that such clearance actually existed because of the two systems of release.

"However, the effect of the two sets of contracts," he wrote, "is to create an actual clearance in favor of the St. Charles theatre over the Wheaton Theatre of approximately five weeks. The result is occasioned by the fact that the Wheaton Theatre is licensed under a system of Chicago release and play in pre-release C week, or ninth week after the conclusion of a picture by the first run Chicago Loop theatres. . . . "

It is the conclusion of the arbitrator that jurisdiction to arbitrate the resulting dispute as to clearance is vested under Section VIII of the Consent Decree.

The award orders that "the maximum clearance between the Arcada, St. Charles, and Wheaton, Wheaton, Ill., created by a system of licensing motion pictures in the Chicago Arbitration District, shall not exceed 24 hours, so that the said Wheaton Theatre shall have the privilege of exhibiting motion pictures 24 hours after the conclusion of the exhibition of such motion pictures at the Arcada Theatre, St. Charles."

Complainant's filing costs and the arbitrator's fee were assessed against the five distributors.

Intervenors were the Balaban & Katz Corporation, operating the Tivoli, Downers Grove, and La Grange, La Grange, Ill., George J. Kappus, operating the York Theatre, Elmhurst, Ill., and the Lombard Theatre Corporation, operating the Lombard Theatre, Lombard, Ill.

Rosten Lectures At New School

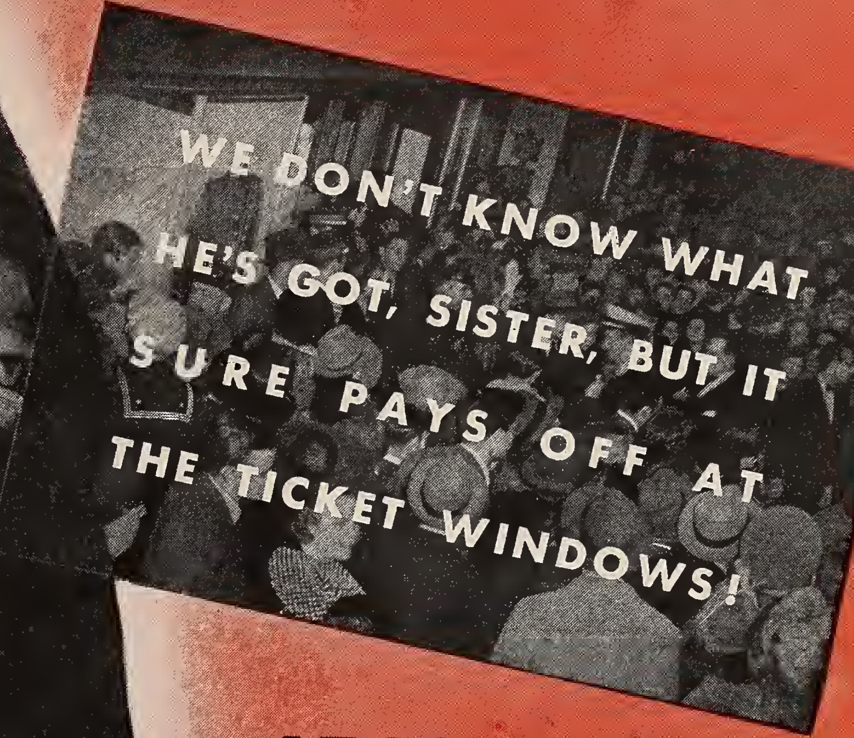
Leo C. Rosten, motion picture consultant to the Office of Facts and Figures, former director of the Motion Picture Research Project, 1939, and author of "Hollywood: The Movie Colony, the Movie Makers," spoke Tuesday night at the New School for Social Research, in New York, on "The Psychology of the Movies and the Movie-makers." Mr. Rosten, whose book on Hollywood was published late last autumn by Harcourt, Brace and Company, was the guest lecturer in Professor Erich Fromm's course, "Society and Psychoanalysis." Under the pseudonym, Leonard Q. Ross, he also wrote "The Education of H*Y*M*A*N K*A*P*L*A*N."

"I KNOW ALL THERE IS TO KNOW ABOUT MEN...

"I've known 'em all...
fresh ones...gentle ones
...tough ones...mean ones
...and I hate 'em all!

"Then this guy comes along!
One look . . . and it's like I
never seen a guy before!
What's he got that I can't
get him out of my blood!"

"The combination of GABIN and LUPINO is irresistible!" —
Fred Othman,
United Press


WE DON'T KNOW WHAT
HE'S GOT, SISTER, BUT IT
SURE PAYS OFF AT
THE TICKET WINDOWS!

JEAN GABIN
and
IDA LUPINO

in 20th's sensation that introduces the hot new boxoffice star of the year:

MOONTIDE

with
THOMAS MITCHELL
CLAUDE RAINS and
Jerome Cowan • Helene Reynolds

20th Century Fox

Directed by ARCHIE MAYO • Produced by MARK HELLINGER

Screen Play by John O'Hara
From the Novel by Willard Robertson

Blumenstock Heads Public Relations Unit

A long-range public relations program for the motion picture industry, primary objective of which is to correct "public misconceptions" of the film industry, will be handled by a planning committee set up last Thursday in New York by the Eastern Public Relations Committee. Mort Blumenstock, in charge of advertising and publicity in the East for Warner Bros., is chairman of the new unit. Announcement of the appointment was made by Robert M. Gillham, chairman of the Public Relations Committee, following its weekly meeting.

Serving with Mr. Blumenstock will be Howard Dietz, MGM vice-president in charge of advertising and publicity; Kenneth Clark, publicity director of the Motion Picture Producers and Distributors of America, and Glendon Allvine, secretary for the EPRC.

Information to Give 'Better Understanding'

The new unit will aim at the correction of wrong impressions and their replacement with better information concerning an understanding of the industry, as well as public relations policies which will keep the industry abreast of changing times, it was reported. The proposed survey of theatre audiences and attendance, announced earlier by the Eastern Committee, will be made a part of the planning committee's activities. The group held its first meeting Monday at Dinty Moore's in New York, and initial steps were taken towards effecting the long-range program. The sub-committee was to make is first report concerning the various projects to the Public Relations Committee on Thursday, at the New York Athletic Club.

One of the principal topics of discussion by the group last week was the use of reviewers' star or other rating symbols in advertising. It was intimated that the distributors' share of cooperative advertising might be denied repeated offenders on the grounds that the use of the symbols in ads is detrimental to the best interests of the business, and if generally employed would serve to brand the bulk of product which does not receive the maximum number of symbols as inferior entertainment. The committee has protested use of the star symbols in the advertising of Harry Brandt's Globe Theatre, New York. Loew's and RKO neighbhorhood theatres also used the star system in their ads, it was said.

Freston, Goetz AMPP Directors

The new list of directors of the Association of Motion Picture Producers, issued in Hollywood last Thursday, revealed that Herbert Freston, one of the industry lawyers' Committee of Six now engaged in reshaping public relations policies, is a member of the AMPP board, replacing Jack L. Warner as representative of Warner Bros. William Goetz of 20th Century-Fox, also is listed as a new director, replacing Joseph M. Schenck, representative of that company.

B. & K. Managerial Changes Made

With the resignation of William Briscoe, manager of the Cine theatre, Chicago, several managerial changes have been made by the Balaban and Katz circuit. Hones Sawn, assistant manager of the Nortown theatre, succeeds Mr. Briscoe as manager of the Cine. Charles Beaubien is acting assistant manager of the Nortown. Ralph Ermilio has been transferred from assistant manager of the Belpark to assistant manager of the Harding. Fred Baron, formerly a senior usher, is acting assistant manager of the Belpark.

Mr. Briscoe, who was with the Balaban and Katz organization for 13 years before his resignation, is now manager of the Ridge theatre, operated by the Bartelstein circuit. He suceeds Robert Templar, who will be assigned to another house.

Altec Signs With Schine, Gibraltar

Contracts have been signed for continuance of Altec Service to the Schine Circuit, calling for sound service and repairs and replacements to the 131 Schine houses. The deal was negotiated by Guy Selmser for Schine and Bert Sanford for Altec.

Gibraltar Enterprises, Inc., operating theatres throughout Colorado, Nebraska and New Mexico, has signed an agreement with Altec renewing sound and repair-replacement service on six theatres, and has added 14 additional houses to the Altec list. B. W. Ardell negotiated for Altec.

Johnston Promoted

Harold Johnston, manager of the Madison, Warner house in Mansfield, Ohio, has been appointed city manager for Madison, Ohio and Majestic there. He succeeds William Harwell, Ohio manager, transferred to Portsmouth, Ohio, as city manager for the three houses in that situation. Harold Olds, Majestic manager, moves to the Madison. No successor has been named for the Majestic post.

Herman Bly Honored

The Greater Cincinati Exhibitors Association at its meeting last week tendered a testimonial dinner to Herman Bly, exhibitor, who, approaching his 80th birthday, is resigning as treasurer of the organization. Mr. Bly operated the suburban Valley theatre, in Cincinnati until disposing of it recently.

Plan Catholic Guild Meet

Plans are being set for the first national convocation of units of the Catholic Film and Radio Guild in Los Angeles next August. Daniel E. Doran, president has appointed W. C. Fields, Jr., chairman of the committee; Pedro de Cordoba, vice-chairman, and Mary Cavanaugh, secretary.

Bill Golding Promoted

Bill Golding, former doorman at the Variety Theatre, Omaha, Nebraska, has been promoted to the post of manager, according to an announcement by Howard Federer, head of the Nebraska Theatre Corporation.

Transfer Training Unit

The Training Film Preparation Unit, which was organized seven months ago at Randolph Field Flying School, near San Antonio, Tex., is being transferred to headquarters, Gulf Coast Air Corps Training Center, Corpus Christi, Tex.

Named to Defense Council

Cecil D. Miller, manager of the Ritz Theatre, has been named co-director with Elbert W. Baker, city manager of Evergreen theatres, of the theatrical unit of Spokane's Civilian Defense Council.

Minnesota Law Appeal Fades

Possibility of an appeal by the state of Minnesota against a Ramsey County Court, St. Paul, ruling that its anti-consent decree law is unconstitutional, appeared more remote this week, as the state attorney's office, and exhibitors who backed the law, survey the costs of a legal battle.

The state has indicated it has no funds for such purpose. Minneapolis exhibitor circles display a lack of enthusiasm for supplying the funds.

Advancement, in New York, of revision of the United Motion Picture Industry's sales plan, which is itself a revision of the decree, is regarded as another argument against further legal moves in Minnesota. Many exhibitors are said to feel the new plan an improvement over the decree.

Under the Ramsey Country Court's decision, exhibitors and the state have two months in which to object.

Detroit Defense Opens

The case for the Cooperative Theatres circuit of Michigan is being presented in Detroit Federal Court this week, the case of the plaintiff, the Carmen Theatre, that city, having been completed last week.

It is an anti-trust suit against the circuit and seven distributors.

In Chicago Federal Court, hearing was to be held Friday, in the Ken Theatre's $300,000 damage suit against the majors and the Balaban and Katz circuit; a suit which also is to decide the legality of the Chicago zoning and availability system.

Byrnes, Providence Critic, in New Post

Garrett D. Byrnes, for more than 12 years theatre editor of the Providence *Journal* and *The Evening Bulletin*, has turned over the theatre desk to Bradford S. Swan, *Journal* reporter. Mr. Byrnes will become Sunday editor for the Providence *Journal*. Continuing as assistant film reviewer will be Winfield T. Scott. Mr. Swan is a graduate of Yale and has been with the Providence *Journal* for about five years. Mr. Byrnes is Providence district correspondent for MOTION PICTURE HERALD.

Seider Operates Casino

Joseph M. Seider, president of Prudential Playhouses, will operate the Casino theatre on Shelter Island, New York, for Harry S. Bauxbaum, while the latter is serving with the Naval Air Service. Mr. Bauxbaum is the son of Harry Bauxbaum, Twentieth Century-Fox New York branch manager.

"Reap" Opens New Theatre

The New Admiral Theatre of Bremerton, Wash., in the "Navy Yard" city, opened last Friday with Paramount's "Reap the Wild Wind," the 30th anniversary picture of Cecil B. DeMille, producer, and the company. The Admiral is operated by the Henrik Valle Company of Seattle.

Terrytoons in Book Form

Paul Terry's Terrytoons will soon make their appearance in book form. Mr. Terry has signed a contract with Timely Comics for the monthly publication of a Terrytoon Comic Book for distribution on news stands and in dime stores.

we have it!

Available now!

22

you want it!

For Decoration Day!

2

come get it!

Before your opposition does!

8

it's

The Sensational Lovers of "Kings Row"

ANN SHERIDAN · RONALD REAGAN

in

"Juke Girl"

with

HARD WHORF • GEORGE TOBIAS

GENE LOCKHART • ALAN HALE

BETTY BREWER

ected by **CURTIS BERNHARDT**

n Play by A. I. Bezzerides • From a Story by Theodore Pratt
Adaptation by Kenneth Gamet
A Warner Bros.-First National Picture

it's Warners!

..and it's terrific!

UA, Republic Open 'Ships,' 'Pearl Harbor'

Two new features which open next week, both of which stress patriotic themes, "Remember Pearl Harbor" and "Ships With Wings," will be launched with appropriate military and civic ceremonies. Tuesday night this week the debut of "This Above All," 20th Century-Fox, was held at the Astor, New York.

Republic's "Remember Pearl Harbor" will make its bow at more than 300 theatres during the week, beginning with this Sunday, May 17th, which has been designated by President Roosevelt as "I Am an American Day." Republic reported that the original print order of 400 for the picture was the largest in the company's history. Republic also announced that because of the patriotic nature of the picture exhibitors had shown great eagerness to play the film on May 17th.

United Artists' "Ships With Wings," the new production depicting the adventures of Britain's flying men, will have its premiere next Tuesday night at the Normandie theatre, New York, under the auspices of the Union Jack Club, the English Speaking Union and the British War Relief Society. Entire proceeds of the evening's performance will go to the U. S. Navy Relief Fund.

Navy Relief To Benefit

A number of dinner parties at which American and British Naval officers will be guests have been planned to precede the opening. John Clements, Leslie Banks, Jane Baxter, Ann Todd and Basil Sydney head the cast of the picture. Some of the scenes were photographed aboard Britain's aircraft carrier, the Ark Royal.

Many film industry leaders in New York were scheduled to attend the opening of "This Above All," 20th Century-Fox's new film, at the Astor Theatre, New York, on Tuesday night. Among those to be present were: Spyros Skjouras, Tom Connors, Martin Quigley, George J. Schaefer, Colvin Brown, Jack Cohn, Ned Depinet, Anatole Litvak, Arthur Loew, Charles Moskowitz, Harry M. Warner, Joseph Moskowitz, Nate J. Blumberg, Harry Brandt, J. Cheever Cowdin, William F. Rodgers, Howard Dietz, J. Robert Rubin, David Bernstein, Frank Capra, Dan Michalove, Nicholas M. Schenck, Stanton Griffis, George Skouras, Hermann Place, Joseph Vogel, David Sarnoff, "Bugs" Baer, Jean Gabin, Quentin Reynolds, Winthrop W. Aldrich, Gilbert Miller, Seton Porter, William L. Shirer, Lowell Thomas and Elsa Maxwell.

"Sergeant York," Warner Bros. film starring Gary Cooper, will open for the second time at New York's Strand on July 3d, the company reported last week.

Acclaim MGM's "Woman"

At the convention of the New York City Federation of Women's Clubs held last Friday at the Hotel Astor, J. Robert Rubin, vice-president and general counsel of Metro-Goldwyn-Mayer, accepted in behalf of the company a certificate citing "Woman of the Year" as "the best motion picture of the club year 1941-42."

Variety Club Sells $586,556 in Bonds

Variety Club No. 25 of Southern California raised $139,950 to date in its own tent for war bonds and stamps, it was reported this week by Dave Bershon, chairman of the theatre war savings committee for the club. In addition, the group sold $446,606 through theatres and film companies in the territory, making a grand total of $586,556 raised by this one Variety club in Southern California.

John H. Harris, national chief barker who is at present on the West Coast, has complimented the tent for the splendid work it is doing in connection with war bond sales. He also has called it to the attention of other Variety clubs throughout the country, urging them to match the record of Tent 25.

Lewis Heads Paramount Radio Department

Martin Lewis has joined the Paramount home office advertising staff in charge of the radio department. The appointment is immediate and his initial campaign will be on "Holiday Inn," forthcoming Irving Berlin musical starring Bing Crosby and Fred Astaire. Mr. Lewis was with *Movie and Radio Guide* for 10 years before joining Paramount.

Honor Paulette Goddard

The United States Forest Service and dozens of forest rangers this week paid honor to Paulette Goddard in recognition of her recent activity in glorifying the men of the Forest Service. In a ceremony in Washington, Miss Goddard received the gift of a forest picture and inscribed testimonial for her part in Paramount's "The Forest Rangers," from Earle H. Clapp, chief of the United States Forest Service.

Forms Poster Company

Jay Schrader, former branch manager for United Artists exchange in Charlotte, N. C., has announced the organization of the Charlotte Poster Exchange, which will service theatres throughout North Carolina, South Carolina, Virginia and West Virginia with all advertising accessories. Mr. Schrader had been with United Artists for the last 12 years, six of which he served as branch manager of Charlotte.

Berg Leaves Circuit

John Berg, manager of Hamrick-Evergreen's Music Box theatre, has resigned to accept a position in one of the Northwest's big defense industries. He is succeeded by Ed Hamrick, former assistant to Don Geddes at the Orpheum theatre. Mr. Hamrick's post at the Orpheum will be taken by Earl Anderson, a member of the house staff.

Cowan at Columbia

Lester Cowan, producer, has checked in at Columbia to prepare for filming "The Commandos," starring Paul Muni. C. S. Forrester, who wrote the original, will also write the script. Footage of Commando raids in Norway has been turned over to Columbia by the Norwegian government in exile for inclusion in the film, the studio has announced.

Staub Ahead of Schedule

Ralph Staub celebrated his tenth year at Columbia by bringing in his 1941-42 series of "Screen Snapshots" six weeks ahead of schedule. He starts immediately on the 22nd series of the Snapshots for next season's release.

Jack Graham Resigns

Jack Graham, Universal salesman in Philadelphia, who has been handling the Harrisburg, Pa., territory, has resigned.

Television, 16mm SMPE Topics

The development of apparatus for television and the procedure and practice on 16mm pictures for television projection were discussed last Friday at the closing technical sessions of the 51st semi-annual convention of the Society of Motion Picture Engineers at the Hotel Roosevelt in Hollywood.

The five day meeting ended with three technical sessions, one on 16mm, the second a general session, and the final session on sound. Edward H. Plumb of the musical department of the Walt Disney Studio said that developments with Fantasound should result in advances in sound recording and reproduction when the application of the new developments will be practicable after the war.

G. L. Beers of RCA Laboratories, H. R. Lubcke of Don Lee Broadcasting System, and R. B. Fuller and L. S. Rhodes of Marsch Cinesound discussed various aspects of television, including cameras, and the production of 16mm films for television.

Research leading to the improvement of sound reproduction through advances in loud speaker design were considered at the final evening session.

Dreifuss, Haferkamp Join Mandel Staff

Max Dreifuss, formerly with Superior Pictures, Inc., Chicago, and Eddie Haferkamp, recently with the Paramount office, Milwaukee, have joined the sales staff of Irving Mandel's new Monogram Pictures, Inc., and will handle city and country sales respectively.

Henri Elman, recent Chicago and Indianapolis Monogram franchise holder, will continue in distribution and has leased quarters adjoining the present Monogram exchange in Chicago, for his Capitol Film Exchange, Inc.

April Connecticut Tax Amounted to $8,984

Charles J. McLaughlin, Connecticut tax commissioner, announced this week that receipts from the state's amusement tax in April amounted to $8,984, as compared with $8,868 for April, 1941.

McDonald Joins RKO Circuit

Irving T. McDonald, chief librarian at Holy Cross College in Worcester, Mass., has resigned to become director of radio activities of Radio-Keith-Orpheum interests in New England. He will have full charge of all radio outlets of the RKO theatre circuit in New England and will continue his own radio and lecture work.

Woods with Telenews

Frank Woods, formerly of the Aaron Goldberg northern California circuit, has been named manager of San Francisco's Telenews theatre by Ellis Levey, western division manager of the Telenews Theatres.

Sprowl in Army

Norman Sprowl, district advertising representative for Paramount in the Cincinnati territory, has reported to Fort Knox, Ky., for active duty with the Army.

Sweigert Observes Anniversary

Earle W. Sweigert, Paramount district manager in Philadelphia, last week obeserved his 25th year with the company.

HOLLYWOOD COLUMNS 23rd IN NEWSPAPER POPULARITY

26% of Women Readers and 12% of Men Turn to News of the Screen

Hollywood columnists rank 23rd with women readers and 26th with men in a list of forty-five continuing features published by American and Canadian newspapers, according to the latest summary of the Continuing Study of Newspaper Reading conducted by The Advertising Research Foundation in cooperation with the Bureau of Advertising of the American Newspaper Publishers Association.

Among these features, the picture page has the greatest readership. Editorial cartoons place second. Comics and Oddity Panels are well read by both men and women, but the female reader is as interested in the leading "obit" as she is in comics.

Columnists such as Louella Parsons, Hedda Hopper, Jimmy Fidler and John Chapman with a total readership of 26 per cent are read more widely by women than are the New York, the political and the local columnists. Twelve per cent of the male reading public read the same columns.

This conclusion of the Foundation, which is sponsored jointly by the American Association of Advertising Agencies and the Association of National Advertisers, summarizes the study of 42 daily newspapers, ranging in size from eighteen to fifty-six pages, in circulation from 8,500 to over 250,000, with a combined circulation of more than 3,400,000 copies.

18,000 Interviews Basis of Study

In determining the public's preferences, A. W. Lehman, technical director of the Foundation, compiled data from more than 18,000 nationally distributed interviews in cities from coast to coast and from Houston to Montreal. Larger cities where interviews were conducted include Los Angeles, Cincinnati, Atlanta, New Orleans, Milwaukee, Newark, Rochester and Portland, Oregon. Residents of typical smaller cities such as Johnstown, Pennsylvania; Phoenix, Arizona; Windsor, Canada; Terra Haute, Indiana; Rutland, Vermont; Wheeling, West Virginia; Manchester, New Hampshire and Cedar Rapids, Michigan, were also interviewed.

As a result of these interviews, which represent an accurate cross-section of the United States and Canada, Mr. Lehman discovered that more people read one or more amusement advertisements in their daily newspaper than read the radio programs or radio news. Taken as a whole, advertising is the most interesting service feature of newspapers, he pointed out.

Entertainment Ads Rate High Readership

Ninety-five per cent of the women read one or more advertisements of some kind or other, except classified, daily. Their interest in amusement advertisements, in which the motion picture industry is the chief space buyer, equals their attention to national advertising. From the female point of view, the survey notes, advertisements selling entertainment hold more interest than editorials or sport news or pictures.

RURAL AND URBAN TASTES SIMILAR

Although different income-occupation groups show definite preferences for different portions of their daily newspaper readers in large and small cities demonstrate about the same interest in the various types of content, according to the Continuing Study of Newspaper Reading. The widest differences are found in the reading of society news, radio news and classified advertising. Readership of death notices, weather, society pictures and classified advertising is noticeably higher in small than large cities, while banner stories receive more readership in large than in small cities.

Men Read More Film Than Store Ads

On the same basis, more men read one or more amusement advertisements in their daily papers than read the same number of department store ads. In their reading habits, more male eyes are attracted by motion picture advertisements than by society stories or pictures, according to the figures of the summary. Forty-four per cent of the male readers stop at amusement ads, as against 42 per cent arrested by society items.

Of special interest to motion picture advertisers is the Foundation's disclosure that the percentage of readers interested in amusement advertisements is almost the same in large and small cities. Based on a comparison of sixteen newspapers published in cities of under 100,000 population and eleven published in cities of over 300,000, it shows that the interest of male readers in such advertisements varies but 5 per cent, ranging from 43 per cent in smaller cities to 48 per cent in the larger. Among the women there is no difference whatever, 60 per cent perusing the amusement advertisement in both classes of municipalities.

Surveying Income Groups

Amusement ads appeal to all women to the same extent, except those in the highest income-occupation group which averages 50 per cent in reader traffic, as contrasted with a mean of 59 per cent for the other three brackets. With men, interest in entertainment advertising trends upward as the income scale decreases. Persons with income of $5,000 or more were placed in Group A; Group B included those whose income limits were approximately $3,000 to $5,000; those earning between $3,000 and $1,200 were contained in Group C, and people with wages less than $1,200 in Group D. The readership of the different groups is shown in the following table:

	Men Per Cent	Women Per Cent
Group A	34	50
Group B	37	59
Group C	43	58
Group D	52	60

In this grouping, married women who were not working were classified according to the incomes of their husbands.

Concerning the position of advertisements in the newspapers, the survey dispels a popular fallacy by asserting "Notwithstanding the possible concentration of 'good' advertisements on left or right pages and the small number of cases, the data showed that advertising performance was about equal whether the advertisement was on a left or right page."

In regard to size of advertisements, the report states that the percentage of people stopping to read an advertisement increases as the size of the advertisement increases.

Of all the photographs contained in newspapers, war and defense news pictures hold the greatest appeal for men; women like photographs of weddings and engagements just as well as they like pictures of war and defense. Pictures of motion picture, theatre and radio celebrities are examined by 56 per cent of all women readers and 34 per cent of the men.

Forecast Radio Shifting To San Francisco

Dedication of the National Broadcasting Company's new $1,000,000 "San Francisco Radio City" last week was accompanied by an indication of future radio activity in the San Francisco area. Mark Woods, president of the Blue Network and KGO, which will share the new building with KPO and the Red network, forecast shifting of numerous nationwide commercials to San Francisco.

Mr. Woods said sponsors and agencies already were considering the city as a logical origination point because of its key position as relay point for Pacific war news, and its heavy war industry program and post war expansion possibilities.

John W. Elwood, former chief of NBC's international division in New York, and originator of many programs designed to counteract Axis radio propaganda, has been named KPO and Red network manager, succeeding Al Nelson.

Columbia Signs Actress

Lorraine Gettman, now renamed Leslie Brooks, has been placed under term contract by Columbia. As Lorraine Gettman, Miss Brooks was a member of the Navy Blues Sextette. She will have the feminine lead in "Overland to Deadwood," Charles Starrett western.

Laurel-Hardy Deal Set

Ben Shipman, attorney for Laurel and Hardy, has left Hollywood for Mexico City to complete a deal with Azteca Studios for a series of features to be made there for distribution through Latin America.

Price, MacLeish Warn NAB on War Policies

Radio Executives Hear General Rules on Censorship and Programs

Radio broadcasters gathered at Cleveland Monday through Thursday, in a convention made peaceful because of the war. Habitually discordant issues were omitted, or lessened in impact and, in his annual report to the broadcasters, assembled as the National Association of Broadcasters, Neville Miller, president, avoided controversial topics.

The new contract with the American Society of Composers, Authors, and Publishers, will save the radio men $40,000,000, Mr. Miller predicted. Of the demands of conscription upon the radio industry, he noted one of five commercial technicians now in the armed forces, and predicted adding of 200,000 more in the six months coming.

Give the patrons comprehensive news about the war, but use the "rule of reason," Byron Price, national censor, urged. He placed final responsibility in dissemination of news, upon broadcasters. This especially applied to commentators, he noted, and remarked upon "speculation and prediction which makes itself the vehicle for smuggling of dangerous information."

Mr. Price reasoned that voluntary cooperation, rather than governmental regulation, in wartime broadcasting, depended upon success of radio men in keeping military information from the enemy; and he added:

"To those who are trying to keep information from the enemy, the magnitude of radio as a facility of communication, is appalling."

The Government and radio came to an emergency agreement a "little too quickly" and agreed "a little too easily," and therefore do not "altogether understand some of the bases," according to Archibald MacLeish, director of the Office of Facts and Figures, and a speaker Monday.

Mr. MacLeish believes the Government in war "has certain things to say to the people" and agreed the radio was an important means of saying these things to them.

That the Government plans drafting radio so that every program today will be affected, was disclosed Tuesday by William B. Lewis, assistant director of the Office of Facts and Figures. On that day, too, from Major General Lewis B. Hershey, Selective Service Director, came warning that radio station managers would not receive deferment.

Would Warn Against Panic

A warning against panic in expected air raids, was sounded by Colonel Ernest R. Dupuy, of the War Department Bureau of Public Relations, who cited Tokio's panic, the reason for which, he asserted, was the city's lack of preparation to combat incipient fear by radio.

He added that the American bombers rode along the beam of a Tokio radio station; further, that the station announcer, after warning hysterically of the raid, broadcast a description, giving the airplane pilots the results of their work.

NEW NETWORK ON EAST COAST

A new radio chain has appeared, the Atlantic Coast Network, comprising WNEW, New York, key station; WCOP, Boston; WNBC, New Britain; WELI, New Haven; WPEN, Philadelphia; and two unselected stations in Baltimore and Washington. Arde Bulova, watch manufacturer, is reported financially interested. Head of the network will be Harold A. LaFount, former Federal Radio Commissioner, now in charge of Bulova radio interests. Mr. LaFount confirmed the news at the NAB convention in Cleveland.

An additional $1,500,000 is being spent by the Columbia Broadcasting System for programs dealing with the war, including newscasts, short wave coverage, and special programs, according to William S. Paley, the System's president.

Present as an observer was Fred Weber, general manager of the Mutual Broadcasting System, which last year, after dispute over validity of Federal Communications Commission ruling on alleged monopoly in radio, withdrew from the NAB.

Mr. Weber urged the NAB to avoid controversial issues.

The NAB war committee met Monday evening, followed by the Labor Relations Clinic.

Prior to the opening, committees met, representing these categories: sales, executive, general, research, engineering, code, wages and hours, accounting, labor.

At luncheon Monday, the board of directors of Broadcast Music, Inc., met. The firm is a music publisher, established by the broadcasters two years ago to supplant, and now presumably to rival, ASCAP.

Other board meetings that day were those of the NAB's bureau of copyright, and of the NAB.

WGY, Schenectady, on Monday won the William B. Lewis award for the most effective education of an audience, in the war effort. Its award was in the super-power class. Others who won the Lewis awards, were WAAB, Boston, regional class; WIBX, Utica, local.

Paley Warns Against A "Dictator" FCC

In testimony last week before the House Interstate Commerce Committee hearing arguments for and against the Sanders bill to limit Federal Communications Commission powers, William S. Paley, CBS president, warned that a "resourceful" FCC "might well devise ways to seize control of every phase of radio broadcasting, regardless of present prohibitions." He added that Congress should "specify a legislative framework for radio, which is in harmony with the constitutional guaranty of free speech."

The freedom of radio today is at least as important as freedom of the press, he contended. And, he insisted:

"Regulation by the FCC should stop at physical requirements. There are laws on the books covering the conduct of broadcasters as well as of other business men, and there are Governmental departments charged with bringing to the courts for punishment and correction violations of these laws."

John J. Burns, CBS counsel, charged FCC members not participant in its monopoly investigation had signed its regulations covering networks. Dr. Frank Stanton, CBS research director, challenged the Mutual network contention it could not obtain CBS outlets.

The hearings resume next Tuesday.

The War Production Board's radio section is now headed by Frank H. McIntosh, of Toledo, formerly technical supervisor for the Fort Industry Company, that city. The company owns several stations.

Milwaukee Approves Machine Licensing

The Milwaukee Common Council by a vote of 18 to 8 has passed the Michalski ordinance licensing coin film and other amusement machines, overriding Mayor Carl F. Zeidler's veto.

Machine distributors will be required to pay a $25 annual license fee and places where the machines are installed will be assessed $5 per machine. It is reported that nearly 5,000 licenses for all types of machines will be sought. The annual revenue is estimated at between $175,000 and $200,000 a year. Licenses will run from the first of July each year.

Eastman Kodak Reports Officers' 1940 Salaries

The Eastman Kodak Company, in an amendmend to its 1940 report, has informed the Securities and Exchange Commission that Frank W. Lovejoy, president, was paid $163,125 in that year. Albert F. Sulzer, vice-president, was paid $71,312 and the company paid $96,450 towards his retirement annuity. Thomas J. Hargrave, vice-president, was paid $71,375.

G.E. Sets Welding Film

An all-color six-part film, "The Inside of Arc Welding," produced by General Electric, is expected to play an important part in speeding up the training of thousands of metal arc welding operators needed for the making of ships, tanks, aircraft and other war equipment. The first part of the picture, complete in itself, is now available to public, private, industrial welding schools and other groups. The other five parts will be ready early in June.

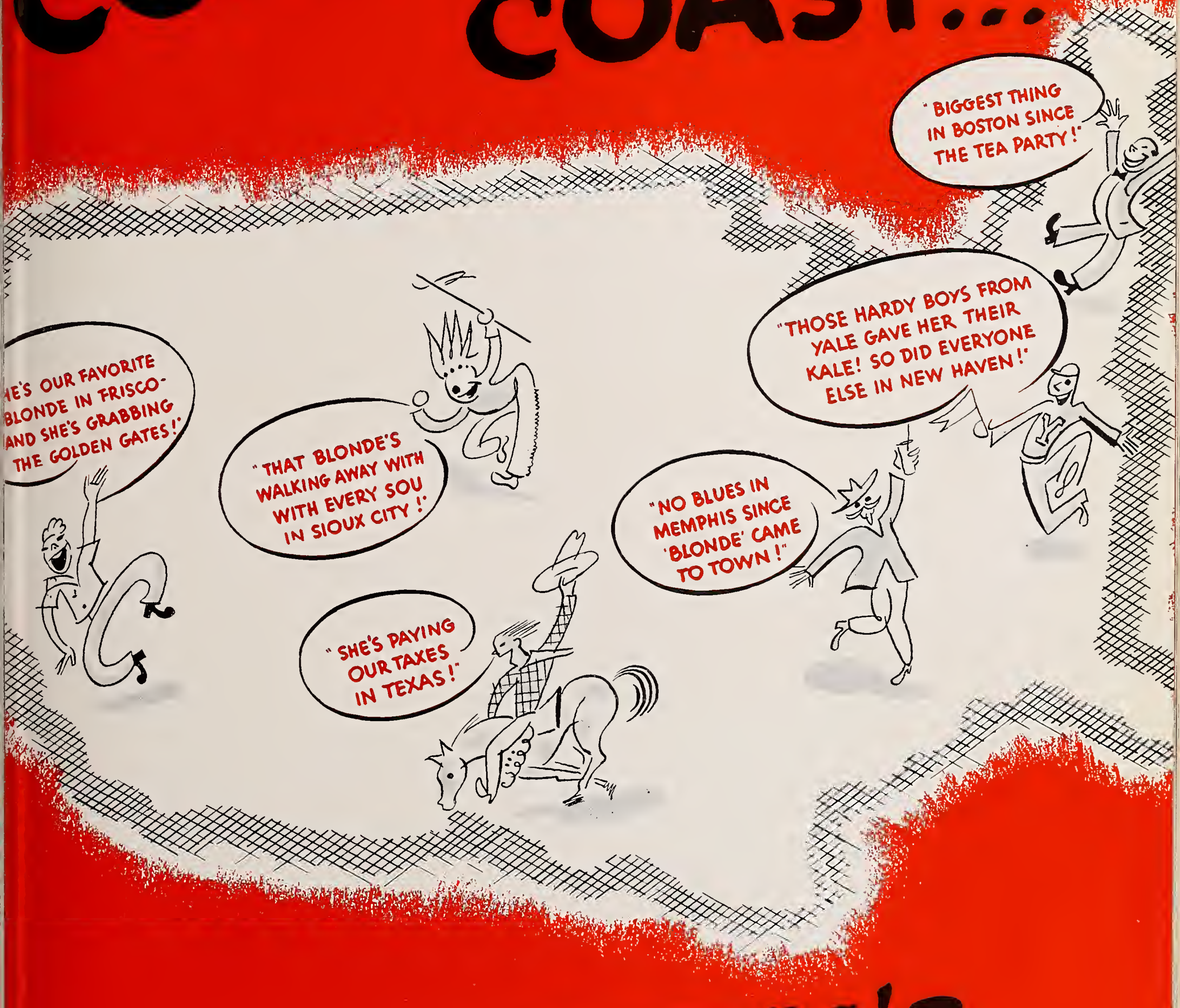
Tyson in New Post

George Tyson, publicity director for the Harris Amusement Company, Pittsburgh, has resigned as producer of the annual Atlantic City "Miss America" pageant to devote all his time to the Arena Managers Association, of which John Harris is president. Mr. Tyson will be executive director of the AMA and general manager of Ice-Capades, Inc. Robert Russell will succeed Mr. Tyson in Atlantic City.

Woman Assistant Manager

Peggy Egbers is Spokane's first woman theatre executive. Elbert W. Baker, city manager for Evergreen Theatres, recently named her assistant manager of the big Fox house. She started with the company six years ago as an usherette, and has held cashier and office secretary positions.

COAST-TO-COAST...


"BIGGEST THING IN BOSTON SINCE THE TEA PARTY!"
"THOSE HARDY BOYS FROM YALE GAVE HER THEIR KALE! SO DID EVERYONE ELSE IN NEW HAVEN!"
HE'S OUR FAVORITE BLONDE IN FRISCO-AND SHE'S GRABBING THE GOLDEN GATES!"
"THAT BLONDE'S WALKING AWAY WITH WITH EVERY SOU IN SIOUX CITY!"
"NO BLUES IN MEMPHIS SINCE 'BLONDE' CAME TO TOWN!"
"SHE'S PAYING OUR TAXES IN TEXAS!"

THE NATION'S TOAST IS...

YOUR FAVORIT

ON THE SIDEWALKS OF NEW YORK!

Stood 'em in line for four solid weeks —breaking a new house record EVERY SINGLE WEEK! And what opposish— "Reap the Wild Wind" at the Music Hall!

"MY FAVOR

starring **BOB HOPE** and **MA**

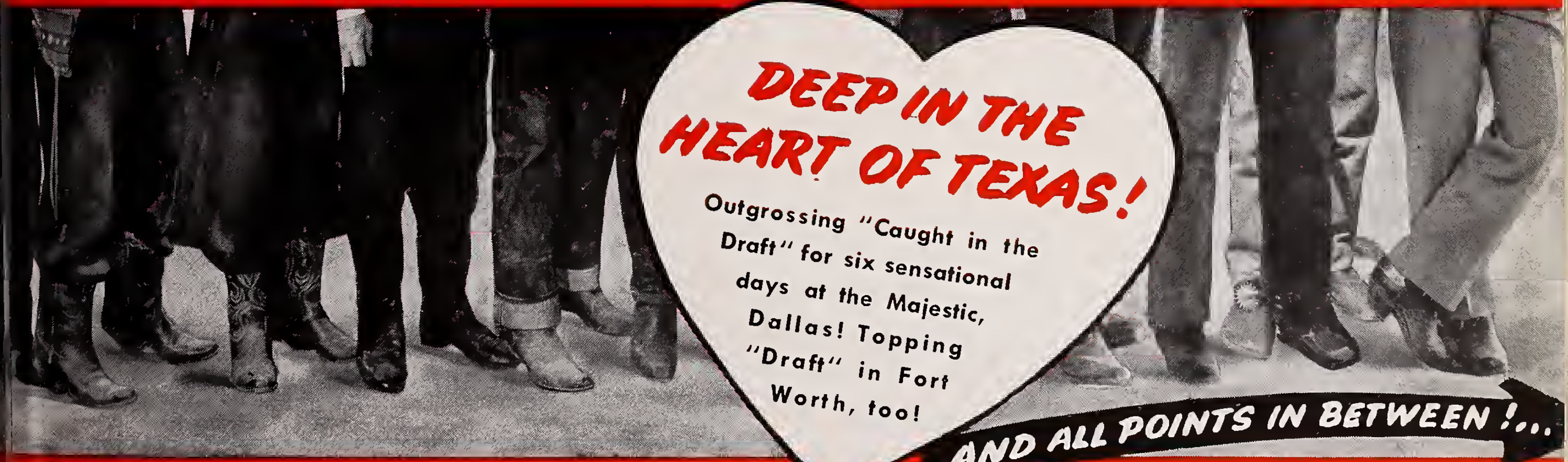
A Paramount Picture with **GALE SO**

Directed by **SIDNEY LANFIELD** · Scre

Paramount Pictures

OUR FAVORITE-

TE BLONDE"



DEEP IN THE HEART OF TEXAS!

Outgrossing "Caught in the Draft" for six sensational days at the Majestic, Dallas! Topping "Draft" in Fort Worth, too!

AND ALL POINTS IN BETWEEN!...

LEINE CARROLL

ERGAARD · GEORGE ZUCCO

y by Don Hartman and Frank Butler

Paramount Pictures

N.Y. TO L.A.: BEATS "DRAFT" ALL THE WAY!

NEW YORK, N. Y.

BOSTON, MASS.

More than DOUBLE the gross of "Caught in the Draft" for the first day of carryover at the Fenway Theatre, after a terrific week at the Metropolitan!

NEW HAVEN, CONN.

Beating "Caught in the Draft" by 70 per cent for six SRO days at the Paramount!

MIAMI, FLA.

BEATS "DRAFT" by 20 per cent in five day grosses at the Paramount!

TUSCON, ARIZ.

Fifteen per cent ahead of "Caught in the Draft" at the Rialto Theatre in a sensational first six days!

LOWELL-HARTFORD, MASS.

Beating "Draft" for the first six days at the Allyn, Hartford, and the first two days at the Strand, Lowell—by a hefty margin!

DALLAS, TEXAS

Running well ahead of "Caught in the Draft" for the first six days at the Majestic!

LOS ANGELES, CAL.

Sensational day-and-date

HOW THEY LOVE TO HOLD THAT "BLONDE"!

'THE MOON IS DOWN' HEADS APRIL STORY PURCHASES

Record Price of $300,000 Paid by 20th Cent.-Fox for Rights to Story

The highlight of story buying for the month of April was the acquisition by Twentieth Century-Fox of the screen rights of John Steinbeck's drama "The Moon Is Down" for the record price of $300,000. This is the highest outright sale on record, although the final purchase costs of other plays, which involved a percentage of the film's receipts, have bettered this mark.

Nunnally Johnson, who did the scenario of Mr. Steinbeck's "Grapes of Wrath" in 1940, also is slated to write the screen treatment of "The Moon Is Down." In novel form the book has sold close to 500,000 copies in two months and tops the best-selling list and in play form it is currently being presented at the Martin Beck theatre, New York.

Previous record holder was "Lady in the Dark," Broadway hit, for which Paramount this season paid $285,000.

April was a good month for story purchases with 56 properties acquired, which was only one less than purchases for March and 22 more than were purchased in April, 1941. Total number of properties acquired since the first of the year now is 218.

Also acquired in the month of April were the film rights to the music of Nicolai Rimsky-Korsakoff through negotiations with the Russian Government by Boris Morros and S. P. Eagle, 20th Century-Fox producers, to be used in a picture based on an incident in his career as a Russian marine in the last century.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
May, 1941	20	24(a)	4	48
June	39	9(b)	2	50
July	18	11(c)	2	31
August	9	7(d)	1	17
September	31	17(e)	2	50
October	20	15(f)	4	39
November	20	16(g)	3	39
December	16	10(h)	.	26
January, 1942	27	9(i)	4	40
February	44	18(j)	3	65
March	40	15(k)	2	57
April	43	8(l)	5	56
TOTALS FOR 12 MONTHS	327	159(m)	32	518

(a) Including 4 published magazine stories and 2 radio scripts.

(b) Including 3 published magazine stories, 1 musical composition and 1 radio script.

(c) Including 1 published magazine story and 1 newspaper comic strip.

(d) Including 1 radio script.

(e) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.

(f) Including 4 published magazine stories.

(g) Including 1 published magazine story and 1 musical composition.

(h) Including 4 published magazine stories.

(i) Including 1 film and 1 song.

(j) Including 3 published magazine stories and 1 song.

(k) Including 4 published magazine stories and 2 musical compositions.

(l) Including 2 published magazine stories and 1 newspaper comic strip.

(m) Including 28 published magazine stories, 4 radio scripts, 2 films, 6 musical compositions and 3 newspaper comic strips.

Story Purchases In April

Adventures of Mark Twain, The, original screenplay by Alan Le May, Harold Sherman, Howard Koch and James Forman, purchased by Warner Bros. to star Fredric March in the title role. Irving Rapper will direct.

Angela Is Twenty-two, by Sinclair Lewis and Fay Wray. The play rights were acquired from Dwight Taylor. Purchased by Universal.

Blocked Trail, The, sagebrush novel by Johnston McCulley, purchased by Republic.

Brooklyn, U. S. A., Broadway play by John Bright and Asa bordages, purchased by Warner Bros.

Cabin in the Sky, all-Negro musical play, purchased by MGM. Book for the music was by Lynn Root, lyrics by John Latouche and music by Vernon Duke. The play was presented on Broadway by Al Lewis in association with Vinton Freedley.

Chicago Method, original by George Murphy and Eugene Solow, purchased by MGM.

Days Between, The, novel by Elizabeth Foster, to be published by Harper's, purchased by Warner Bros.

End of the Gangsters, original by Robert Gordon and Dane Lussier, purchased by RKO.

Flying Blonde, original, story of women test pilots, purchased by MGM to star Lana Turner.

Gentleman Jim, original screenplay by Vincent Lawrence, biography of James J. Corbett, purchased by Warner Bros. to star Errol Flynn. Lewis Milestone will direct.

Glider Squadron, original screenplay by Roscoe Farmington on the process of forming and training special units in the U. S. Army, purchased by Paramount.

Gold of El Dorado, The, original by Diomedes De Pereyra, purchased by MGM.

Heart of a City, play by Lesley Storm, produced on Broadway this season by Gilbert Miller, purchased by Lester Cowan for Columbia release. Merle Oberon will be starred.

Heaven on 49th Street, original screenplay by Bernard Schubert, purchased by Warner Bros., to star Alexis Smith. Ben Stoloff will produce.

Heaven Without a Harp, original by M. M. Musselman and David Hempstead, purchased by Universal.

Hero Hunters, original by Ralph Dietrich, based on the investigations conducted for the Carnegie Foundation by field men, purchased by 20th-Fox.

I'd Rather See a Ghost, original story for the screen by Jack Youngmeyer, Jr., and Maurice Rapf, purchased by MGM.

Immortal Sergeant, The, novel about the Commandos by John Brophy, purchased by 20th-Fox.

I Want to Sing, original by Lee Sands and Fred Rath, purchased by Universal.

Lady Member, The, original by Damon Runyon, purchased by Monogram.

Look Me in the Eye, original by Matt Brooks and Joseph Hoffman, purchased by MGM.

Man's Law, novel by Peter B. Kyne, purchased by Monogram.

Melody and Murder, original by Mauri Grashin and Robert Shannon, purchased by Republic.

Men at Their Worst, book by Dr. Leo T. Stanley in collaboration with Evelyn Wells, purchased by MGM. Dr. Stanley was for 27 years chief surgeon at San Quentin prison.

Moon Is Down, the, play by John Steinbeck, purchased by 20th-Fox from Oscar Serlin, producer. The play was dramatized by Mr. Steinbeck from his best-seller novel of the same title.

Mystery of the Bleeding Skeleton, The, original by Clarence Upson Young, purchased by Universal.

Nancy, cartoon strip running in the *New York Post*, screen rights of which were purchased by Paul Terry of Terrytoons, from United Features, which handles the Ernie Bushmiller cartoons. "School Daze" will be the title of the first release, in September, through 20th-Fox.

MGM Buys An Original Saroyan

Number of the Poor, A, original short story by William Saroyan, purchased by MGM.

Pike's Peak or Bust, original by Bernard McConville, purchased by RKO to star Tim Holt.

Porcelain Lady, The, a forthcoming magazine story by Edwin Blum, which is described as a romance about a psychopathic woman who images she is made of porcelain, purchased by 20th-Fox.

Princess O'Rourke, original by Norman Krasna, purchased by Warner Bros. Mr. Krasna will direct.

Project No. 47, original story dealing with the adventures of the Commando troops, purchased by 20th-Fox. The story was written by Rohama Lee, a secretary at the 20th-Fox studio, in collaboration with L. Willinger, a photographer. Miss Lee and Arthur Caesar have been assigned to write the screenplay for producer Bryan Foy.

Public Defender, original by H. H. Van Loan, purchased by Monogram.

Purple V, The, original spy story by Robert R. Mill, purchased by Republic.

Queen of the Honky Tonk, The, original by Andre Land, purchased by Monogram.

Riders of the Chisholm Trail, original by Harry Fraser, purchased by Universal.

Right About Face, an original story about "Private Chuck Benson," Army boxing champion, by Matt Brooks and Joseph Hoffman, purchased by MGM.

Sans Patrie, novel by Charles Nordhoff and James Norman Hall, to appear serially in *Atlantic Monthly*, purchased by Warner Bros.

Scorched Earth, original story by Leo Mittler, Victor Trivas and Guy Endore, purchased by MGM. The locale is a Russian village of the present war. Joseph Pasternak will be the producer.

Secrets of a Co-Ed, The, original by Charles Cameron Gelston, purchased by Producers Releasing Corporation. To be produced by Stern-Alexander Productions.

Seventh Victim, The, original screen story

(Continued on following page)

Originals Lead April Purchases

(Continued from preceding page)

by Sugg Glenn, purchased by RKO.

Singing Guns, original by Bennett R. Cohen, purchased by RKO for the Tim Holt western series.

Sixth Column, original story by Wex Carrington, purchased by Producers Releasing Corporation. To be produced by Stern-Alexander Productions.

Stage Door Canteen, original screen story by Lester Cole, purchased by Paramount. The story concerns the canteen in New York City where stage stars provide refreshments and entertainment for soldiers. Walter MacEwen will produce.

Storm Out of the West, original by director William K. Howard, purchased by Monogram.

Submarine Wolf Pack, original by B. Everett Thompson and W. Lee Oldham, purchased by RKO.

Suicide Ship, original by Martin Williams, purchased by Republic.

Tell It to the Marines, original by William C. Dailey, purchased by Monogram.

Tenting Tonight on the Old Camp Ground, original by Elizabeth Beecher, purchased by Universal.

This Little Pig Went to Murder, original by James O'Hanlan, purchased by 20th-Fox. Walter Morosco will produce.

Three Smart Girls Join Up, original by Richard Collins and Paul Jarrico, purchased by Universal.

Tundra Trail, original story about the United States-Alaska highway by Martin Williams, purchased by Republic.

Wings of Mercy, original by Betty Laidlaw and Robert Lively, based on the work of women ambulance drivers in the war, purchased by Edward F. Finney, independent producer.

Women Know Best, original, unpublished story by Arndt Guisti, purchased by MGM.

Yank in Libya, A, original by Ralph W. Daniel, purchased by Producers Releasing Corporation. George Merrick will produce.

You Can't Live Forever, an original by Joseph Hoffman, purchased by the William H. Pine-William C. Thomas unit at Paramount.

Rebuild Hempstead Theatre

The Rivoli theatre, Hempstead, Long Island, recently damaged by fire, has been completely rebuilt and redecorated by the Amusement Supply Company, Inc., New York. The house reopened Friday. The work was done under the supervision of John and Drew Eberson, architects, and the house is operated by Skouras Theatres Corp.

All-Midget Film

"The Terror of Tinytown," the only all-midget feature produced by Sol Lesser's Principal Productions, Inc., is being reissued by the Astor Pictures Corporation. The picture with an entire cast of midgets features a western locale.

Theatres Serviced

The Jose and Victory Theatres of San Jose, the Roseville and Victory Theatres of Roseville, and the Strand of Gilroy, all of California, are now being serviced by the Altec Service Corporation under the terms of a recent agreement.

Alaskan Film Planned

"The Great Northwest", a story of Alaska from its purchase by the United States to the present day, is scheduled for early production by Republic.

Fox West Coast Launches Radio Promotion Program

Fox West Coast Theatres have launched a 52 week radio promotion program for six houses in San Francisco, sponsoring newscaster Dean Maddox on KFRO six nights weekly. Mr. Maddox, a former stage actor and long in radio, will do promotion for the Warfield, Paramount, Fox and St. Francis, first runs, and the State and El Capitan, subsequent runs.

The RKO Golden Gate theatre, a first run house in San Francisco, also has gone in for radio with a 13 week announcement series over KSFO.

Canada Film Society Elects National Officers

The National Film Society of Canada meeting in Ottawa on Tuesday reelected Harold O. McCurry as president and elected F. R. Crawley, treasurer; Mrs. F. R. Crawley, secretary; and E. R. Harrold, Colonel W. A. Steel, O. C. Wilson, R. Spotti Swoode and James Beveridge to the executive committee.

Despite war conditions Mr. McCurry announced the Society was carrying on a full program with 522 members. It has studied a number of foreign films.

No Rejections in Chicago in April

The Chicago police censor board reviewed 121 pictures in April, with a total footage of 418,000 feet. None was rejected and nine cuts were ordered. One film, "Men of San Quentin," was given an "adults only" permit.

A Pete Smith short subject, "What About Daddy," which was given a "adults only" permit in March, was given a general permit in April. Cuts ordered in Warners "I Was Framed" and Metro-Goldwyn-Mayer's "Rio Rita," earlier in the month, were restored.

Eastman Sales Up 31%

Eastman Kodak Company registered a 31 per cent sales increase the first three four-week periods this year, ending March 21st, stockholders were told at the annual meeting, in Jersey City, Tuesday. The sales totalled $40,430,035. Reelected to the board were Thomas Hargrave, president; James Sibley Watson, Paul Strong Achilles, and Herman C. Sievers.

Irene Lee in Goldwyn Post

Irene Lee has been appointed eastern story editor for Samuel Goldwyn. She is expected in New York late in May from Hollywood to begin work on next year's material. For the last four years Miss Lee has been story editor for Warner Bros. on the coast. Before joining Warners, she was in charge of the Leland Hayward story department in New York.

John Turner Promoted

Ted Schlanger, Warner Theatres manager in the Philadelphia zone, has appointed John Turner as chief film buyer for that zone. He succeeds Edward Hinchy, who is assuming other duties with the company. Louis Davidoff, currently a Warner district manager in the zone, has been promoted to Mr. Turner's former post of assistant to the chief film buyer.

WB to Release Short

Film Associates, Inc., has announced that Warners will release the short subject, "Adventures in the Bronx," first of a proposed series featuring John Kieran.

Dieterle Signed

Director William Dieterle has been signed to new contract by Metro-Goldwyn-Mayer. His first assignment will be "The Man on America's Conscience," featuring Lionel Barrymore.

Tax Committee Names Added

With the completion of tax committees in Delaware and West Virginia, according to announcement from Leon J. Bamberger, executive secretary, the United Motion Picture Industry now has 47 local tax committees ready to function under the direction of Spyros Skouras, chairman of the national committee. Seven more state committees are in process of formation which will complete the country-wide setup. The two committees just announced are as follows:

Delaware: A. J. DeFiore, Park Theatre, Wilmington, Del.; Lewis Black, Warner Theatres, Harry Cohen, Loew's, Inc., Washington, D. C.

West Virginia: S. J. Hyman, chairman, Keith Albee Theatre Bldg., Huntington, W. Va.; W. H. Holt, Star Theatre, Richmond, W. Va.; J. C. Shanklin, Grand Theatre, Ronceverte, W. Va.; John Eifert, Vitagraph, Inc., 1600 Central Parkway, Cincinnati, Ohio.

H. L. Ripps, Loew's, Inc., Albany, N. Y., who is chairman of the committee in Albany territory has been elected New York State Chairman which takes in the three committees covering the Albany, Buffalo and New York City territories.

State committees previously announced which have now elected their permanent Chairmen include the following:

Arizona: L. B. Christ, Fox West Coast Theatres, Phoenix, Ariz.

Colorado: A. P. Archer, Amusement Enterprises, Inc., Denver, Colo.

Michigan: Ray Branch, Strand Theatre, Hastings, Mich.

New Jersey: George Gold, Rivoli Theatre, Newark, N. J.

New Mexico: George Tucker, Albuquerque Theatre, Albuquerque, N. M.

Texas: John Adams, Interstate Circuit, Dallas, Texas.

Wisconsin: Charles W. Trampe, Monogram-Midwest Company, Milwaukee, Wisc.

Cooper in Theatre Post

Joe Cooper, former manager of the Northwest Film Club, has been appointed film buyer and booker for the new Motor-Inn theatre, drive-in theatre now under construction midway between Seattle and Tacoma on the Pacific Highway. Mr. Cooper, exploitation manager for Republic Pictures and Sheffield exchanges in the Seattle territory, will also handle the advertising and publicity for the drive-in house. Ed Johnson and Jack Knuth own the theatre.

Seattle Competition Back

Night baseball, greatest single competitor for the motion picture industry in Seattle, is back for the 1942 season. The Seattle team, three-time champions of the Pacific Coast League, opened its home season last week before more than 12,000 paid attendance in the first night opening game in its history. Weekly attendance ranges from 25,000 to 50,000 during the season, covering a period from May through September.

Milne in Seattle

Edward J. Milne has arrived in Seattle to handle exploitation and publicity in the Pacific Northwest territory for RKO Radio. He succeeds Henry Howard, who is being transferred to the Cleveland and Detroit territories for the same company. Mr. Milne was general manager of the old Pantages vaudeville circuit when that company had its general offices in Seattle.

Walsh Transferred

Paul Walsh, Warner salesman in Des Moines, has been transferred to the Omaha territory.

'GOOD PICTURE DOESN'T NEED BLESSING OF CRITICS' STARS'

Critics 'Confuse Public', Hollander, B & K Publicity Chief Charges

by F. L. MORGAN

in Chicago

"The whole idea of motion picture criticism—by newspaper critics—is wrong because of the inconsistencies it develops" was one of the viewpoints expressed by William K. Hollander, publicity head of Balaban & Katz, Chicago, explaining why his company refrained from using rave quotes in their advertising for its Illinois circuits.

"Quoting the raves of critics and columnists to sustain interest in an advertising campaign is a mere habit that has come down to the motion picture business from the legitimate theatre."

Balaban & Katz has successfully refrained from the quote practice for a great many years, says their advertising chief.

"A really good picture helps itself and doesn't need the blessing of a critical bouquet, and an unpopular one can't be helped by raves. After all, newspaper criticism is merely the opinion of one person who might be just as much in error as anyone else in regards to a film's merits, or lack of them. By quoting a critic's good opinion we build up a practice which could be a boomerang when the same critic disliked a picture.

Basic Theme Is Information

"We take the attitude that advertising is for the purpose of informing the public of the emotional and pictorial content of a picture, whether it is designed to thrill them, mystify them, whether its theme is laughter or tenderness. We have found that the public is willing to accept our evaluation of a film's content by virtue of our long experience as theatre operators."

Mr. Hollander who, it might be added, was one of the first motion picture critics in the United States, acting in that capacity on the Chicago *Daily News* in 1914, believes that motion pictures in general should be reviewed for subject matter and cast, rather than criticized.

"Very often two critics will disagree on the same picture, one will say it is good, the other will say it is not. The result is confusion in the mind of the reading public. They do not know what to believe. If they like the picture's players and the type of entertainment offered, the chances are they will go to see it anyway."

Calling attention to the fact that many pictures which have had the unqualified approval of the critics have died at the box-office, while others they didn't like have proven financial successes, Mr. Hollander opined that criticizing the average motion picture is a waste of time and space.

"By what standards do the motion picture critics of today judge and arrive at a conclusion for their readers? What makes them experts on what the public ought to see, or ought not to see?" he asked. "A critic, like any other film fan, has certain likes and dislikes among players and in stories. This may produce prejudicial opinion which is unfair to the theatregoer. We pay large sums of money to get the people to our box-office, yet we may pick up the same paper our advertisement appears in to find that because that paper's critic doesn't like the picture, he or she has set it down as fact that the readers will not like it either.

'Critic May Be Wrong'

"We must respect difference of opinion in a picture and, of course, we do respect the opinions of the critics even when we do not agree with them, but sometimes a critic may be wrong and that is when he or she can do irreparable harm.

"An adverse criticism serves no particular purpose except, that if effective, it could hurt a valuable piece of property not only for the producer, but for all those exhibitors who play it, as well. I feel, it is far better for a picture to be reviewed, neither praised nor condemned, but its subject matter honestly reported so that the reader may judge for himself whether it is desirable entertainment for him and his family. The newspaper which handles motion pictures in this manner is rendering a real service to the picture public.

Some Films Merit Criticism

"Most pictures do not merit criticism, yet there are ambitious productions such as 'How Green Was My Valley' and 'Gone With the Wind,' pictures of such dramatic and technical scope that they may be looked upon with the same importance as a legitimate stage production and treated accordingly. It is only films of this magnitude that really merit critical attention."

In support of the fact that Balaban & Katz have found critical quotes unnecessary to a successful advertising campaign, the recent 10-week record Loop run of "How Green Was My Valley" was sustained through a series of ads, not one of which used a quote although hundreds of rave notices from all over the country were available.

Chaplin Festival In Fifth Week

The Guaranteed Pictures release of "The Charlie Chaplin Festival" this week entered its fifth consecutive week at the Studio Theatre, Chicago, where it is playing to capacity business. Negotiations are now pending for key run openings in Los Angeles, San Francisco, and other cities according to Mort Sackett, president of Guaranteed.

Buy Equipment Firm

George Calechamn last week bought out the Independent Theatre Display Co., in New Haven, Conn., with Ralph Civitello of the Devon Theatre.

'The Gold Rush' Leads Holdovers

Prominent in holdover news of the week on current releases, as reported by some of the distributing companies, are the following pictures:

"The Gold Rush," United Artists: fourth week holdover at the Globe, New York; second week holdovers, Fulton, Pittsburgh; Albee, Providence.

"Woman of the Year," MGM: two week holdovers at Wisconsin, Milwaukee, and Wilshire, Los Angeles.

"Rio Rita," MGM: held eight days, Court, Wheeling.

"We Were Dancing," MGM: two week moveover, State and Chinese to United Artists, Los Angeles.

Reports On 'Tortilla Flat'

MGM also reports second week holdovers were set for "Tortilla Flat" in Houston, Cleveland and Norfolk.

"Two Yanks in Trinidad," Columbia: second week holdover at the Bijou, Springfield.

"The Invaders," Columbia: held a second week at the Spreckles, San Diego.

"In This Our Life," Warner Bros.: held a second week at the Strand, New York.

"Saboteur," Universal film at the Radio City Music Hall, drew an estimated $61,000 last Thursday through Sunday. "In This Our Life," Warner Bros., took in an estimated $30,600 for last Friday to Sunday. "My Gal Sal," 20th Century-Fox, in its second week at the Roxy, drew an estimated $47,100 from last Thursday through Sunday. At the Paramount, "The Great Man's Lady," Paramount film, ended its second week on Tuesday night with an estimated $34,000, and was followed by "This Gun for Hire." Last Saturday and Sunday business at the Paramount was reported at $20,000.

"The Gold Rush," United Artists, at the Globe, drew an estimated $22,000 in its third week ended last Friday night, and grossed an estimated $10,000 for last Saturday and Sunday. "Moontide," 20th Century-Fox, in its second week at the Rivoli, drew an estimated $11,200 last Thursday through Sunday.

'GWTW' Ends Astor Run

"Gone With the Wind," according to MGM, played to "virtually capacity" at the Astor, New York, over last week-end as it concluded its six-week return engagement at the Broadway house. In its final six days, the David O. Selznick Technicolor production "topped seven-day grosses for the two previous weeks," the company announced.

Paramount reported this week that Cecil B. DeMille's Technicolor saga, "Reap the Wild Wind" and the Bob Hope-Madeleine Carroll comedy, "My Favorite Blonde," are "continuing with outstanding business in other key city engagements." Record receipts for "Reap" were reported for the Metropolitan, Boston; Norva, Norfolk; Warfield, San Francisco; Majestic, Houston; Gloria, Charleston; Florida, Jacksonville and Colonial, Richmond; and for "My Favorite Blonde," at the Strand, Lowell, Allyn, Hartford and Majestic, Dallas.

Sales Personnel Shifts in Field, Home Offices

Principal Moves Involve Warners, UA Following the Transfer of Sears

One of the biggest field upheavals of sales personnel in the industry's history has been occurring as a result of shifts of top home office sales officialdom of some weeks ago.

Principal checkerboard moves involved Warner Bros. and United Artists following a shifting from Warner's to UA of Gradwell L. Sears and Carl Leserman. In this instance, branch managers, division and district managers and salesmen figured in the company changes. Comparatively few shifts of sales personnel of MGM, Paramount, RKO and 20th Century-Fox occurred since the first of the year. Principal upheavals came at Warners and United Artists after Mr. Sears became vice-president in charge of distribution of the latter company.

Following that move, the shifts from Warner's to UA included:

Edward M. Schnitzer, former New York district sales manager for Warner Bros. appointed New York district manager for UA; Harry Herman, former salesman for Warner's at Des Moines, became a UA salesman in Omaha; Fred M. Jack, Southwestern district manager, Warner's, appointed Southern district manager, UA; Rud Lohrentz, Midwest district manager, Warner, named to same post by UA; Sid Rose, Chicago branch manager, Warner, appointed to same position by UA; W. E. Callaway, former Los Angeles branch manager, Warner, now Western district manager, UA.

Other United Artists changes were: Cresson E. Smith, formerly of RKO, made Los Angeles branch manager; Frank Drew, former MGM Cleveland branch manager, appointed branch manager, Charlotte, N. C.; T. R. Thompson, Jr., now district manager for Kansas City, St. Louis and Omaha; Charles Stern, district manager, Boston, New Haven and Buffalo; David H. Coplan, Canadian division manager; John Dervin, branch manager of the Boston exchange.

Promotions at Warner Brothers

Promotions and transfers since the first of the year at Warner Bros. necessitated by the Sears-Leserman shake-up included:

Fred Greenberg, former manager of Indianapolis branch, now manager of the Los Angeles branch, with Claude W. McKean succeeding Mr. Greenberg in Indianapolis. James Moore, former salesman at the Albany branch, took over Maine territory at the Boston branch. Wendell Frederick, promoted from the shipping to the booking department of the same branch. Moe Hirz joined the booking department of the Omaha branch. Jack Dowd, promoted to head booker at Indianapolis. Roger Mahan took charge of the New York exchange as branch manager. Philip Sherman, formerly branch manager at Montreal, transferred to New Haven in the same post. Jack Howland promoted to sales manager, Los Angeles branch. Bill Walsh promoted to city salesman of the same branch. Henry Slater, head booker, moved into the latter's place at Los Angeles. Hall Walsh made district manager in the prairie district. W. O. Williamson, Jr., was made new branch manager, Atlanta, Ralph McCoy named district manager of the newly created southern district. Jack Shumow, Omaha manager, promoted to the managership in Chicago, Frank Hannon, Omaha salesman, promoted to local branch manager.

Also: Al Oxtoby, moved from St. Louis to Portland as manager. Vete Stewart promoted from Portland to manager of the Seattle branch. Lester Bona made St. Louis manager, elevated from salesman post there. Robert H. Dunbar of Cincinnati transferred to Detroit as branch manager, replacing James Winn, who resigned. John Eifert promoted to Cincinnati managership. Paul Walsh transferred as salesman from Des Moines to Omaha. Wally Hames joined the New York branch as manager. George Lefko named salesman for Cincinnati. I. Coval, Vancouver manager, transferred to Montreal branch and E. H. Dalgleish, former booker, promoted to succeed Mr. Coval. Douglas White named booker at Vancouver.

Other Warner changes were: Roy Haines, Arthur Sachson and A. W. Schwalberg, elected vice-presidents of Vitagraph. Joe Zangralli transferred Pittsburgh to booking department, Cincinnati, and Y. Miller, named office manager of the Pittsburgh branch at which zone Nat Marcus was made salesman.

District Managers Shifted at MGM

At MGM, personnel shifts since the first of the year included: E. K. O'Shea, central division sales manager, made eastern division sales manager, while John E. Flynn, district manager of Chicago, Minneapolis, Indianapolis and Milwaukee was appointed central division sales manager, both changes which followed the resignation of Tom Connors, MGM eastern, southern and Canadian sales manager who became assistant to the late Sidney R. Kent, president of 20th Century-Fox, last November.

Also at MGM, Edwin W. Aaron, assistant to William F. Rodgers, general sales manager, was promoted to assistant general sales manager. Sam A. Shirley, city manager at Chicago, made district manager of Chicago, Minneapolis and Milwaukee. Walter E. Banford, country manager, of Chicago, named branch manager at the same city. Jack Sogg, salesman at Cleveland, promoted to branch manager there. Foster B. Gauker, salesman at Indianapolis, promoted to branch manager.

RKO changes in addition to Cresson Smith's shift to United Artists, were: Tom Gilliam, manager of the Warner exchange in Chicago, became sales manager for RKO in the same city and Harold J. Mirisch, of the Warner booking office in Milwaukee, joined the RKO booking department of the home office. In January, Sol Yeager, formerly with Universal, rejoined the RKO sales staff in Omaha.

Sound Playing Dual Role

American sound equipment is playing an important dual role in the war effort below the Rio Grande, J. M. Knaut, international sales manager for RCA Photophone, said this week on his return to New York from a special war check-up of the motion picture theatre field in Latin America.

"Exhibitors in Latin America," Mr. Knaut said "are confronted with the prospect of few replacements in their sound equipment and with growing restrictions on parts and materials." He said that this shortage, due to the war, was strengthening their reliance upon quality American equipment, adding, "We have always had their confidence and theatre men realize it is now fully justified."

Mr. Knaut continued: "Today, well engineered American equipment stands between many an exhibitor and the technical failure of his house. Materials or spare parts are no longer just around the corner. This situation, in which American engineering and manufacturing standards are upholding an economic structure, makes for a stronger Pan-American tie in still another field.

"Linked with this, is the fact that dependable American sound equipment is continuing to make film entertainment possible during a period when it is recognized by governments as a morale essential."

Mr. Knaut said that American film companies were providing invaluable contact between the Americas. Films, such as "Sergeant York" and Hollywood musicals are receiving a big response, he said.

Joyce To Direct Red Cross Theatres

Christopher J. Joyce, theatre manager of Fall River, Mass., was appointed director of the American Red Cross Hospital Motion Picture Service for six southeastern states, it was announced in Washington Monday by Norman H. Davis, chairman of the Red Cross.

Mr. Joyce will direct the organization's program of free motion pictures for convalescent servicemen in 28 base hospitals located in Tennessee, Georgia, Alabama, Florida, Mississippi and Louisiana. To date, the Red Cross service has provided free films for more than 350,000 men in hospitals throughout the United States, Alaska, Puerto Rico and Hawaii. A total of 129 hospitals are either showing pictures at present or will be shortly, according to Hampton W. Howard, national director.

Prior to joining the Red Cross staff, Mr. Joyce was manager of the Durfee Theatre in Fall River. He managed theatres in Plymouth, Mass., Norwalk, Hartford and New Haven, Conn. He was formerly associated with Mullin and Pinanski in Boston.

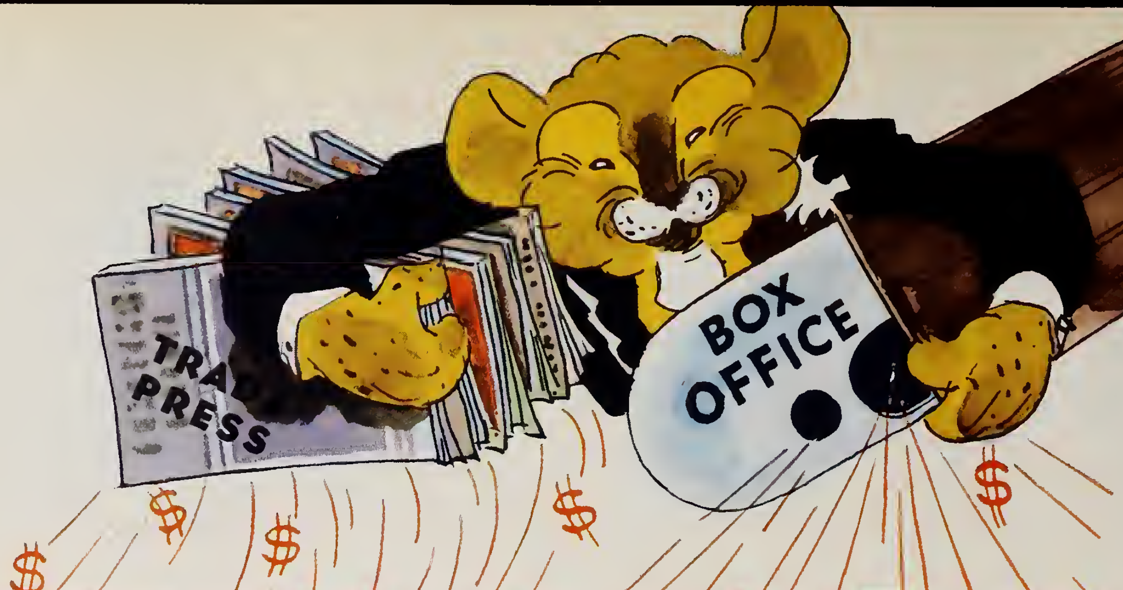
Gold Heads Filmack Public Relations

Mel Gold has been appointed director of public relations for the Filmack Trailer Company, Chicago, Irving Mack, general sales manager, announced this week. Mr. Gold will also be in charge of advertising, promotion and city sales, according to Mr. Mack.

Formerly, Mr. Gold was assistant office manager for Loew's in Chicago. Before opening his own advertising agency, he was city manager for Lou Reinheimer in Hammond, Ind. Mr. Gold resigned as manager of the Rio theatre in Chicago to accept his present post with Filmack.

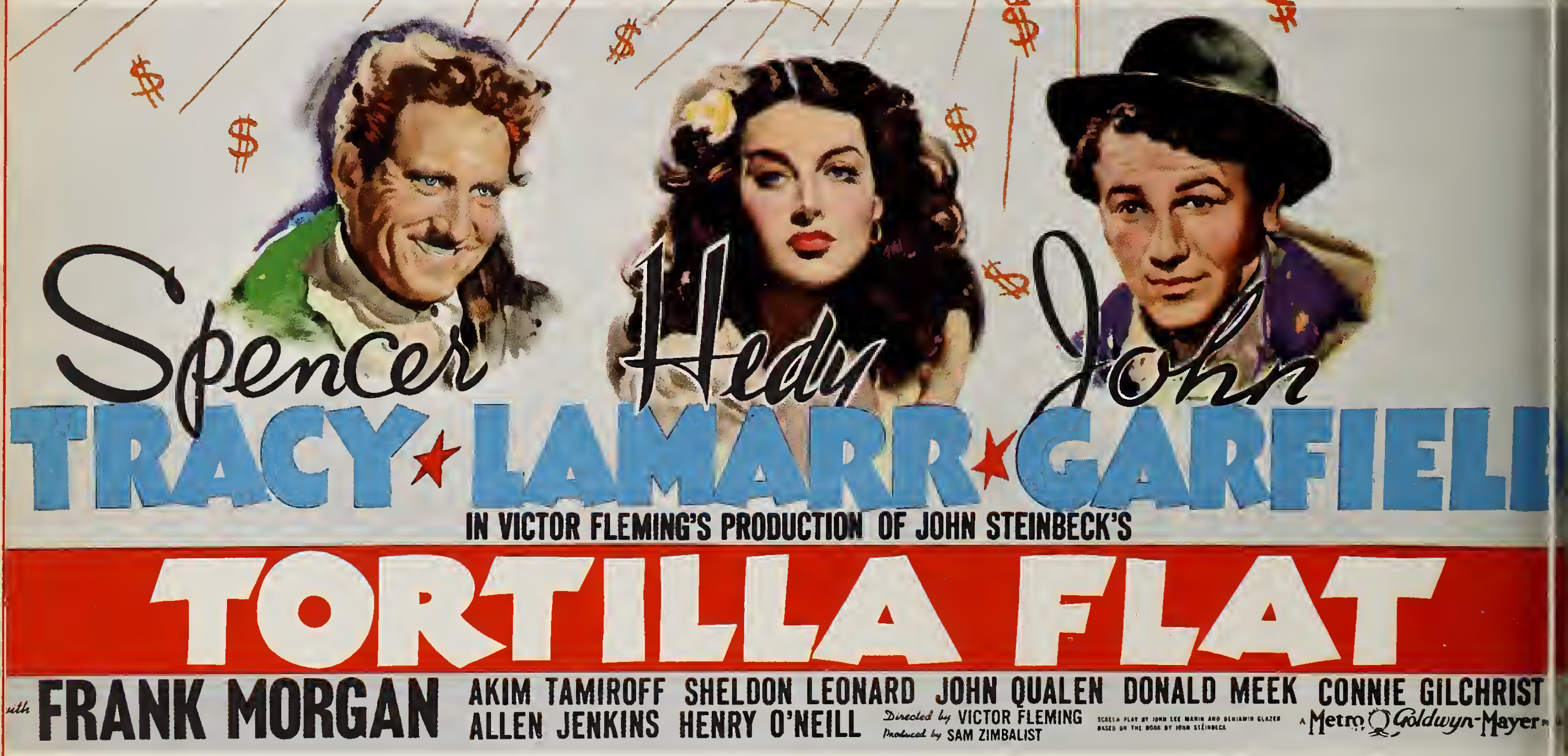
K

Patriotic Theatres Sell War Bonds and Stamps!



SHOWERED WITH PRAISE & PROFITS!

Its smashing nationwide success fulfills the golden prophecies you'll read below:



Spencer Hedy John
TRACY ★ LAMARR ★ GARFIEL
IN VICTOR FLEMING'S PRODUCTION OF JOHN STEINBECK'S
TORTILLA FLAT
with FRANK MORGAN AKIM TAMIROFF SHELDON LEONARD JOHN QUALEN DONALD MEEK CONNIE GILCHRIST
ALLEN JENKINS HENRY O'NEILL
Directed by VICTOR FLEMING
Produced by SAM ZIMBALIST
SCREEN PLAY BY JOHN LEE MAHIN AND BENJAMIN GLAZER
BASED ON THE BOOK BY JOHN STEINBECK
A Metro Goldwyn-Mayer

Star power is dramatized in the 24-sheet above.

Hearty, down-to-earth entertainment with B.O. sock. Robust, realistic, forceful screen entertainment, exceptional in every department. Victor Fleming delivers a resounding directorial performance with the aid of a whopping script. Producer Sam Zimbalist has overlooked nothing to give lovers of better films one of their choicest treats. One of the prize casts of this or any other year.
—Film Daily

Magnificent. Ordinary terms of appraisal are not to be used in evaluating M-G-M's production of John Steinbeck's "Tortilla Flat," and another great novel reaches the screen in the magnificent performances of a great cast. The picture can't miss. A grosser that may be ranked with the smash box-office returns of record-breaking "Boom Town." It can play longer first-run engagements to higher critical praise. "Tortilla Flat" is for showmen who have asked for something off the beaten path. Tracy can stack up this performance alongside the two that won him Academy Awards.
—Hollywood Reporter

A sincere, tender, beguiling and at times exalting picture. It is sympathetically and adroitly adapted, handsomely produced, expertly directed and eloquently acted. With such box-office names as Spencer Tracy, Hedy Lamarr, John Garfield and Frank Morgan, it should do holdover business. It's definitely a quality click.
—Variety

The kind of a picture an exhibitor can be proud to show. Will rank among the top productions of the year.
—M. P. Daily

Calculated to reap a rich box-office reward. Marquee power to assure an audience response in any quarter.
—Daily Variety

A compelling film. It lives on and breathes into almost every scene a set of vivid characterizations, and its forcefulness, plus cast, suggest important class-mass acceptance.
—Boxoffice

Young and old will thoroughly enjoy this pulsing narrative. Star names guarantee good business. It's the kind of a picture everybody will be glad they witnessed. The picture is a masterpiece of art. Tracy has never been better. So finely done from start to finish that it will linger in the memory of audiences for ten times longer than the ten best pictures of the past ten years.
—Showmen's Trade Review

See Gain in El Salvador

The market for the sale of educational films and equipment in El Salvador is small at present but it is expected that the demand will increase slowly in the next few years, as an increase of 112.50 per cent was reported in the showing of educational films during 1941 compared with 1940, according to the Department of Commerce, Washington.

The Department also reports that United States entertainment films are preferred to films from other countries. There are no laws giving films from other countries preference over United States films and as only a small percentage of the films shown were from abroad, the war has had little or no effect upon the Salvadoran motion picture industry. Argentinian and Mexican films are the largest competitors of U. S. pictures.

There are 33 motion picture theatres in El Salvador, with a total seating capacity of 42,051—five being in the capital city of San Salvador. The average weeking attendance is about 144,000. The average admission price is 25 cents. From 400 to 450 feature films are required yearly to supply the market.

All theatres are wired for sound and most of the sound equipment is of United States make, and in comparatively good condition. There are some prospects for selling replacement sound equipment. Two theatres have one projector each, while 31 have two projectors each.

Hake in Twentieth-Fox Home Office Post

Clay V. Hake, general manager for Twentieth Century-Fox in Australia until the war forced his return to the States several weeks ago, has been appointed a home office sales representative. Mr. Hake left New York over the weekend on a field trip, his first stop being Dallas.

Prior to being named general manager in Australia, Mr. Hake was assistant overseas sales manager. Before that he was the company's Japanese manager.

John Day Resigns Argentina Post

John L. Day has resigned as general manager for Paramount in Argentina and Brazil, effective July 4th, John W. Hicks, Paramount vice-president and foreign department head, announced this week.

Mr. Day, who has his headquarters in Rio de Janeiro, has been Paramount's South American general manager for more than 21 years.

McClellan Heads Ideal

F. E. McClellan, former general manager, has been elected president of the Ideal Amusement Company, operating the Scott Circuit of Theatres, to succeed the late Vernon F. Scott. Cuba Walker will continue as secretary of the company.

Rooney in "Kim"

Metro-Goldwyn-Mayer announced this week that Mickey Rooney's next picture would be Rudyard Kipling's "Kim," and that Hedy Lamarr would have the role of "Tondeleyo" in "White Cargo." Victor Saville will produce both films.

Delay AMPA Election

The annual meeting of the Associated Motion Picture Advertisers, at which new officers were to be elected, scheduled for last week, has been postponed. Vincent Trotta, AMPA president, said a new date would be announced shortly.

IN THE COURTS

Moscowitz Asks High Court Review

Presenting five points wherein he alleged the lower courts had erred, Joseph H. Moscowitz last week petitioned the Supreme Court for review of the trials in which the Federal District Court of New York and the Second Circuit Court of Appeals held him guilty of attempting to evade and defeat income taxes of Joseph H. Schenck.

Asserting that the issues presented had never been determined by the high court, the petition charged that the lower courts erred in admitting certain Government exhibits purporting to show taxes due, in refusing to limit the issues to business expenses, in failing correctly to instruct the jury, thereby refusing Mr. Moskowitz a fair trial, in excluding the testimony of Revenue Agent Mulligan, called by the defendants, and in refusing to charge the jury as requested, to give weight to character.

"The court below has erroneously decided important questions of Federal tax law and criminal law, which have not been but should be settled by this court," Mr. Moscowitz' brief declared.

Kentucky Sunday Shows Upheld

The Kentucky court of appeals this week declared that Sunday movies are allowable by state law and that no municipality can prohibit them. The opinion rendered by the court upheld an injunction granted L. B. Scott, general manager of a Harlan theatre, to prevent the city from prosecuting him for future Sunday shows.

The opinion, written by Judge Will H. Fulton, said that an amendment to the Sunday laws was enacted in 1934 and declared that the operation of picture shows on Sundays is not to be construed as work or labor within the meaning of the Sunday closing laws and was a plain legislative declaration of policy. The opinion added that since the powers of cities are derived from the state legislature, no municipality has authority to ban Sunday movies.

N. Y. Governor Vetoes Child Actor Bill

Governor Herbert Lehman of New York this week vetoed the Ehrlich bill to repeal restrictions against children under 16 years appearing in films, theatrical exhibitions or radio programs. The bill, which met a similar fate last year, was passed by the legislature without a dissenting vote and had been drafted to meet the objections made by the Governor to last year's bill.

In his veto memorandum, Governor Lehman cited objections by Mayor LaGuardia of New York City, who said he was not opposed in principle but that the city could not assume additional expenses for enforcement which the bill requires.

Sues for Omaha Reopening

The Tri-States Theatre Corporation filed suit in Omaha federal district court on Tuesday against the R. D. Goldberg theatre interests asking $95,000 for damages allegedly suffered by the Tri-State Omaha theatre when the State theatre, Omaha, was reopened and operated from late 1939 to March 21, 1942. The circuit charges that when the Omaha was purchased from Mr. Goldberg in 1934 an agreement was made to keep the State closed for a period of 10 years. Tri-States recently won an injunction suit and the State closed.

Incorporations In New York

In Albany, Michael F. Walsh, Secretary of State, issued papers of incorporation to four motion picture concerns to do business in New York state. They were:

Venice Theatre, Inc., Manhattan, moving picture producers, $20,000 authorized capital stock, by Louis J. Almon, Murray Ehrlich and Benj. A. Miller, 45 John Street, New York, with Abraham L. Siegel, same address, filing the papers.

Victor Theatre Corp., New York, 100 shares of stock, no stated par value, by Aaron W. Hoenig, Louis Rubin and Blanche Weiss, 302 Broadway, New York, filed by Continental Lawyers Albany Service, 305 Broadway, N. Y.

Scarsdale Productions, Inc., Manhattan, 100 shares of stock, no stated par value, by Jacob L. and Florence Steisel and Milton A. Pearl, 11 W. 42nd Street, New York, Steisel filing the papers.

East Street Theatre Corp., Manhattan, 200 shares of stock, no stated par value, by J. Milton Fainer, Benjamin J. Axelrod and Betty Soury, 165 Broadway, New York. Maurice Steiner, same address, filed.

Fabian Enterprises, Inc., originally incorporated at Wilmington, Del., filed statement and designation with Mr. Walsh. Concern showed its business as that of operating motion picture theatres, with a New York office at 1501 Broadway, in charge of Si H. Fabian, president. Concern has 50,000 authorized shares of capital stock, no stated par value. Statement was submitted by Hodges, Reavis, Pantaleoni and Downey, 20 Pine Street, New York.

Also formed was the United Theatrical War Activities Committee, Inc., a membership corporation in New York state, the papers having been submitted by Jaffe and Jaffe, 608 Fifth Avenue, New York.

One theatre membership firm, The American Lyric Theatre, Inc., has filed corporate dissolution papers through Thomas G. Chamberlain, 55 Liberty Street, New York.

Four industry outfits have been dissolved, including R. C. A. Television Corporation, filed by Radio Corporation of America, Rockefeller Plaza, New York. Other theatrical concerns dissolved are Star Spangled Attractions, Inc., Manhattan, originally filed by Abner Goldstone, 527 Fifth Avenue, New York; Delaware Avenue Theatre Corp., originally filed by Root, Clark, Buckner and Ballantine, 31 Nassau, New York, and the Hudson Amusement Corp., Hudson, N. Y., originally filed by Philip G. Rosenberg.

Audio Productions, Inc., has both filed a change of directors and of capitalization with Secretary of State Walsh. Present capitalization of 1,000 shares, no par value, has been increased to 1,350 shares in papers filed by Cohen, Cole, Weiss and Wharton, 61 Broadway, New York.

India Increases Import Duty

Import duties on films have been increased by India authorities. The increase amounts to 20 per cent. The duty on a feature of 8,000 feet is now approximately £150 (about $600).

Nomikos Adds House

The Van Nomikos circuit, Chicago, has added the Bertha Square theatre, making 16 houses now under the circuit's management. Sam Krinstein will manage the house, as well as the Logan theatre, for the circuit.

Retitle Roach Streamliner

Hal Roach announces that he has changed the title of his new streamlined feature, "Hitler's Valet," to "The Devil With Hitler."

Musician's Status Tops IATSE Meeting Agenda

Alliance Executive Board, District Delegates To Meet Before Convention

Amidst rife speculation about subjects to be discussed and disposed of at the biennial convention of the International Alliance of Theatrical Stage Employees, in Columbus, Ohio, June 1st, one topic is regarded certain ot inclusion in the meeting's first "business": the relationship between the Alliance and the American Federation of Musicians. The mutual assistance pact between them was cancelled by the musicians March 15th, after 29 years. The cancellation ended negotiations of 18 months for revision.

Richard Walsh, IATSE president, said in New York last week action by his organization would be exclusively governed by sentiment of the delegates. If they still desire a mutual assistance agreement, the Alliance will approach the musicians again, he said.

James Caesar Petrillo, president of the musicians' federation, indicated in "The International Musician," union magazine, recently, that the Alliance' version of the pact was unsatisfactory, and that the stagehands' version appeared unacceptable to the musicians.

It was noted at the New York IA headquarters that the abrogation of the national pact did not threaten the existence of pacts between locals of the two international unions; nor did it prevent the signing of new agreements between locals.

The Alliance's executive board will meet in Columbus May 25th. Its district delegates will meet as follows: District One, May 29th, 30th; Two, Four Seven, and Eleven, May 30th and 31st; Twelve, May 30th; Three, Five, Six, Eight, Nine, Ten, Fourteen, Fifteen, May 31st.

Other Union Activities

In Hollywood, following ratification Monday evening of the agreement with the producers, the Screen Writers Guild held a victory celebration.

Clerical workers in the New York home office of RKO will vote shortly for a collective bargaining agent, by order of the National Labor Relations Board. The board had been petitioned for such an election, by Local 109, Screen Office and Professional Employees Guild, of the CIO United Office and Professional Workers of America. The local already represents clerical workers in most of the distributors' offices in New York.

All candidates on the regular slate were elected by an overwhelming majority at the election held by the Chicago Theatrical Protective Union, Local No. 2, last week. Frank Olsen, secretary-treasurer and business agent, was re-elected, as was Larry Cassidy, president, and William L. Schraut, vice-president. Votes were cast by 338 of the 410 members.

James T. Ryan, Joseph A. Baker, Arthur Morrison and Haney Mandel were elected to the executive board, and Arthur Free, Frank Connor and William Biltgen were re-elected as trustees. All are in for two-year terms.

In Newark, hearings in Chancery Court for a receiver for 1A local 244, have been postponed to May 28th. Six members are asking an accounting of funds, and removal of officials, among whom is Louis Kaufman, business agent, now under indictment by a New York Federal Grand Jury, for alleged extortion of more than $1,000,000 from the major film companies.

Local 702, Laboratory Technicians' Union, New York, says 58 members are now with the armed forces.

The Detroit teamsters' local, 299, has asked film carriers for a 25 per cent wage increase, two weeks' vacation per year, and a closed shop.

Stagehands Ask Wage Increases

In New York, legitimate theatres were involved this week in negotiations with the stagehands' local 1, which is asking pay increases retroactive to February 1st. It was said Tuesday the increases had been granted, but that retroaction was still being argued. The increases amount to four dollars weekly for grips, cleaners, and operators, and five dollars weekly for carpenters, electricians, and property men.

The local elected new officers Sunday night: Joseph Dwyer, president; Bernard Quatrochi, chairman of the board of trustees; George Fitzgerald, vice-president; John C. McDowell, secretary; John J. Garvey, financial secretary-treasurer, and Solly Pernick and Vincent Jacobi, business agents.

Members of Local 1220 of the AFL Brotherhood of Electrical Workers (radio technicians), defied the Chicago Federation of Musicians last week when they took over activities in the transcription room of radio station WAIT, supplanting four members of the musicians' union. The action presages a jurisdictional fight between the two groups.

"We feel that we are justified by circumstance and legality in taking our present stand," a spokesman for the electrical workers' union declared, but hastened to add that their action was merely a test case which they hoped the American Federation of Labor's executive board would eventually settle. The radio technicians said they do the radio recording work in all cities except Chicago and St. Louis. The musician's pay scale runs as high as $90 for a 25-hour week; the technicians' scale is less. The work consists of putting on and taking off radio records.

WEEK'S SALARY TO SHEA'S WORKERS

A bonus of one week's salary was paid this week by the Shea circuit to employees whose hours are not regulated by contract. Home office officials said the bonus was recognition of extra time given because of emergency and a shortage of help.

Officers Elected In Pittsburgh

Newly-elected officers of The Pittsburgh Projectionists' Local 171, are: Paul Perry, president; George Engstler, vice-president; Luther Thompson, secretary-treasurer; Roy Grove, business agent; Martin Rorreano, Irwin Turner and David Thomas, executive board members, and Henry Link, Sr., Arthur Williams, and James Clair, trustees. The election returned the union to local autonomy, after being managed for a number of years by a representative of the IATSE, Lawrence J. Katz.

Members of the Pittsburgh musicians' local 60 will reduce their wage scale 20 percent for playing at parties or parades for selectees, president Clair E. Meeder announced.

RKO Division Gets Cup from Havana

The Havana Rotary Club, through the New York Rotary Club, this week presented a silver loving cup to the RKO Radio Export Division for its efforts to promote good will and better understanding between the United States, Cuba and the rest of the 21 South American republics. The presentation took place at a special luncheon in the East Ballroom of the Hotel Commodore, New York.

Officiating in behalf of Edelberto de Carrera of Havana Rotary, Ray O. Wyland, president of New York Rotary, made the award address, and R. K. Hawkinson, manager of the Latin American Sales Division of RKO, accepted in behalf of Phil Reisman, RKO vice-president, who was en route to Brazil and Argentina.

Balabans Open DeLuxe Theatre in Chicago

Harry and Elmer Balaban, of the Balaban circuit brothers, added a "sister" theatre to their famous Esquire theatre, Chicago, last week when the Surf had its formal opening. Formerly the old Dearborn theatre, the property has been transformed into a club-lounge type of house. With the formal opening the policy has been changed to a single feature program, by popular poll of patrons, with an hour of news, short subjects and cartoons known as "the Surf Digest."

The new facade is composed of incrusted English stone on the lower section and molded sandstone on the upper. The canopy designed for the front is made of canvas, due to the shortage of metal because of defense work. John Shaffer is manager of the house.

Cleveland House Opened

The Fairmount theatre, new $300,000 house in suburban University Heights, Cleveland, was opened Thursday. The house seats 1,625, and has parking facilities for 1,000 cars with a special entrance to the lobby up to which cars may be driven.

Weeks Sets Specials

George W. Weeks will make two specials for Monogram for next season in addition to eight "Range Busters" westerns. The first special will be "Intelligence Bureau" from George B. Howard's novel, and the second "Pony Express Riders."

Named Griffith Office Manager

Charles Guthrie has been named new office manager of the Griffith offices in Oklahoma City.

Stockholders of RKO to Meet

The first meeting of RKO stockholders in 10 years is scheduled to be held at Dover, Del., June 3d, it was announced this week.

The company's board of directors has set May 23d as the record date for the determination of stockholders entitled to vote at the meeting. The company's annual financial report for 1941, which will show a net profit for the company's operations for last year, will be mailed to stockholders with notice of the meeting about May 19th.

No meetings of RKO stockholders were held after 1933, when the company went into reorganization. Inasmuch as the company's present directors were named by the court to serve two year terms on the emergence from reorganization in 1940, no meeting of stockholders was held last year. It is reported that this year's meeting will be asked to elect a smaller number of directors than the present 13.

The new board is scheduled to meet shortly after the stockholders' meeting to elect new RKO officers.

Keith-Albee-Orpheum Corporation and subsidiaries this week reported net profit of $335,286 for the 13 weeks ended April 4, 1942. Profit for the corresponding quarter last year was $236,679.

The RKO theatre company's profit before provision for depreciation and income taxes for the 1942 quarter was $747,696, compared with $492,374 last year. Depreciation charges for the quarter were $158,816, compared with $162,798. Provision for Federal incomes taxes was computed at a 40 per cent rate for the 1942 quarter and amounted to $253,594, compared with a 24 per cent rate amounting to $92,896 for 1941.

Lund Named to Ross Home Office Post

Harold C. Lund, formerly eastern division manager for Ross Federal Service, Inc., has been promoted to an executive position in the company's home office in New York, H. A. Ross, president, announced this week.

Mr. Lund has been with Ross Federal since its inception in 1930, during which time he was branch manager of the office in Pittsburgh, eastern division manager, and now at the home office in a position which will entail executive work performed in close contact with Mr. Ross. Prior to joining Ross Federal, Mr. Lund was for five years connected with Paramount Pictures.

Arkansas ITO Meets May 24

The annual convention of the Arkansas ITO, which was previously scheduled to be held in Little Rock, Ark., will be held in Hot Springs, Ark., at the Eastman Hotel May 24-25, it was announced this week.

Rockland Theatre Robbed

A thief, who pulled the lobby blackout curtains to hide his activities, took $506 from the office safe of the Strand Theatre in Rockland, Mass. Silver totaling more than $200 was left untouched.

Chester Morris Signed

Chester Morris has been signed by William Pine and William Thomas to a new three picture contract which starts after he completes "Wrecking Crew," in which he co-stars with Richard Arlen and Jean Parker.

Lumber Film Booked In San Francisco

After an absence from first-run houses since the old one-reel days, advertising films reappeared this week in four downtown San Francisco theatres. The ban was broken in the Fox, Warfield, Paramount and St. Francis thetheatres of the Fox-West Coast chain, to permit showing of "Trees and Homes," an ad subject in three reels produced by Weyerhauser Lumber Co., which sets credit in the film title. The showings are on orders from Fox-West Coast headquarters, which is booking the film into all its other outlets in northern California. It likewise is expected to be shown in the Evergreen circuit of the Pacific Northwest.

Showing of the film was approved recently by the Variety Club of the Los Angeles area, the proceeds from the advertiser, of $5 per 1,000 of theatre attendance, to go into the Variety Club for its welfare fund. Fox-West Coast had committed itself to show the film in northern California, and extension of bookings to the San Francisco area and Northwest is believed due to a desire to obtain as large a revenue from the advertiser as possible.

Managers in the San Francisco area have been given instructions to sign reports of each day's showings, indicating total number of passes and paid admissions that attended daily. The film is a "must" in the four San Francisco theatres, regardless of running time of the balance of the bill. No Variety Clubs have been organized as yet in San Francisco, Portland and Seattle.

Kreuzer and Bradbury Promoted by RCA

Barton Kreuzer, of RCA's Hollywood staff, has been named manager of RCA Film Recording sales, succeeding Ralph B. Austrian, who left the company recently to take a position on the Planning Board of the War Production Board. Mr. Kreuzer will continue to direct RCA's Hollywood Film Recording rental facilities.

Hollis D. Bradbury, formerly chief engineer, has been appointed in charge of RCA's New York Film Rental Facilities. Mr. Bradbury will continue his commercial and technical contacts with Industrial Film Recording Licensees and Government agencies.

Monogram Acquires Control Of Des Moines Franchise

Monogram has acquired controlling interest in the Des Moines franchise from Forrest E. Judd. The company will take over operations of that branch, with Tom Burke as manager. Mr. Judd will join the home office staff in Hollywood as head of a newly created exploitation department under the direction of Louis Lifton.

Hannon Joins UA

Paul Hannon has been named salesman for United Artists in Kansas City, filling the post left vacant by the resignation of W. J. Bradfield because of illness. The territory covers northern Kansas and northern Missouri. Mr. Hannon has been with Paramount and RKO as salesman and booker for many years.

Theatres Opened

Two New England open air theatres have been reopened for the summer season during the past week. They are The Weymouth, Massachusetts, Drive In and the Loew's Drive In in Providence, Rhode Island.

Theatres Open Earlier

Four New Orleans theatres will be opened earlier on Sundays to accommodate the influx of industrial workers into that city. They are members of the Saenger-Richard circuit.

New Screen Aids Television for Theatres

Television images brilliant enough for long throw projection in motion picture theatres were forecast this week in a new television receiver screen patented by Dr. Alfred N. Goldsmith, of New York. He is a consulting radio engineer and has figured in the development of many radio, television and sound motion picture developments.

Dr. Goldsmith's new television receiver is described in patent applications as a "thermal" screen to replace the fluorescent screens now used. It is said to reproduce an incandescent image so brilliant that it must be viewed directly with dark glasses.

Through a simple lens system the two to six inch image may be enlarged many times and projected 80 to 100 feet to a standard theatre screen, Dr. Goldsmith observes. The "thermal" screen may be used with the standard television receivers and transmission circuits.

The screen, the patent says, may be formed of fine tungsten wire net, or a sheet or strip of incandesment material. It is preheated by an electric element to the point where it just begins to glow. When the heated screen inside the cathode tube is scanned by an electron beam, the energy of the electron impact on the screen is sufficient to heat the wire momentarily to brilliant incandescence. The image being broadcast is reproduced with a brightness far greater than is possible with fluorescent screens.

Although the patent was not assigned it was reported likely that Radio Corporation of America, which cooperated in experimentation, and pioneered in large screen television in the United States last year, would encourage further development of the incandescent screen.

The gas which gives rotten eggs their characteristic odor, hydrogen sulfide, will increase the life of standard fluorescent television receiver tubes, according to two other patents issued by the U. S. Patent Office at Richmond, Va., this week. The patents, in the name of Chester J. Calbick, John B. Johnson and Howard W. Weinhart were assigned to Bell Telephone Laboratories, Inc., of New York.

San Francisco Fair Lost $9,106,489

San Francisco's two year exposition, 1939-40, showed a net deficit of $9,106,489, according to the final accounting. All was not lost, however, in the opinion of civic interests which backed the venture as the $8,000,000 land filled Treasure Island still remains, now occupied as an important Naval training base. In addition, tourists spent more than $65,000,000 in the bay area while attending the fair, and private backers who subscribed to the fair's opening the second year were paid back approximately 85 cents on the dollar.

Set Ritter Films

Tex Ritter will make seven westerns for Universal during the 1942-43 season, co-starring with Johnny Mack Brown under a term contract. Ritter also will make one non-western feature. The Ritter-Brown series will start in the summer.

300 OF THE SMARTEST SHO

REMEM

public Presents **DONALD M. BARRY, ALAN CURTIS, FAY McKENZIE,**

REMEMBER P

MILLIONS ARE WAITIN

IEN IN THE WORLD WILL PLAY

R PEARL HARBOR

EEK ENDING MAY 17th.

OFFICIAL U.S. NAVY PHOTO
INTERNATIONAL NEWS-PHOTO

IMAN, IAN KEITH, and Hundreds of Others · Directed by JOSEPH SANTLI

ARL HARBOR

O SEE THIS PICTURE

Exhibitors Aid Red Cross Units In Canada

Executives of the film industry in Toronto have formed a special committee to assist the Canadian Red Cross in its drive for funds during May through theatre displays, trailers and newspaper advertising. Use is to be made of 150 prints of the campaign trailer, of which 40 will be booked into Ontario theatres.

The committee is headed by J. E. Lawson of the Canadian Picture Pioneers and the members include Col. John A. Cooper; Morris Stein, general manager of Famous Players; Oscar Hanson, president of the Canadian Picture Pioneers; T. J. Bragg of Odeon Theatres of Canada; H. T. Long, general manager, Associated Theatres Limited; J. Frank Meyers, Exhibitors Booking Association; N. L. Nathanson, president, General Theatres Investment Corporation, and J. J. Fitzgibbons, president, Famous Players Canadian Corporation.

Burlesque Theatre Reopens in Montreal

Burlesque is back in Montreal. The Gayety theatre, which for almost a decade has been known as the Mayfair theatre and which has shown films only, reverts to its original position as Montreal's foremost burlesque house.

Since burlesque houses are banned in Montreal, the management of the Gayety has advertised its product as "vaudeville" with a guarantee of an abundance of genuine New York "flesh" providing a background.

Admission prices are wide in range, $1, 75¢, 50¢, 40¢, 22¢ being the evening price list, with matinee seats selling at 50¢, 25¢, 15¢. Film programs are being abandoned entirely.

Jack Nelson, manager of the Capitol theatre, North Bay, Ont., operated by Famous Players Canadian Corporation, has received the formal thanks of the Canadian Army, through the Northern Ontario Command, for his assistance and cooperation with a large nearby garrison.

The Capitol has entertained on an average of 1,000 soldiers per month at a free show since the opening of the camp 18 months ago and Mr. Nelson has sponsored the operation of club rooms for the troops as a community feature.

Bernard "Bernie" Beach has resigned his post as manager of the Fox theatre in Winnipeg to join the Royal Canadian Air Force. Mr. Bernard came to Winnipeg six years ago from Toronto and started as a doorman at the Metropolitan theatre. Shortly after he was moved to the Capitol, then became assistant manager of the Starland theatre. A year ago he was appointed manager of the Fox theatre. He is the first Winnipeg theatre manager to join the RCAF.

The theatres of Halifax, N. S., have been considerably affected by the action of the city council there in banning all merchandise vending machines, becoming the first Canadian community to bar such venders. Service men could not understand why they should be denied the opportunity to buy some candy, nuts or gum and complained to exhibitors. In order to explain just why the machines have been removed, cards have been on display in theatre lobbies.

The special committee to investigate Greater Winnipeg motion pictures, is asking leave to sit during recess, because it is unable to agree fro inthe evidence submitted on its recommendations to the Manitoba legislature.

SUGGESTS NEW FILM SLOGAN

"Movies for Morale" perhaps imprinted on a flag-striped and starred shield, may be used nationally by theatre men, on box offices, in advertising, in the mail. So believes Joe Hornstein, New York, distributor of theatre equipment. He has mailed the slogan, imprinted on small paper stickers, to "every person in office at Washington," and suggests to theatre men: "If we all got behind this 100 per cent, we could accomplish much for our industry in these trying times."

The committee was named as the result of a petition of the Better Movies Committee which complained about the type of pictures exhibited to children and asked that children under 14 be barred from attending theatres by the censor board as "adult."

Dave Rubin, of Ottawa, Ont., now an officer in the Canadian Navy and before joining up a theatre manager at Ottawa and Hamilton, Ont., is temporarily stationed at St. John, N. B.

National Decency Legion Classifies Nine Pictures

Of nine pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Boothill Bandits," "Escape from Hong Kong," "Pacific Rendezvous." Class A-2, Unobjectionable for Adults; "Bride of Buddha" (formerly India Speaks), "Broadway," "Dr. Broadway," "This Above All," "Tortilla Flat." Class B, Objectionable in Part: "The Corpse Vanishes."

Essaness Personnel

The Essaness circuit last week announced three managerial changes. Richard Zeller has succeeded Harry Irons as manager of the Devon Theatre in Chicago. Howard Burns, formerly at the Southern Theatre in Oak Park, Ill., has been shifted to the Davies Theatre in Chicago. Harry Irons will manage the Southern.

Masterman Operating Service

R. H. Masterman, long with Universal in Charlotte, N. C., has purchased controlling interest in the Theatre Booking Service there and has assumed personal operation of the business. The service has been operated for a number of years by Hugh Sykes, who recently was called to the Navy.

Goldfinger Promoted

Sylvan S. Goldfinger, who has been manager of the Telenews theatre, Chicago, since its opening, has been made Midwest district manager of the Midwest Newsreel Theatres, Inc., with supervision over the Chicago, Detroit and Cleveland houses.

Nolan Branch Auditor

Daniel Nolan, RKO home office representative in New Haven, has been made auditor at the RKO New Haven branch office, succeeding Emmet Cashman, who has been assigned to the home office staff.

New York Condemns False Front Displays

Ordinarily approved exploitation boomeranged this week for New York's Rivoli Theatre, which announced Twentieth Century-Fox's Jean Gabin vehicle, "Moontide" with a three-story false front, atop its marquee.

New York City's Building Department served notice Friday that the theatre must demolish the "flimsy" construction within ten days or face a $500 fine. The theatre's lawyer responded with a show cause order, which may, in the Department's estimation, prolong the proceedings beyond the run of the picture. But the Department expects to exact that fine, its spokesman said Wednesday. He deplored the Rivoli's alleged "disregard" for wartime behavior.

The false front is allegedly combustible, fragile, and therefore a danger to pedestrians. The Building Department asserted other Broadway theatres, dousing uprights, dimming marquees, and refraining from glass and cardboard exploitation devices—have cooperated. They "resented" the Rivoli's stunt.

A Rivoli spokesman Wednesday denied receiving the demolition order from the Department.

Republic Plans Ice Skating Spectacle

Herbert J. Yates, executive chief of Republic Pictures, this week announced plans for an ice skating spectacle that will serve both as a motion picture feature and an auditorium attraction. The spectacle will be known as the Republic Ice Circus.

According to Mr. Yates, Republic will purchase a building, either in Hollywood or New York, to house a three rink attraction and presenting noted ice-skating acts. From the show's top ice-skating acts, Republic will produce, annually or semi-annually, a high budget motion picture built around the title, "Republic Ice Circus."

New Warner Appointments

New Warner appointments in the New Haven territory include that of Michael Regan, former police reporter of the New Haven *Journal Courier,* to the assistant managership of the Roger Sherman, New Haven, succeeding Murray Howard, who has been appointed manager of the new Warner Merritt, Bridgeport. Edward Lynch, former manager of the Capitol, Springfield is manager of the Warner, Bridgeport, succeeding Manny Kugel, resigned.

Midnight Show Policy

The Capitol, subsequent-run theatre of the Fanchon & Marco-St. Louis Amusement Company circuit, located in an area known as the St. Louis Bowery in the downtown section, has inaugurated midnight shows on Saturday. The last show breaks at 2:30 a.m.—about the same time as nearby burlesque shows. The street is usually congested with soldiers and civilians alike on Saturday night.

Set Country House Opening

The Country House in the Valley, Hollywood, that Gulf's Screen Guild Theatre radio show built for the Motion Picture Relief Fund will have its official opening June 28th. Film stars who appeared on the program will attend the dedicatory ceremonies. The retreat for indigent workers will have accommodations for 50 persons at its opening, with facilities to be continually added.

Change Russian Title

The title of "Red Storm," the recently announced Russian film about guerrilla fighters, has been changed to "Guerrilla Brigade." The film will be presented by Artkino and Joseph Burstyn.

CONSTANT, IMPERISHABLE LOVE IN A CHANGING WORLD!

SUICIDE SQUADRON

ANTON WALBROOK
SALLY GRAY
BRIAN DESMOND HURST—*Director*
Original Story and Screen play by **TERENCE YOUNG**

A REPUBLIC PICTURE
★
BUY U. S. WAR SAVINGS BONDS

WHAT THE PICTURE DID FOR ME

Columbia

TRAMP, TRAMP, TRAMP: Jackie Gleason, Jack Durant—My doorman got plenty of sleep on this one. I wish that I had had a good band to play a snappy number while the few patrons I had marched out on this picture. Running time, 68 minutes. Played May 4-5.—C. B. Carter, Co-Ed and Clemson Theatres, Brevard, N. C. Small town and tourist patronage.

Metro-Goldwyn-Mayer

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Drew exceptionally well and was liked by all. It's action pictures that the public wants this year. Running time, 81 minutes. Played April 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas, Constance Bennett—If Garbo never makes another picture, it will be soon enough for the Star Theatre. Absolutely no draw, and those who did come were bored to tears. In our small town, her pictures just do not fill the bill. Running time, 94 minutes. Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas—The popularity of Miss Garbo has reached such a low ebb here that it would be impossible to do any business with her pictures. The film was funny in spots. Running time, 94 minutes. Played April 19-20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—This one is very poor. It's even too mushy for the women. Running time, 94 minutes. Played April 1-2.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—Three very funny sequences with rather slow moments in between. The good parts are worth the price of admission. The audience in general liked it and the turnout was good enough. Running time, 114 minutes. Played May 1-2.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Color and photography good, but Madeleine's tan make-up didn't take and made her look messy. Hayden just an amateur. Business normal Sunday, bad Monday and passed out Tuesday. Played April 26-28.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

FLY BY NIGHT: Nancy Kelly, Richard Carlson —Little program picture which got by on Pal Night. Running time, 74 minutes. Played April 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUTLAWS OF THE DESERT: William Boyd, Brad King, Andy Clyde—This was somewhat different from the usual run of "Cassidy" westerns and it is our opinion that his fans would not care for them on a regular diet. However, it was well made, the photography being exceptional. We still believe these westerns would be improved for the majority of audiences if there were a little more attention paid to the feminine roles. Running time, 66 minutes. Played April 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKYLARK: Claudette Colbert, Ray Milland, Brian Aherne—Very poor business. Didn't even make expenses. Played April 28-30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Republic

HEART OF THE RIO GRANDE: Gene Autry, Smiley Burnette, Fay McKenzie—Good picture to good business. Some few people complain that all the Autry pictures are so much alike. Played April 24-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

JESSE JAMES AT BAY: Roy Rogers, George "Gabby" Hayes, Sally Payne—Average western quickie. Good only for second spot on double bill. Running time, 56 minutes. Played April 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MAN FROM CHEYENNE: Roy Rogers—Better than average Rogers picture. The Sons of the Pioneers are the best when it comes to making music for westerns. Let's keep them playing for Roy. Played May 1-2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PITTSBURGH KID, THE: Billy Conn, Jean Parker, Dick Purcell, Alan Baxter—They came to see Billy Conn fight and no one was disappointed. Running time, 75 minutes. Played April 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SUNSET ON THE DESERT: Roy Rogers, George "Gabby" Hayes, Lynne Carver—Good western which pleased the Friday-Saturday fans. Running time, 63 minutes. Played May 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

JOAN OF PARIS: Michele Morgan, Paul Henreid, Thomas Mitchell—Good picture which failed to draw because it had no star power. Not a small town show. Running time, 90 minutes. Played April 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLAYMATES: Kay Kyser, John Barrymore—Not much. This is not a Kyser picture. Two fair musical numbers and a few good laughs from Patsy Kelly. This picture proves what the plot tries to disprove, that Kyser and Barrymore do not mix. My house got more of a kick out of the sorry print I received on this one than they did the picture. Running time, 96 minutes. Played April 26-27.—C.B. Carter, Co-Ed and Clemson Theatres, Brevard, N. C. Small town and tourist patronage.

Twentieth Century-Fox

I WAKE UP SCREAMING: Betty Grable, Victor Mature—Business way off on this. Too sombre. The public is in no mood for such pictures. Running time, 82 minutes. Played April 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—Betty, we agree with you that you should not step out of character as this certainly was not your type of picture. Not that you didn't do a good job, but your public just insists upon seeing more of you in good comedy and music. This picture was a miserable flop at our box office even though we considered it very fine. Running time, 82 minutes. Played April 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LAST OF THE DUANES: George Montgomery, Lynne Roberts—A swell little western. Box office was O. K. Running time, 57 minutes. Played April 24-25.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

MOON OVER HER SHOULDER: Lynn Bari, John Sutton, Dan Dailey, Jr.—Decidedly a program picture which, if anyone can excuse themselves for doing, should be run as the lower half of a double bill. Running time, 68 minutes. Played April 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—One of the finest pictures I've run in my theatre, but played to the poorest gross of the year. Tell me why? Running time, 85 minutes. Played May 3-4.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

SWAMP WATER: Walter Brennan, Walter Huston, Dana Andrews—Not a bad picture that pleased the men. The women didn't care for it. The swamp scenes could have been much better and a little animal life would have helped them a lot. Average business. Played April 24-25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

United Artists

NEW WINE: Ilona Massey, Alan Curtis, Binnie Barnes—If you can get them in, they will like it. I couldn't. Played April 28.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Universal

RIDE 'EM COWBOY: Abbott and Costello—The best one from these guys since "Buck Privates." Box office smiled every day. Running time, 86 minutes. Played April 12-15.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

ROAD AGENT: Leo Carrillo, Andy Devine, Dick Foran—This is one of the best low budget westerns in circulation. Dick Foran was extra good in this one. Running time, 60 minutes. Played March 6-7.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Warner Bros.-First National

GAMBLING LADY (REISSUE): Barbara Stanwyck, Pat O'Brien, Joel McCrea—I did fair business on this reissue. Running time, 66 minutes. Played April 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN WHO CAME TO DINNER, THE: Bette Davis, Ann Sheridan, Monty Woolley—More laughs than we have had in a long time. The crowd turned out in good shape and everyone went away happy. The humor is mostly in the very clever dialogue. If you have customers that cannot appreciate that type of entertainment, they may not like it. Enjoyment was unanimous here. It seems short as something is happening all the time. Running time, 112 minutes. . Played April 30.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Short Features

Metro-Goldwyn-Mayer

ACRO-BATTY: Pete Smith Specialties—Another crazy Pete Smith reel on circus stunters on their days off. Very good. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

(Continued on following page)

(Continued from opopsite page)

FLICKER MEMORIES: Pete Smith Specialty—Not so good. Has been done many times before. Just a filler. Pete can do much better than this.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

FRAIDY CAT: Technicolor Cartoons—A very good color cartoon featuring Tom and Jerry in plenty of laughs. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GREENIE, THE: Miniatures—Exceptional short giving an insight into conditions in the cities where recent immigrants live. Running time, 11 minutes. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREENIE, THE: Miniatures—A good idea, but the dialogue is quite hard to get. It is a short story about a Polish boy trying to play with American boys in a baseball game. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MELODIES, OLD AND NEW: Our Gang Comedies—The best Gang comedy for a long time. Many mentioned how well they like it. The kids were good in the dance numbers. It's okay.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MINNESOTA, LAND OF PLENTY: FitzPatrick Travel Talks—Beautiful travelog. Why wouldn't it be entertaining to have a series of these subjects on all the states of the Union? Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BETTER BOWLING: Sportlights—This was an excellent short, interesting to all types of audiences, even though they never experienced any part of this kind of sport. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PERSONALITY PLUS: Sportlights—Very entertaining sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUPERMAN IN THE BILLION DOLLAR LIMITED: Superman Color Cartoons—Poorest of this series so far. Even the kids didn't like this one. Just too extreme to get by. The other two we have shown got by pretty well.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SUPERMAN IN THE MAGNETIC TELESCOPE: Superman Color Cartoons—Another good Superman cartoon. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS SERIES: I have played five of these, and haven't seen one that is good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 8: The Argentine Question—Instructive and educational but not as interesting as most of this series. On the weaker side.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

Twentieth Century-Fox

HIGHWAY OF FRIENDSHIP: Adventure Newscameraman—Interesting scenes of an auto trip through Mexico, Latin America and South America. Should be a sequel now showing how to get the tires and gas. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HUB OF THE WORLD: The World Today—Just a filler telling about present conditions in our national capital. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OH, GENTLE SPRING: Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WELCOME LITTLE STRANGER: Terrytoons—Fairly good color cartoon with the usual ugly duckling theme. Running time, 6 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

HUNTING DOGS AT WORK: Sports Parade—Good subject in bright color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RICHARD HIMBER AND ORCHESTRA: Melody Masters Bands—Good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WABBIT WHO CAME TO SUPPER, THE: Merrie Melodies Cartoons—Entertaining cartoon in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 70, Vol. 24.—British Commando units train....Schoolboys help the Navy.... Emergency dam project....Rubber tires for war.... U. S. Cavalry maneuvers....Buy coal now campaign opens....Fashions....Sports.

MOVIETONE NEWS—No. 71, Vol. 24.—The War in the Pacific....War Department reveals Army planes bombed Japanese cities....Churchill warns Nazis against use of gas in Russia....Prado greeted by President....Quezon reaches U. S....Bataan heroes arrive here....Sports.

NEWS OF THE DAY—No. 268, Vol. 13.—U. S. backs Madagascar move....Buy coal now campaign.... Russian Army primed for new spring offensive.... Australian wounded....U. S. Admiral heads Anzac fleet....Sports.

NEWS OF THE DAY—No. 269, Vol. 13.—Coral Sea victory stirs the nation....Philippine leader in U. S. to establish government....MacArthur's torpedo boat pilots back home on leave....Roosevelt greets Peru's president on tour of U. S.

PARAMOUNT NEWS—No. 73.—Commando training ....U. S. says buy coal now....Pole vault record set ....Aircraft worker rides unicycle to save tires.... Sheep shed coats for soldiers....Corregidor falls.... Australian battle front.

PARAMOUNT NEWS—No. 74.—President greets Peru's Prado....Mass visit of mothers to Army camp....Whole town turns out for mass farewell to selectees....New U. S. plane....Use snow plow in Cascades....Quezon reaches U. S....Bataan hero arrives here....Sports.

RKO PATHE NEWS—No. 73, Vol. 13.—Buy coal now campaign....Aussies wounded on own soil....California holds practice bombing....South Africa prepares....Jeep and cannon fly to battle....Dump yields defense materials....Battle school toughens Tommies....RAF uses Boston bombers.

RKO PATHE NEWS—No. 74, Vol. 13.—President greets Prado....U. S. and Peru sign trade treaty ....Test new plane....Mass production of Army jeeps....Bulkeley tells of exploit....Cadets join Merchant Marine....Quezon arrives in U. S....Preakness.

UNIVERSAL NEWSREEL—No. 82, Vol. 15.—British toughen troops....RAF using Boston bombers.... Buy coal now is slogan....Launch drive for air cadets....Shipyard gets flag of merit....Speed depth bomb projectors....Ambulances for Australia.... Cuban Army on alert...."Tin Hat" join scrap drive.

UNIVERSAL NEWSREEL—No. 83, Vol. 15.—President of Peru hailed....Navy hero comes home.... Air hero meets Boeing workers....New plane tested ....Last of Japanese quit coast....Sports.

Warners Make Changes In Philadelphia Zone

More changes in the Warner theatre circuit in the Philadelphia zone were announced this week by Ted Schlanger, zone chief. In Camden, N. J., Larry Peterson, former manager of the Princess theatre, moves over to the Lyric theatre, replacing Birk Binnard, who left to manage a house in Seattle, Wash. Gus Hartmann, former assistant manager of the Stanley theatre, Camden, N. J., becomes the manager of the Princess, with Meredith P. Cramer, assistant manager of the Collingswood theatre, Collingswood, N. J., moving to the Stanley in a similar capacity.

Robert Ireland was named manager of the Clementon theatre, Clementon, N. J., with Harry Orlow moving to Philadelphia as manager of the Leader theatre. Leon Palmer, of the service staff of the Fox theatre, Philadelphia, has been named assistant manager of the Capitol theatre, Philadelphia. Robert H. Monks, Fox assistant manager, joined the army on May 12th.

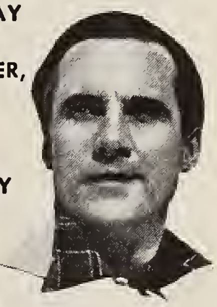
Hoffberg To Distribute Film

The distribution rights of "Shadows on Beacon Hill," featuring Roddy McDowall and Constance Cummings, have been acquired by Hoffberg Productions, Inc. The film is expected to be released within thirty days.

ANOTHER REPUBLIC FAN MAGAZINE AD

BLAZING THE TRAIL *for a* BIG PICTURE

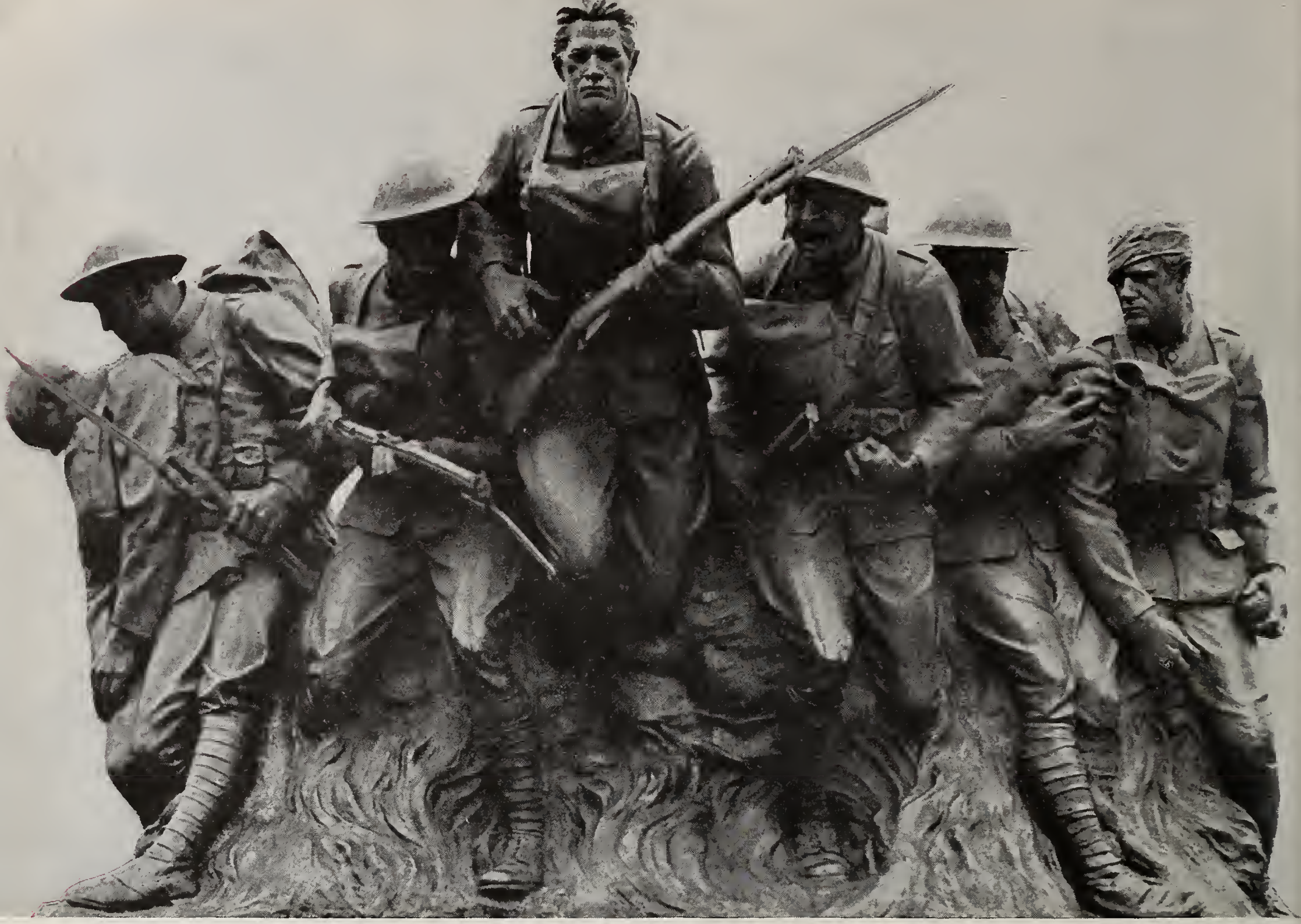
THE icy wilds of America's last FRONTIER provide a magnificent SETTING for REPUBLIC'S newest DRAMATIC action hit. It's "GIRL FROM ALASKA" and the cast INCLUDES RAY MIDDLETON, JEAN PARKER, JEROME COWAN, ROBERT BARRAT, RAY MALA, and RAYMOND HATTON. THEY all give INSPIRED performances in this STIRRING tale of conflict and ADVENTURE in the land where NATURE is every man's enemy AND only the strong can



SURVIVE. But there's always time FOR romance, and, with RAY MIDDLETON and JEAN PARKER AS the young lovers, you can be SURE that the picture has its SHARE of tender moments AS well as its gripping melodrama. ALL in all, it adds up to superb ENTERTAINMENT in every DEPARTMENT. Stirring action, EXCITING romance, and a grand CAST make "GIRL FROM

ALASKA" a great SHOW you'd better not MISS. It's

A REPUBLIC PICTURE



Sculpture by Karl Ill

ARE WE IN THIS PICTURE?

You bet we are!
We're standing shoulder-to-shoulder with them!
16,000 strong, the theatres of America
Are lined up to sell War Bonds and Stamps!
When hell breaks loose—
And those young Americans face death
So that we may live,
Let's know deep down in our hearts
That we've done a job they'll be proud of!

THEATRE DRIVE FOR WAR BONDS AND STAMPS

Sponsored by the Theatre Division of the War Activities Committee of the Motion Picture Industry

Mr. Exhibitor: Remember the starting date, Saturday, May 30th. Did you get the Campaign Book for Theatre War Bond and Stamp action? If not, write to War Activities Committee, 1501 Broadway, immediately. The response has been literally soul-stirring. The motion picture theatres will fire the patriotism of the nation with their showmanship. Help strengthen our fighting machine with the pennies and dollars of democracy!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Institutional Advertising

When business is good ordinarily, the prudent theatre owner invests some of his profit in new equipment; today, if the new equipment were to be had it would be an excellent idea—profits are limited by income taxes. But no equipment is on the market.

What better use, then, can the theatre owner put his money to than an institutional and goodwill campaign? That is, of course, aside from the purchase of War Bonds, donations to charities and that sort of thing.

It is obvious that practically every theatre in the country is going to attract new audiences during the war period; war workers suddenly flush with more money than they ever had before, women who formerly spent all of their lives in their home and now suddenly are freed for war work and the consequent pursuit of enjoyment, and all those who are newly finding motion pictures an escape from the harsh realities of life will retain the habit when the war is over.

Welcome

It was a pleasure to greet the first of this Summer's vacationing showmen, Dick Feldman, manager of Schine's Paramount, Syracuse, N. Y.

Vacations will probably be slightly limited in some cases but we hope that we can help make New York sufficiently interesting to a visiting showman to warrant his surmounting today's travel difficulties.

As always, the Round Table stands ready to make hotel reservations or arrange meetings, and to provide a place where a visiting showman can receive telephone messages and mail. The "Welcome" mat is out. We're never too busy to greet a showman.

Rationing Limits Ballyhoos

Gasoline rationing in 17 eastern states brings in its wake many problems for the theatreman. First of all, his use of his own personal car, if he is fortunate enough to own one, is going to be rigidly curtailed. Unless it is absolutely essential, it would be inadvisable for the showman to make application for additional units of gasoline—some fellow townsmen may resent it.

Use of ballyhoo trucks should be definitely eliminated in those states where gasoline is rationed. Even if trucks are exempted, it would engender too much resentment on the part of private automobile owners if the theatre were allowed to use fuel for advertising while they, prospective theatre patrons, are limited to three gallons a week.

Showmen the world over have sufficient ingenuity to be able to overcome such a handicap. Ways to replace the ballyhoo truck are easily devised; horse-drawn vehicles can still be obtained; youths on bicycles can cover a lot of ground; and the pedestrian ballyhoo is still an old standby.

Examples

The Lucas & Jenkins Circuit's activities on behalf of the war effort, detailed in these pages last week, will inspire others. Most of what they have done can be done elsewhere. Like their "Go to Church" campaign, reproduced in the Round Table recently, such efforts demonstrate community consciousness and how this is impressed on the people.

The same showmanship and exploitation methods employed in selling an attraction were important parts of the circuit's effort to sell War Bonds and Stamps.

Elsewhere in this issue are details on what Nick Matsoukas has done to sell $2,250 worth of War Stamps in one week. Here, too, is a splendid example of what showmanship can be applied to the war effort.

Yeoman Service

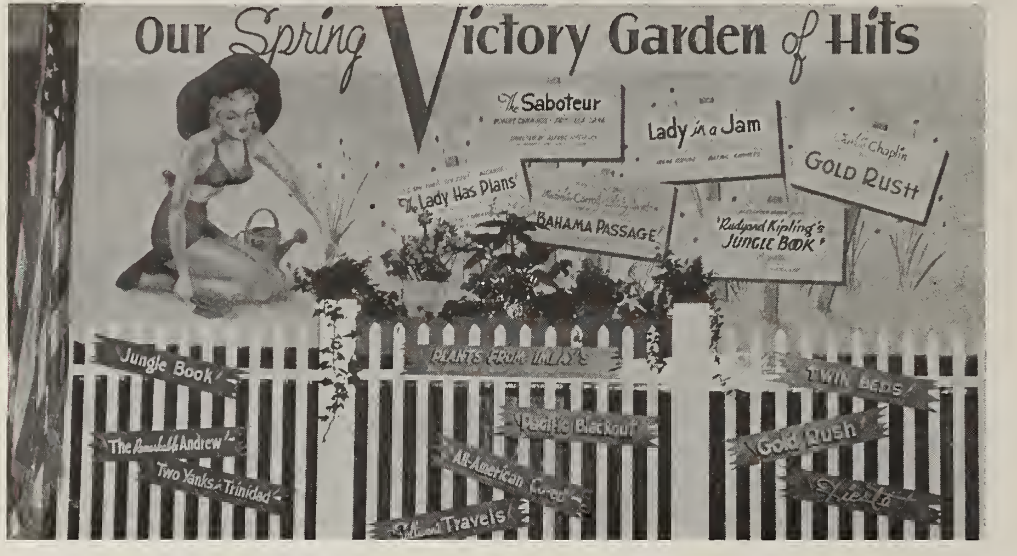
A real traveling purveyor of showmanship visited the Round Table this week—Kenneth Prickett, exploitation director in charge of M-G-M's Show Builder. Ken has been on the "go" for six months, visiting large and small theatres in the Cincinnati territory. He has done yeoman work, spreading the gospel of showmanship into some towns which had never seen anything more extensive than a sign on the front of the theatre.

"I feel that I am representing not only M-G-M," he said, "but the entire industry. I talk before luncheon clubs, schools, businessmen and civic organizations, and I am convinced that I am making a lot of friends for the industry as a whole. One of the cardinal points in each talk is the great part the industry is playing in the war effort."

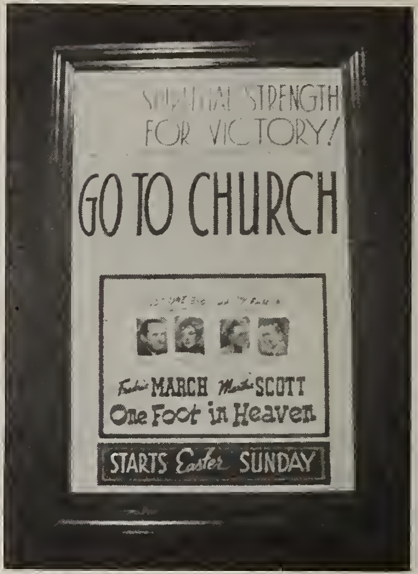
The Round Table agrees with him. Every showman has to sell the industry as a whole if he does the best job for himself.

—BOB WILE

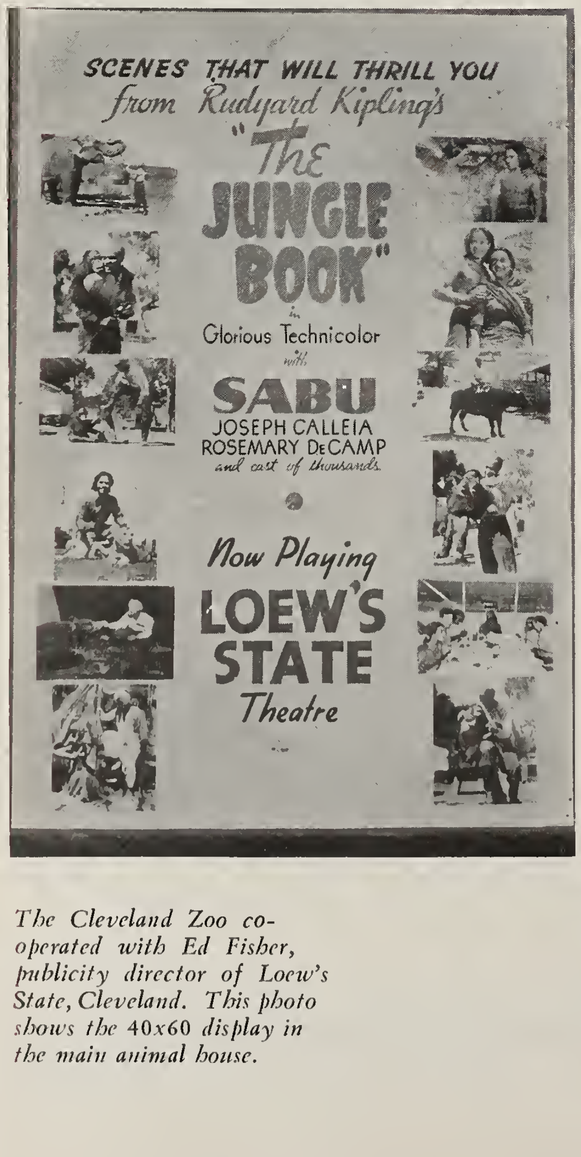
Woodward Advertises Spring Hits; Harris' Poster Urges "Go to Church"; Ed Fisher Gets Zoo Tieup


Our Spring Victory Garden of Hits
The Saboteur
Lady in a Jam
Charlie Chaplin
Gold Rush
The Lady Has Plans
Bahama Passage
Rudyard Kipling's Jungle Book
Jungle Book
Plants from Lilly's
Twin Beds
The Remarkable Andrew
Two Yanks in Trinidad
Pacific Blackout
All-American Co-ed
Gold Rush
Sullivan's Travels
Fiesta

John Woodward, manager of the Weller Theatre, Zanesville, Ohio, used this attractive display to sell his array of Spring attractions.

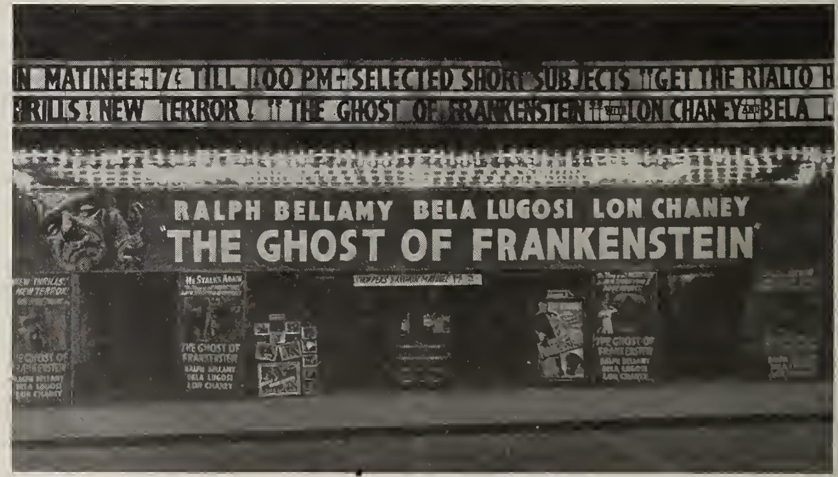

SPIRITUAL STRENGTH FOR VICTORY!
GO TO CHURCH
Fredric MARCH Martha SCOTT
One Foot in Heaven
STARTS Easter SUNDAY

The religious appeal was combined with a victory slogan by E. D. Harris at the Glendale Theatre, Glendale, Calif., in selling "One Foot in Heaven".

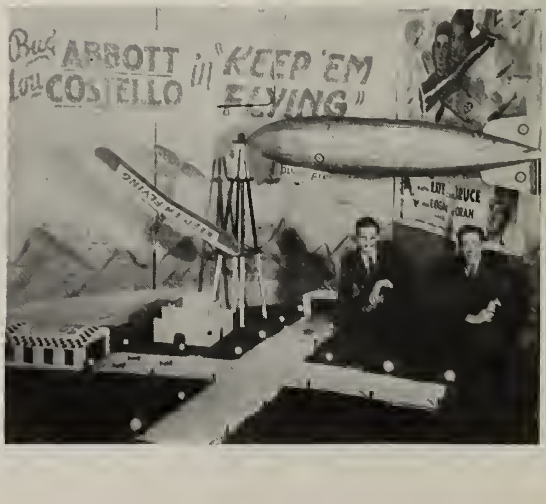

SCENES THAT WILL THRILL YOU
from Rudyard Kipling's
"The JUNGLE BOOK"
in Glorious Technicolor
with
SABU
JOSEPH CALLEIA
ROSEMARY DeCAMP
and cast of thousands
Now Playing
LOEW'S STATE Theatre

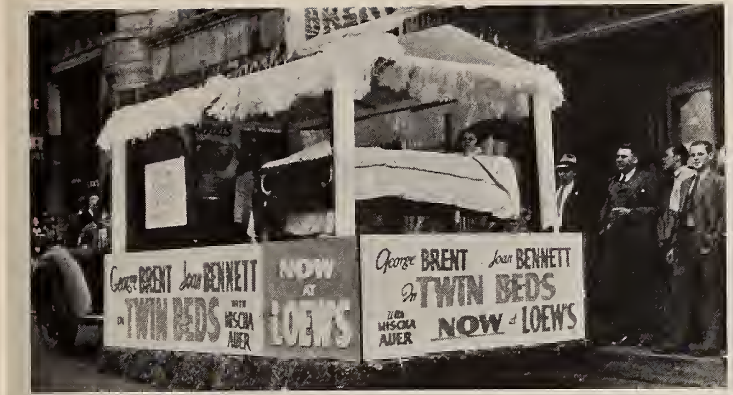
The Cleveland Zoo co-operated with Ed Fisher, publicity director of Loew's State, Cleveland. This photo shows the 40x60 display in the main animal house.

Louis Charninsky's special front helped grosses to reach the point where "Ghost of Frankenstein" was held over. at the Capitol, in Dallas.

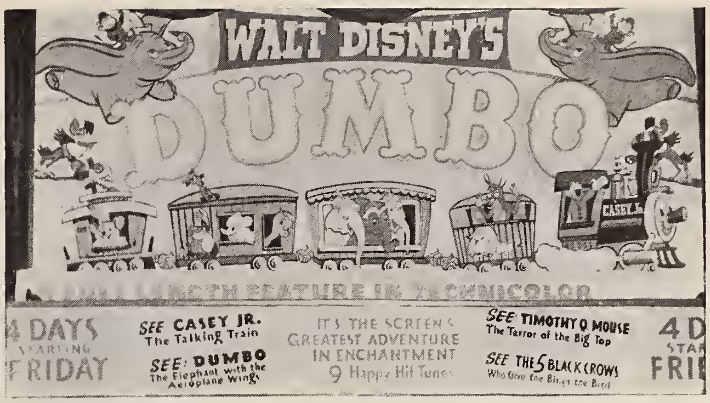

MATINEE 17¢ TILL 1:00 PM + SELECTED SHORT SUBJECTS
THRILLS! NEW TERROR! "THE GHOST OF FRANKENSTEIN" LON CHANEY BELA
RALPH BELLAMY BELA LUGOSI LON CHANEY
THE GHOST OF FRANKENSTEIN

This animated store window display was conceived by Stewart Gillespie (right) manager of the Marks Theatre, Oshawa, Ontario. Chief Projectionist Dave Snider (left) attached a motor to the ceiling and used an old flasher out of the marquee to give an off centre movement and keep the plane flying.

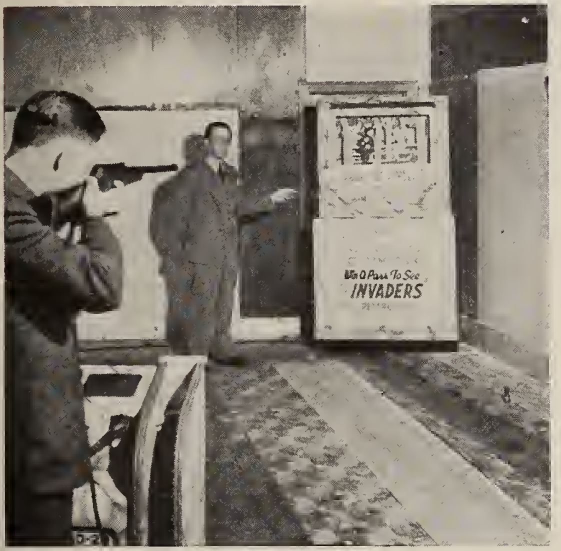

Bud ABBOTT Lou COSTELLO in "KEEP 'EM FLYING"


George BRENT Joan BENNETT in TWIN BEDS with MISCHA AUER
NOW AT LOEW'S
George BRENT Joan BENNETT in TWIN BEDS with MISCHA AUER NOW at LOEW'S

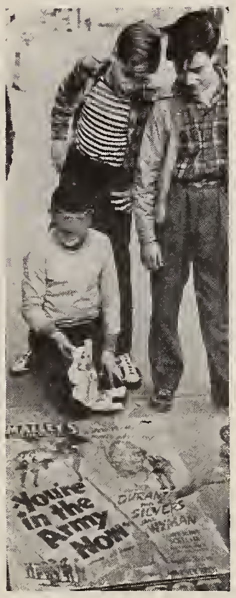
This ballyhoo speaks for itself. Eddie Pentecost of Loew's Grand, Atlanta, used it effectively. A lady in bed in public created a sensation.


WALT DISNEY'S
DUMBO
FULL LENGTH FEATURE IN TECHNICOLOR
4 DAYS STARTING FRIDAY
SEE CASEY JR. The Talking Train
SEE DUMBO The Elephant with the Aeroplane Wings
IT'S THE SCREEN'S GREATEST ADVENTURE IN ENCHANTMENT
9 Happy Hit Tunes
SEE TIMOTHY Q MOUSE The Terror of the Big Top
SEE THE 5 BLACK CROWS Who Give the Birds the Bird

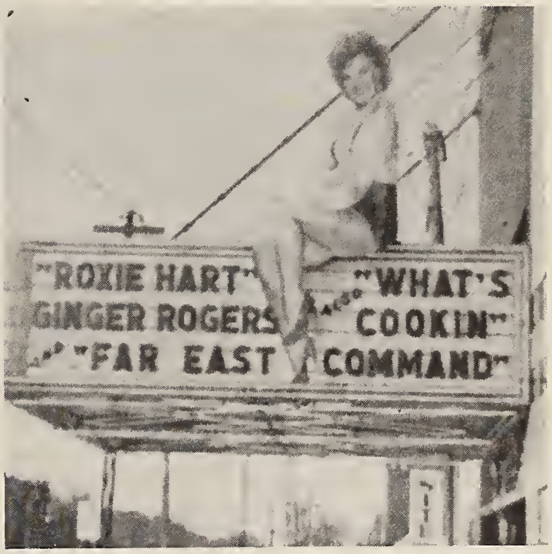
The train in this display is animated so it appears to move along the tracks. Stanley Benford, manager of the Colonial Theatre, Philadelphia.


Win a Pass To See
INVADERS

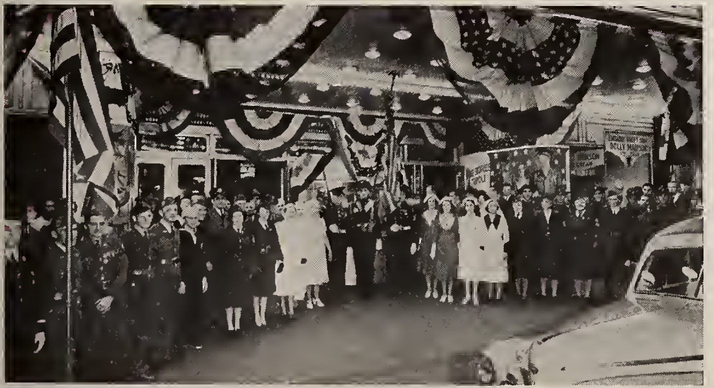
"Hit Hitler ten times and win a pass to see 'The Invaders'" was a crowd stopper for John LaDue of the Paramount Theatre, Glens Falls, N. Y.


You're in the Army Now
DURANTE
SILVERS
WYMAN

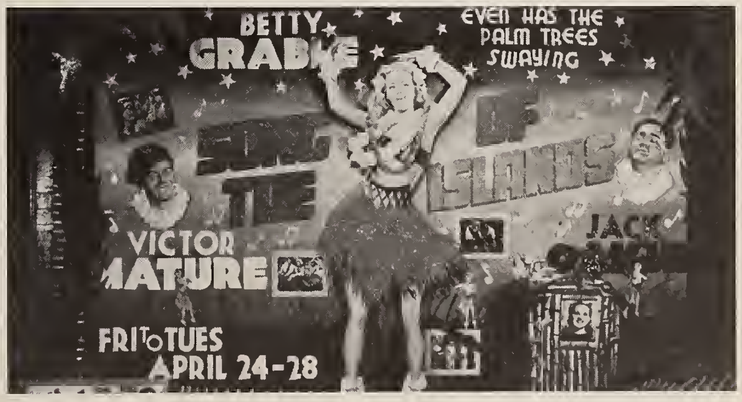
Bill Johnson of Smalley's Theatre, Dolgeville, N. Y., gets a lot of attention by using a one-sheet jigsaw puzzle for a street ballyhoo.


"ROXIE HART"
GINGER ROGERS
"FAR EAST COMMAND"
"WHAT'S COOKIN'"

A cutout atop the marquee of the Union Theatre, St. Louis, during the run of "Roxie Hart" was effective in selling the picture for David Kinzler.



This photo shows how much cooperation James Moyer, assistant manager of the Embassy Theatre, Reading, Pa., was able to obtain for the opening of "To the Shores of Tripoli".


BETTY GRABLE
EVEN HAS THE PALM TREES SWAYING
THE ISLANDS
VICTOR MATURE
JACK
FRI TO TUES APRIL 24-28

Joe Herman, manager, and Phil Grody, publicity man for the Embassy Theatre in Brooklyn, used this animated display to good effect. The figure of Betty Grable shook back and forth.

How a Neighborhood Theatre Integrates Community War Work

by NICK MATSOUKAS
Manager, Skouras Tuxedo Theatre
Bronx, N. Y.

It was Monday evening, December 8, 1941, approximately 24 hours after the Pearl Harbor incident stirred the emotions of the American people. The Skouras Tuxedo Theatre, located at 3464 Jerome Ave. in the Bronx, New York, was featuring the Hollywood version of "Crime and Punishment."

I was standing in the lobby by the one-sheet display which boldly advertised "New Show Today." A lady approached me and demanded, "Suppose there is an air raid. Will I be safe?"

I explained to her that the Tuxedo Theatre, as well as any other theatre in New York City, was as safe a place to be during an air raid as any other. I pointed out to her that the theatre's construction was strong and durable. There were no windows to be splintered by bombs, and, like all licensed theatres, it was fireproof. Other customers asked the same question.

There are 100,000 people in my neighborhood who constitute my box office market. It is a mighty difficult task to attempt to reassure everyone individually of these facts. However, I became certain of one thing as the number of queries increased. The Tuxedo Theatre, like any other neighborhood theatre in America, should play a definite role in the lives of its customers.

Important to War Effort

In the opinion of this writer, the neighborhood theatre, if utilized properly, can become a most important unit in the nation's outlets for the dissemination of information about the war effort.

The average theatre operator is conscious of the important role his neighborhood theatre plays in the life of his community. With the country at war, his consciousness of the role of the neighborhood theatre in the war effort of the nation has now crystallized and taken a definite form.

The theatre manager knows this fact. It is entrenched deep in his heart. "If we lose the war," he says, "there will be no more theatres for us to manage."

The theatre manager has gone to work. With the traditional ingenuity that has characterized his past in elevating the pioneer nickelodeon into the modern movie palace, he has evolved a plan where his business establishment plays a definite role in the war effort of the nation.

It is a practical, simple, three point plan, calling for an all-out aid of the neighborhood theatre in our efforts to stay free as a people. This is the plan:

1—Sunday morning Civilian Defense Rallies are being staged in New York for the purpose of providing widespread community mass education on Civilian Defense.

2—With showmanship, the neighborhood theatre has undertaken to sell Defense Stamps and Bonds.

3—The neighborhood theatre has become an effective channel in the dissemination of constructive information, in the community, preparing the individual citizen for a more effective role in the prosecution of activities relating to "Home Front Preparedness" and others connected with the "War Front."

BUY U.S. DEFENSE STAMPS
10 25 50
You Buy The Tools

Here's Matsoukas' booth in action. In one week $2,250 in War Stamps were sold

On Sunday, May 24th, Greater New York inaugurates on a city-wide basis the Sunday Morning Civilian Defense Rallies, whose patriotic and educationally informative program will reach 250,000 comfortably seated people.

The committee in charge of this plan, now known as the "Skouras Plan for Community Mass Education," is composed of representatives of:

1—The Greater New York Civilian Defense Volunteer Office.

2—The Police Department, Civilian Defense Services.

3—Representative executives of the motion picture circuits, and independents in Greater New York.

This committee has planned a comprehensive six-month program. This program is so organized that any changes in the propaganda effort of the nation's war policy can be adopted at a moment's notice.

At the New York City Sunday Morning Civilian Defense Community Rallies, the theatre patron views, free of charge, a 45-minute motion picture program consisting of British Air Raid Films, depicting the manner by which the British people overcame the air-raid crisis. In addition, Victory films as they come from the Hollywood studios are presented. For the rest of the program the audience hears speakers from the Greater New York Civilian Defense Office; the Police Department, and the Fire Department. Following the meeting, outside the theatre, a demonstration of how to extinguish an incendiary bomb is staged by the city authorities.

The staging of these rallies brings about a close-knit relationship between the theatre operators and such organizations as the Women's Volunteer Service, the American Legion, the Boy Scouts, the Girl Scouts, Veterans of Foreign Wars and many others who join to make each Sunday rally a colorful affair.

The membership of the local branches of these bodies constitute, in the main, the very backbone of any community. With their frequent participation, the theatre manager begins to note that his theatre is evolving into something more vital than just a mere business enterprise. His theatre is fast becoming the real community center of the neighborhood. With this plan the theatre's brightly lighted facade spells not only entertainment, but real community service to the people who support it at the box office.

Those people who do not frequent the theatre, eventually will. If we, as managers, expect to be served by our neighbors, in the sense of box-office patronage, we must in turn serve them in their community needs. This axiom is true now more than ever before, because the needs of our respective neighborhoods are greater.

The marshalling of the community forces into one coordinated unit of activity has created for the Tuxedo Theatre an avenue whereby the sale of War Stamps has jumped from a mere $250 a week to the sober figure of $1,500 per week. The first routine plan for the sale of War Stamps in the theatre lobby and at the box office, which brought in $250 weekly, was unsatisfactory. To increase the weekly sale of War Stamps, the staff of the theatre built a booth which was placed directly opposite the box office on the sidewalk, under the marquee.

Dedicated as "Freedom Booth"

On May 8th the War Stamp booth was dedicated as the "Freedom Booth" by the War Savings Staff of the American Women's Voluntary Services. Two street shows a day on Saturdays and Sundays with entertainers atop and near the booth helped boost the sales. In the week preceding the opening of these shows the booth grossed a record sale of $2,250.60 in war stamps and it is expected that this total will be surpassed.

The Skouras circuit is now constructing 65 similar booths to be put into operation in all their theatres.

Total war is changing our lives. But it is also changing the routine of the neighborhood theatre. Today, more than ever, the neighborhood theatre is fast becoming the new "Town Hall" of America. The neighborhood theatre being a more democratic institution than any other creation of modern Americans, offers opportunity to all the people to take advantage of its physical conveniences. Bear this in mind: 10,471,842 people can be seated at one time, and from their seats they can discuss whatever is necessary for their democratic destiny.

What other social institution in the United States can answer such a call?

"Blind Date" Party Arranged For "My Gal Sal" Opening

The advance campaign for the opening of "My Gal Sal" at the New York Roxy featured three old-fashioned barber shop quartettes, which toured the city in open barouches singing hit tunes from the picture as crowds assembled.

A special preview, service men's dance and "blind date" party was arranged by Homer Harman, publicity director right before opening. 500 service men and their "blind dates" were brought to the theatre and paired up by means of numbered tickets. The guests witnessed a broadcast from the lobby of the Frank Crummit-Julia Sanderson radio show "Battle of the Sexes" and were then shown the special preview of the picture, which was followed by a dance on the stage.

Music was heavily plugged in music window tieups and spot announcements were used in addition to a 15-minute transcription over Station WNEW. The front, which according to Harman is the most elaborate ever constructed at the theatre, combined moving neon figures and colored still displays along entire side walls.

Radio Contest Aids "Song of the Islands"

Through the cooperation of Station WATR, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., ahead of "Song of the Island" landed a special 15-minute "Down Memory Lane" contest two days before opening with listeners invited to name former Grable song hits from previous musicals. In addition Station WBRY's daily morning organ broadcast plugged song hits for a week in advance, while records were played over the theatre's non-sync at the opening and close of each show.

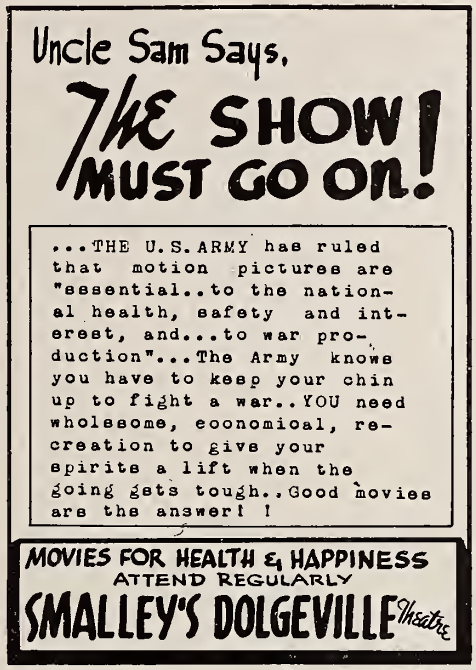
Music stores came through with window displays, playing songs from the picture over their loudspeaker hookup and Fitz further promoted a juke box for lobby use ten days in advance of opening.

For "Gone With the Wind," Fitz stressed contests, one of which offered cash prizes to those submitting best letters to the daily on "Why I Want to See 'G.W.T.W.'" In addition, coloring and word-building contests were landed in papers, each of which came through with art work on Vivian Leigh. Through iteup with baker, miniature cakes bearing tiny cutouts of Scarlett and Rhett were promoted and sent to editors of papers. Each of the confections bore candles signifying the second anniversary engagement of the film.

Serialization Helps Sell "Kings Row" for Harwell

Reported as a first-timer for the planting of a serial in his local daily, which was achieved ahead of "Kings Row" at the Ohio, in Mansfield, Ohio, by Bill Harwell, resulted in two front-page stories before the serial broke. Teaser trailers were used at least two months ahead, while double faced cards reading "Have you read 'Kings Row'" were put out around town. Two copies of the book were donated to the public library, which brought stills and book displays. Window cards and store displays, plus a walking book bally, completed the campaign.

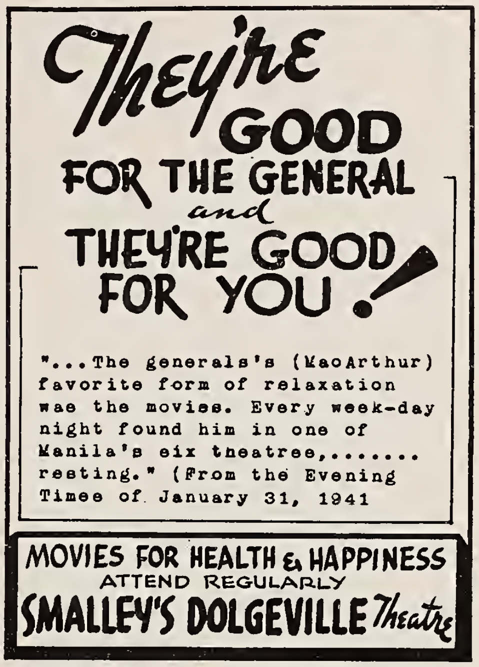
INSTITUTIONALS


Uncle Sam Says,

The SHOW MUST GO ON!

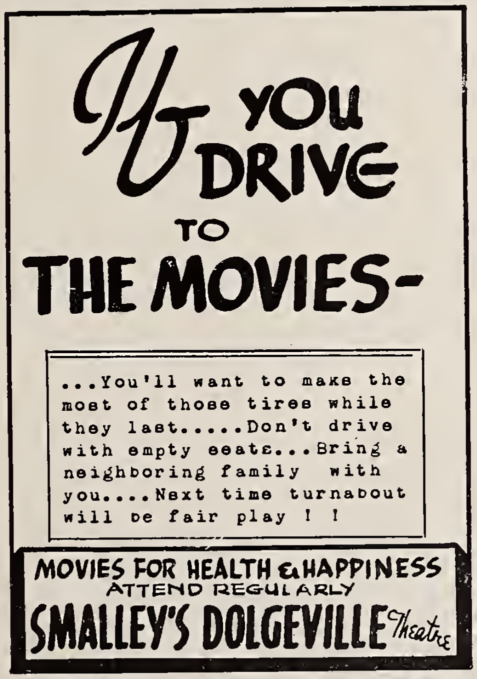
...THE U.S.ARMY has ruled that motion pictures are "essential..to the national health, safety and interest, and...to war production"...The Army knows you have to keep your chin up to fight a war..YOU need wholesome, economical, recreation to give your spirits a lift when the going gets tough..Good movies are the answer! !

MOVIES FOR HEALTH & HAPPINESS
ATTEND REGULARLY
SMALLEY'S DOLGEVILLE Theatre


They're GOOD FOR THE GENERAL and THEY'RE GOOD FOR YOU!

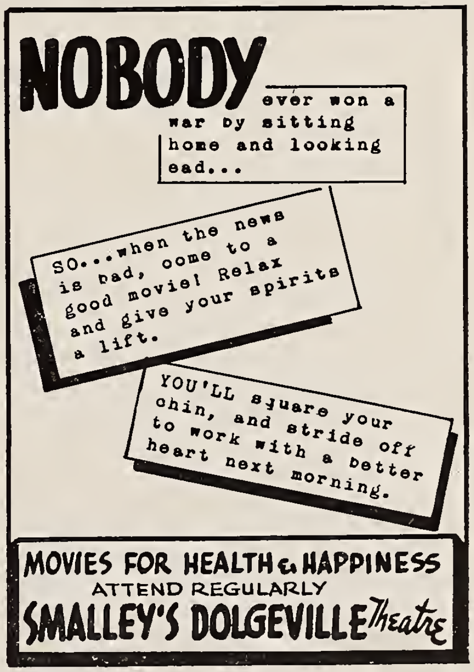
"...The generals's (MacArthur) favorite form of relaxation was the movies. Every week-day night found him in one of Manila's six theatres,....... resting." (From the Evening Times of January 31, 1941

MOVIES FOR HEALTH & HAPPINESS
ATTEND REGULARLY
SMALLEY'S DOLGEVILLE Theatre


If YOU DRIVE TO THE MOVIES-

...You'll want to make the most of those tires while they last.....Don't drive with empty seats...Bring a neighboring family with you....Next time turnabout will be fair play ! !

MOVIES FOR HEALTH & HAPPINESS
ATTEND REGULARLY
SMALLEY'S DOLGEVILLE Theatre


NOBODY ever won a war by sitting home and looking sad...

SO...when the news is bad, come to a good movie! Relax and give your spirits a lift.

YOU'LL square your chin, and stride off to work with a better heart next morning.

MOVIES FOR HEALTH & HAPPINESS
ATTEND REGULARLY
SMALLEY'S DOLGEVILLE Theatre

Prepared for distribution with change and enclosing in the theatre's mailing list is the set of our institutionals gotten out by Bill Johnson at Smalley's, in Dolgeville, N. Y. Each of the four has been blown up to 30 by 60 size for weekly lobby display and the card with the corresponding copy is handed out during the same seven days. It is Johnson's assumption that at the end of a week one idea will be fairly well entrenched, after which he starts pounding home on a new one. By the time all four ideas are driven into the minds of his public, the Round Tabler expects that a higher appreciation of the importance that movies play in the lives of his patrons will have had its proper effect.

Gooch Honors Local Schoolboy Patrol

Holding a special showing of his regular program for members of the local A.A.A. schoolboy patrol, Francis Gooch, at the Houlton, in Houlton, Maine, arranged with the state police to have a member of the force present to deliver a talk on safety to the other members of the audience and to tell of the great job the boys are doing. In addition, Gooch had special Certificates of Merit printed, which a member of the Rotary Club presented to the captain of each patrol in recognition of his work.

Geisman Has Press Breakfast; Dance Contest Staged In San Francisco; Legion Presents City With Flag

The local American Legion Post presented an American flag to the city from the stage of the Strand, St. Charles, Mo., as part of the promotion for "The Bugle Sounds" put over by Vince Helling. As a street ballyhoo he used a life-size compo board tank outside the theatre. The "tank" carried a record player and p. a. system.

Radio contests were among the highlights of the "Courtship of Andy Hardy" campaigns put over by Loewmen Joe Longo of Boston and Dan Terrell of Washington, D. C. Longo planted one asking listeners to name 10 of the world's most famous courtships and another asking them to name all the Hardy Family pictures. Terrell's included one to find the most artistically constructed and decorated jaloppy and another to find the best boy or girl "jive" talker.

An autographed copy of the novel, "The Vanishing Virginian," was awarded the patrons buying the largest amount of War Stamps as a feature of the campaign put over by J. W. Pickett, Rivoli, Hastings, Neb. He also staged a "Virginia Reel Dance Contest" in the auditorium of the local radio station.

A press breakfast for newspaper critics and feature writers, radio interviews, appearances at several meetings of the San Francisco unit of the American Women's Volunteer Service, and many window displays were set by Manager Cliff Geisman for Tommy Dorsey's recent one-week date at the Golden Gate theatre in that city. All music stores in the city provided window exhibits, one of the firms plugging the band's recordings, and theatre date, in page one ad in the Daily Chronicle.

As a teaser ahead of "The Man Who Came to Dinner" at the Warner Majestic, in Johnstown, Pa., Walter Hall dressed his doorman up in tux, mustache and beard to represent Monty Wooley and had title letters printed on his shirt front. Pressbook covers were used as window cards and placed in popular restaurants, five and dimes, etc., while tieup with furniture store brought dining room window display with appropriate tieup copy.

"Reward" teaser window cards were gotten out by Roy Metcalfe ahead of "Belle Starr" at the Rapids, in Rock Rapids, Ia. For his street bally, Roy had several girls carry overnight bags with copy: "I'm here to collect the ten thousand dollar reward for Sam and Belle Starr. I was tipped off that Belle Starr will be at the Rapids Theatre," etc., etc.

For "How Green Was My Valley," Bill Harwell at the Ohio, in Mansfield, Ohio, arranged with the Senior High School A Capella Choir, composed of 100 mixed voices, to sing on his stage as a prologue opening night. The chorus sang at evening performances also, using three of the Welsh songs from the picture.

ELDER DISTRIBUTES "GWTW" RULER

Teaser miniature glossy rulers were used by Bill Elder as throwaways ahead of "Gone With the Wind" at Loew's, in Indianapolis, Ind. Distributed at schools, office buildings and other spots, the rulers carried copy—"Not one inch. Not one thrill has been cut from", etc., followed by title, cast and playdates.

Teaser street stencils leading direct to his theatre with copy "V equals Victory, VV equals ?" were used by Ed May ahead of "Vanishing Virginian" at the Schine Russell Theatre, in Maysville, Ky. Through the cooperation of the local D. A. R. movie chairman, May promoted an essay contest in the upper grades of local public schools. Special card displays made by students from pressbook clippings were placed on all school bulletin boards and announcements were made at assemblies two weeks in advance of the opening.

As his teaser street ballyhoo ahead of "Shanghai Gesture" at the Omaha, in Omaha, Neb., Ted Emerson used two girls and a man dressed in Chinese mandarin costumes, each carrying signs printed in Chinese reading: "Shanghai Gesture. Forbidden Romance." In addition, the entire staff was dressed in Chinese attire during the run of the picture.

To sell his "April Shower of Hits" at the Paramount, in North Adams, Mass., Francis J. Faille erected a lobby display which featured blowup of raindrops on each of which was planted the titles and a scene still of coming attractions.

Leo Trainor, manager of the Rialto Theatre, Allentown, Pa., has installed a voice-recording machine in the lobby for patrons to record messages on unbreakable records and send them to the boys in Army camps.

In connection with the drive to collect reading material for service men, Waxmann's Hollywood, Cinema and Astor theatres, in Atlantic City, have placed receptacles in the lobbies to receive books and other reading matter.

Photo layouts and stories for five days were carried by the Call-Bulletin San Francisco to ballyhoo a Saturday morning party at the Orpheum theatre for 3,000 members of its Junior Victory Army. Use of the house was donated by owner, Joseph Blumenfeld, to enable the kiddies to witness the anti-Nazi film, "The Invaders", and the Office of Civilian Defense picture, "How to Fight Fire Bombs."

Reported as proving highly successful for Mel Jolley at the Columbia, in St. Thomas, Ont., was the tieup effected with Quarter Oats Company for "Dive Bomber." Through the courtesy of the Oats Company, Mel distributed toy airplane training cockpits to all kids who attended Saturday matinee and presented three boxtops from one of their products. In addition, company paid for printing and distribution of 2,000 heralds, which were distributed to kids at school, etc. Mention was also made of the offer in a herald distributed by local grocery chain.

Concentrating on the woman angle in "Remember the Day," Harry D. Stearn at Schine's Manring, Middlesboro, Ky., had a window tieup with a local photographer in which he placed ancient and old photographs around an easel with copy, "Remember the Day when photographs looked like this?" All school teachers were contacted by personal phone calls plugging the teacher slant in the picture and window cards were landed in beauty shops, grocers and any stores frequented by women.

Since the front page of the magazine section of the Vancouver *Sun* carried a scene still from "Joe Smith, American," Leslie Campbell at the Strand, in Trail, B. C., received permission from local news agent to stamp his theatre and playdates on 500 of the papers. The little stunt, says Les, did him no harm at the boxoffice.

A Marine Corps dance contest plugging the run of "To the Shores of Tripoli" was arranged by Manager Herman Kersken of the Fox theatre in San Francisco. The event was staged in the city's new Hospitality House, with five sailors acting as judges. All newspapers cooperated in giving press breaks to the affair, and winners and their girls received tickets to the show.

Contacting the layout man for local radio guide, Pete Egan at the Palace, in Calgary, Alberta, Can., succeeded in landing a two column cut of Fibber McGee and Molly as they appeared in his current attraction "Look Who's Laughing." Spot announcements were also used after the Johnson Wax and Chase and Sanborn programs. Inviting sports editors from both his daily newspapers to witness the fight pictures playing with "Look Who's Laughing," Egan landed further breaks in those columns, which he would not otherwise have reached.

For his colorful lobby display on "Sons of Fury" at the Colonial, in Junction City, Kans., J. A. Sanders had his artist air brush two 40 by 60's of Tyrone Power and Gene Tierney. In the center was a pan with copy: "Robust adventure of two worlds and many women." For "Keep 'Em Flying," Sanders used cutout title letters 17 inches each in height, which were stretched across his lobby. At each end was a standee with stills from the picture and at top airbrush paintings of Abbott and Costello.

"Gen. MacArthur Night", "Marine Corps Week", Safety Defense Shows Stress War Showmanship

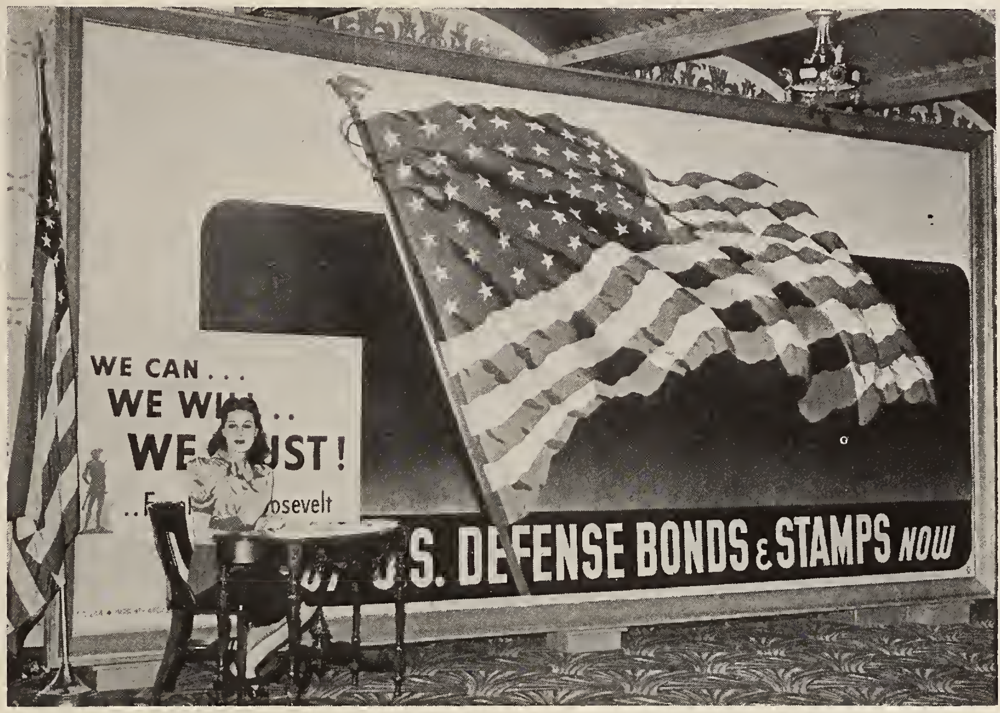
"General MacArthur Night," held at the Paramount Theatre, Staten Island, by Elihu Glass, manager, was a highly successful affair and one which netted the theatre a great deal of favorable publicity.

Exhorting his patrons to "Remember Bataan," Glass tied up "General MacArthur Night" with his showing of "The Bugle Sounds." For some time in advance, Glass had a box in the lobby in which patrons deposited a penny each to defray the cost of a telegram sent to General MacArthur at his Australian headquarters. The telegram was read on the night of his special show.

Another feature that made that evening memorable was the appearance of Major Russell Havighorst, executive officer at Fort Wadsworth, on the stage of the theatre. Glass assures us that Major Havighorst's personal appearances are few and far between and that his talk on the stage that evening was regarded as quite a coup by the Staten Island newspapers.

Free photos of General MacArthur were given to every patron on the night of this special showing. A uniformed bugle corps gave a concert in front of the house and later on the stage of the theatre.

As a part of his program Glass assembled shots from several newsreels which showed scenes of General MacArthur.



Bill McCurdy, manager of the Broadway Theatre, Portland, Ore., started his War Bond Drive in advance. Above—the twenty-four sheet board in the lobby, with June Ruvall, house cashier, at her post ready to sell War Bonds and Stamps.

Attention on War Workers

In line with the Government's effort to stimulate civilian activities by making the defense worker conscious that he is the "Soldier Behind the Lines," Ed J. Fisher, director of publicity and advertising for Loew's Cleveland theatres, in cooperation with one of the local dailies has arranged a promotion to focus attention to the war workers. Each week 10 defense workers are chosen at random from one of the plants, they and their families are the guests of Loew's theatres to see whatever attraction appeals to them. In addition, each worker receives a telegram from the star of the motion picture currently playing at Loew's State congratulating him or her on his war efforts. The cooperating paper comes through each week with stories and art work.

"U. S. Marine Corps Week"

Reported by ad head Les Kaufman of the Fanchon & Marco Theatres, in St. Louis, was the all-out campaign ahead of "Tripoli" which brought the proclamation by Mayor Becker of "U. S. Marine Corps Week." To usher in the event, a special Marine Airplane flight was staged over the theatre on opening day as a salute to the first day of the Marine Week, while on opening night there was a Marine induction on the stage consisting of 40 men, and radio interviews given the lot.

Marine collar insignias were sent out to all newspaper and radio personnel in advance, making them Honorary Marines during the week. Members of the Alpha Chi Omega Sorority at Washington University formed a "Maureen Corps" for the purpose of keeping the lads supplied with mail. Further newspaper break was garnered when the girls made a surprise invasion of the Marine Corps Recruiting Station in the Federal Building and presented the presiding officer with a packet of letters for marines stationed at the San Diego base.

Safety Defense Shows

Of no small moment was the recent four week local Safety Defense Shows staged by Nat Silver at the M. & P. Strand Theatre, in Lowell, Mass., in cooperation with the local police department, fire department, public safety office and the Accident Prevention Bureau. Starting at nine o'clock on Saturday mornings, the program ran for an hour and a half and included newsreels and safety pictures. Talks were delivered to the children on how to act and what would be expected of them during air raids and other emergency demonstrations. The local newspaper came through with front-page stories and pictures of the youngsters, together with excerpts from the talks delivered.

Sworn In on Stage

Arranging for a detachment of U. S. Marines to come up from Albany headed by Major McKinless, Lou Hart ahead of "Tripoli" at the Schine Glove, in Gloversville, had three local boys sworn in from his theatre stage. The showing was dedicated to all the boys from the county who had already enlisted in the Marines, while the recruiting drive was timed with the opening campaign and brought a record enlistment the first week.

Hart's exploitation for the date featured a gala parade with the American Legion Band marching with banners from the Armory with a Guard of Honor. The band performed on stage, playing the Marine Hymn. For his lobby display, Lou set up a recruiting booth appropriately decorated with Marine material and officers in constant attendance. Numerous windows were secured, one of which adjacent to the theatre was decorated with battle flags and a plaque which listed the names of local boys who had joined the Marines.

A-Board Easels on Street

There's a law against advertising signs standing in the street, but Edgar Goth, advertising and publicity director of the Fabian Staten Island Theatres, got A-Board easels in front of several prominent stores by using "Join the Marines" on posters advertising "To the Shores of Tripoli."

He also tied up with a large laundry to carry posters on the sides a week in advance and currently.

The four color cartoon herald was imprinted on the back by a local haberdasher and circulated in large quantity.

Special Booth for Bonds

A special booth for the sale of Defense Stamps was set up in the lobby of the Skouras Hempstead Theatre, in Hempstead, L. I., by Edwin E. Enke, the base of which carried one of the Government's Defense posters. Local Boy Scouts aided in the sales of stamps by acting as barkers, bringing in the customers.

From New York to Puerto Rico to Canada, Round Tablers Send Biographies Highlighting Careers

LINDA JANE on Saturday, May 2, to Mr. and Mrs. Bud Kornblite. The proud father manages the Capitol Theatre, in Waverly, N. Y.

PHIL LAUFER

is the publicity director at Loew's Criterion Theatre, in the metropolitan district of New York City. He joined Vitagraph in 1918 and was with this outfit for five years, after which time he was in various theatres and other businesses. In 1932 Phil went to Warner Bros. home office and after a couple of years moved to their Strand Theatre. Four years later, upon the opening of the Criterion Theatre by Moss and Charnas, Phil secured a position at this house and remained at this spot when Loew's bought the property.

HARRY ROSE

is an active Round Tabler and has been mentioned often in our Quigley Awards Competitions. He is the manager of the Loew-Poli Globe Theatre in Bridgeport, Conn. When a youngster Harry played in vaudeville acts and continued in this work with his wife when he married. Later on he announced amateur contests and produced added attractions for B. S. Moss. In 1928 Harry became an assistant manager at the Lincoln Theatre in Trenton, N. J. and then did similar work for Loews at the State Theatre in Syracuse, N. Y.

F. A. ZEHRINGER

is the manager of Warner's Stanley Theatre in Atlantic City, N. J. He started his career at the bottom of the ladder, when he obtained an usher's job at the Mastbaum in Philadelphia and then became chief of service at the State, in that locale. He moved to Atlantic City and started again as usher for the Warner Theatre and then was given an assistant managership at the Colonial. After several years Zehringer was made manager at the Stanley, Virginia and Warner Theatres, his last communication coming from the Stanley.

JOHNNY MATIS

started in the picture business in 1926, by ushering for the Saxe Theatres in Milwaukee, Wis. He worked his way west, from one theatre to another, landing in the Hillstreet house in Los Angeles. For a short period Johnny quit this industry but returned to work at the Warner Theatre in Milwaukee. A step-up brought him to an assistant manager's job and then he was promoted to skipper the Juneau, Milwaukee and Egyptian houses in Milwaukee and the Strand in Manitowoc, Wis. Leaving Warners Johnny joined the Fox Wisconsin Theatres circuit as manager of their Wausau house in Wausau, Wis.

WILLIAM JOHNSTON

obtained his first job doing theatre work at the Daylight in Saskatoon, Saskatchewan, Canada, in 1928. In 1932 he moved to the Capitol and two years later he was at the Empire. He broke up his theatrical career when he quit to enter the restaurant business but very soon after returned to manage the Roxy Theatre in Wilkie, Saskatchewan.

PERRY F. REAVIS, JR.

was an apprentice at the Comet Theatre in Angier, N. C. and then became a relief operator there. Shortly thereafter he obtained the operator's job at the newly-opened Piquant house in the same vicinity. A transfer took Perry to Pittsboro to operate and manage a theatre and the next move gave him the same duties in Lillington. At present we find Perry at the Beaufort in Beaufort, N. C., where he is doing a fine job.

EDWARD C. McGOVERN

started in showbusiness as an usher in 1927 at the Capitol Theatre, Scranton, Pa. He became chief usher at the Riviera, same sector, when it opened the following year, and then was promoted to assistant manager. The next situation, in like capacity, was at the Comerford Scranton and in 1937 Ed secured the managerial reins at the Riviera Theatre. Another transfer brought him to manage the Rialto house in Scranton, where he is now employed.

BIRTHDAY GREETINGS

To the following list of Round Tablers go our best wishes. Happy Days.

John J. Baker
Leslie Campbell
James R. Cattell
L. V. Collins
Jack C. Day
J. D. Ensminger
Sidney A. Falk
W. J. Fawcett
Joseph H. Feulner
Fred E. Forry
Frank C. Foresman
E. Herbert Fults
Lorenzo Gelabert
Francis Gillon
J. E. Gladfelter
Carroll L. Hannah
Homer H. Harman
Rupert C. Hendry
Jack Hobby
Nat Holt
A. B. Jeffris
M. S. Joiner
Paul Kessler
Frank V. King
Millard Lee
Albert B. Lourie
J. R. MacEachron
George H. Mackenna
Orestes J. Macris
Barnes E. Perdue
Al Reh
Bob Rosen
Sam F. Roth
David S. Rubin
David R. Sablosky
John W. Shively
Ed Siegal
Alfred A. Simon
Harold Simons
Fred C. Souttar
Charles Steinman
Harry M. Sugarman
Cliff H. Swick
Henry R. Tobin
H. S. ("Doc") Twedt
Tom Ward
Al Weiss, Jr.
Charles Winchell

ELLA MARIE MALLICOTE, on Sunday, April 12th, to Farol Horton. The groom is manager of the Lafayette, in Lafayette, Ala.

ROBERT K. SHAPIRO

acts as the house manager of the Paramount Theatre in the Times Square district of New York City. In 1928 he was an usher at the nearby Rialto Theatre and two years later became chief of service at the Paramount. Shortly thereafter, Bob was moved to Brooklyn to be treasurer at the Paramount house there and then was brought back to the Rialto as assistant manager. A promotion gave him the managerial reins at the Criterion house but then he had to move back to the Brooklyn Paramount. In 1933 the New York Paramount claimed him as assistant manager and last year Bob was elevated to the managership.

MANOLIN QUINONES

is the manager at the Tres Banderas Theatre, which house belongs to the Cobian Circuit, in San Juan, Puerto Rico. He was initiated into show-business at the Luna Theatre there in 1939 and was made assistant manager. His fine work was soon noticed and a promotion made him manager of the house where we now find him.

HENRY P. LE CLAIR

started with Interstate Circuit as an usher at their Mission Theatre in Albuquerque, N. M., in 1936, advancing to an assistant manager's post not long after. The following year found him an assistant cameraman for Paramount News but he left this to again become an assistant manager at the State in Denver, moving to Clayton, N. M., for Gilbralter Enterprises and then back to Denver as house manager at the Victory. Another shift made Henry assistant at Fox Intermountain's Alpine Theatre and then he secured his present job, that of assistant manager of the Fox Princess Theatre in Cheyenne, Wyo. Henry is also a licensed operator, but is now otherwise occupied, having recently joined the Armed Forces.

EDWARD R. KOMOROFSKY

is the assistant manager of the Empire Theatre for Rayborn Theatres Circuit, in Brooklyn, N. Y. In 1936 Ed became a doorman at this same house and then was promoted to chief of staff, at which post he remained for two years, then moving up to his present spot.

OBITUARIES

Joe Weber Dies; Fields' Partner

Joseph M. (Joe) Weber of Weber and Fields, whose burlesque antics appealed to theatre audiences before the turn of the century, died Sunday in Los Angeles. He was 74. His lifelong partner, Lew Fields, died last July.

In the half century and more during which Joe Weber was a figure in the theatre he and his partner bridged an epoch in American entertainment and created a new mode of entertainment. The burlesques which they offered were the forerunners of the revues which swiftly became so popular, and Weber and Fields themselves set so fast a pace in the amusement world that they finally were swamped by it, and because of the tremendous costs which their methods had brought they were obliged to yield the field to those who had followed in their footsteps.

Mr. Weber was born in 1867 on New York's lower East Side. His career began when he was eight years old. He and Lew Fields, a neighborhood boy, formed a singing and dancing team and entertained their elders on the sidewalks of New York. They separated in 1904 and became partners again in 1912 but their success never again approached their early days when at the Weber and Fields Music Hall in New York they presented most of the foremost performers of the day, including David Warfield, Lillian Russell, Marie Dressler, De Wolf Hopper, Fay Templeton, Frankie Bailey and many others.

Denmark Manager Dies

Harold Frost, Paramount branch manager in Copenhagen, Denmark, until the liquidation of American film interests there by the Nazis, died on Monday, April 20th, John Hicks, vice-president in charge of Paramount foreign distribution, revealed Wednesday. Word of Mr. Frost's death was received through Carl York, Paramount general manager at Stockholm.

Mrs. Celia Brand Dead

Mrs. Celia Brand, 72, mother of Harry Brand, studio publicity and advertising head for Twentieth Century-Fox, died in Hollywood last week. She is survived by three other sons.

Sidney Searles

Sidney A. Searles, 47, stage manager at Tri-States Paramount theatre, Des Moines, and secretary of Local 67, died of a heart attack at his home there May 8th.

John J. Hammerly

John J. Hammerly, 59, projectionist at the Northio Palace theatre, Hamilton, Ohio, died at his home there April 26th. His widow, two sons and five daughters survive.

George Curtis

George B. Curtis, projectionist at the Capitol theatre, North Abington, Mass., died in the projection booth at the theatre May 2d of a heart attack.

William Fellerman

William Fellerman, father of Max Fellerman, RKO Theatres executive, died at his home in Brooklyn May 6th.

McNamee, Radio Figure, Dead

Graham McNamee, radio announcer, broadcast reporter and newsreel and short subject commentator for Universal, died suddenly last Saturday of an embolism of the brain, in St. Luke's Hospital, New York. Mr. McNamee, who was 53, had entered the hospital two weeks before when he was stricken by a fever that could not be reduced.

During his 19-year career as a radio announcer for the National Broadcasting Company, Mr. McNamee covered the outstanding sport events, the political conventions and many of the most important news stories of the period.

Mr. McNamee was born in Washington, D. C., July 10, 1888. His first job was a clerk for the Rock Island Railroad at St. Paul. Then he became a salesman for Armour and Company, meanwhile continuing the study of music which he had begun as a youngster. He made his debut as a baritone in Aeolian Hall in New York in 1920 and sang on the concert stage in most of the large cities of the country and also in many churches in New York. In 1923 when he was without engagements and out of funds, he wandered into the offices of Station WEAF in New York, seeking a job. He was engaged as an announcer-singer and soon became an outstanding personality in his field.

Besides his radio and newsreel work, Mr. McNamee appeared with Ed Wynn in "Fire Chief," for RKO Radio in 1933, was narrator for "World in Revolt," Mentone Production in 1934, and played the role of radio announcer in the Myrna Loy-Cary Grant "Wings in the Dark" for Paramount in 1935.

Funeral services were held Tuesday in New York. Interment was in Columbus, Ohio.

Robert Petrie

Robert I. Petrie, vice-president and general manager of the Crosley Corporation, manufacturing division, in Cincinnati, died in Good Samaritan Hospital May 8th after a month's illness. His widow and three sons survive.

Arthur Hornblow, Sr., Dramatist, Dies

Arthur Hornblow, Sr., 77, author, playwright, dramatic critic and editor, and father of Arthur Hornblow, Jr., motion picture producer, died May 6th at his apartment at the Berkeley-Carteret Hotel in Asbury Park, New Jersey.

Mr. Hornblow was editor of *The Theatre Magazine*, no longer published, from 1901 through 1926, when he resigned to become dean of the John Murray Anderson-Robert Milton School of the Theatre, a position he held for two years. He was the drama critic for *The Theatre Magazine* and for years conducted the column "Mr. Hornblow Goes to the Play." Mr. Hornblow's "A History of the Theatre in America," an authoritative work in two volumes, was published in 1919. He wrote several other books.

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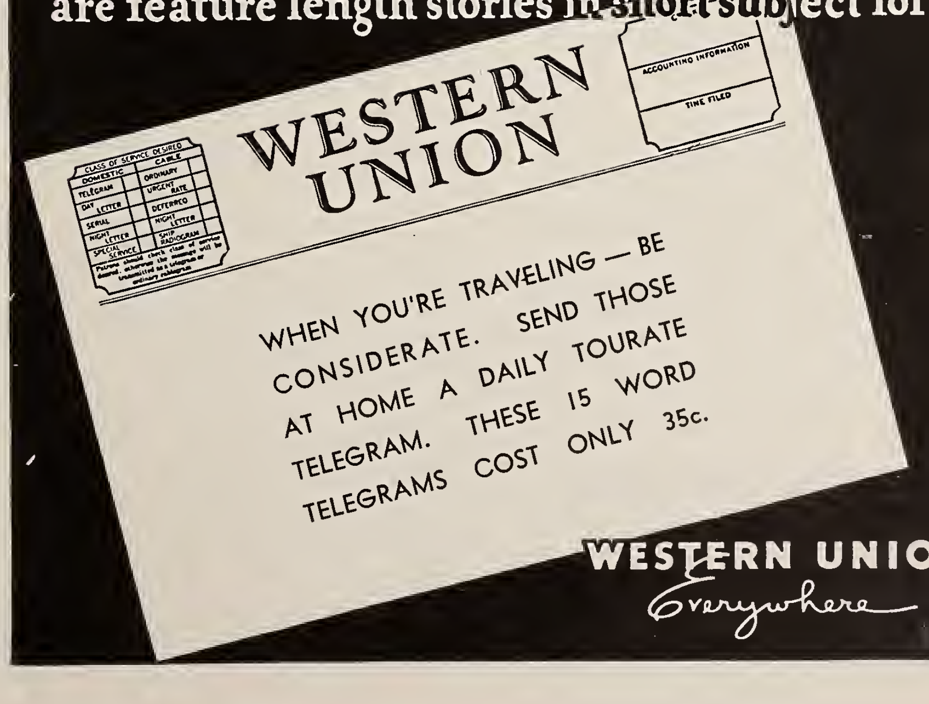

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THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

This Above All

(Twentieth Century-Fox)

A Love Story

"This Above All" is one of the truly great motion pictures to come out of this war. Like Hemingway's "A Farewell to Arms" of World War I, this screen adaptation of Eric Knight's best-selling novel is a moving and compelling love story of two people caught in the maelström of a war which has brought them together in spite of conflicting backgrounds and beliefs and yet remains a barrier to their happiness.

Their differences are never actually resolved but their love shines brightly regardless and the ending, in the tragic surroundings of a London hospital, doesn't quite seem the tragedy it would in a world not at war. There is solace, too, for men and women everywhere, who have felt, will feel, the conflicting emotions that the boy and girl in "This Above All" feel.

And, while the setting is England, after Dunkerque, and the social philosophy deals in matter peculiarly British, it is a story for Americans, too.

The principals are Joan Fontaine and Tyrone Power. Collectively their performances are sensitive and true. Individually Miss Fontaine rises to the heights once again in a magnificent portrayal of a girl born to the aristocracy who enlists in a woman's military organization.

There she meets the boy. An idealist, he had enlisted on the first day of war, distinguished himself on the battlefield and had been in the Dunkerque evacuation. He had been granted sick leave and had overstayed it because he no longer wanted to fight for an England he believed to be decadent, an England that he felt condoned the slums and perpetuated the aristocracy.

The girl and boy, attracted to each other from the start, spend her furlough at the shore. It is when a soldier-pal (Thomas Mitchell) comes to spend a day with them that she learns of his past. She tries to convince him that England is worth fighting for but only succeeds in sending him away. He is finally posted as a deserter and becomes a hunted fugitive.

After a harrowing episode in which he is hunted by the home guard as a spy, the deserter takes refuge in a parsonage. Leaving there, bolstered by a talk with the parson, a disabled ex-soldier, he phones the girl to meet him in London where they will be married, after which he plans to give himself up. The girl arrives at Charing Cross, but meanwhile the deserter has been apprehended and although he obtains a few hours leave, he never reaches the station. While saving a mother and her child from a bombing, he is injured by falling debris.

The girl finds him in the hospital. They are married. He is on the borderline between life and death and that is how the picture ends. There are no heroics and whatever else the picture offers, it is primarily a love story, beautifully told with sensitivity and sincerity.

Darryl F. Zanuck produced the picture and Anatole Litvak directed from a screen play by R. C. Sherriff.

Seen at a showing for the press in a projection room in New York. The audience gave the picture undivided attention and the usual fidgeting was absent. The picture drew applause at its close.—PAUL C. MOONEY, JR.

Release date, not set. Running time, 118 minutes. PCA No. 8088. Adult audience classification.

Clive Briggs .... Tyrone Power
Prudence Cathaway .... Joan Fontaine
Monty .... Thomas Mitchell

Henry Stephenson, Nigel Bruce, Gladys Cooper, Philip Merivale, Sara Allgood, Alexander Knox, Queenie Leonard, Melville Cooper, Jill Esmond, Holmes Herbert, Denis Green, Arthur Shields, Dennis Hoey, Thomas Louden, Andy Clyde.

Mrs. Miniver

(Metro-Goldwyn-Mayer)

War and People

A best selling novel provided the characters and setting in England at war, for this picture. Cinema artistry of the higher sort transfers "Miss Miniver" to the screen in an absorbing human, and warm story of a family and the effects of war on their lives. It has that ideal combination of emotion and story, skilfully presented, which would seem to mark it as the first honest and triumphant screen presentation of what the United Nations fight for.

It has the combination of star names, production talent, and appeal to all groups and ages for which the showman prays. And these lines should mean a word of mouth enthusiasm such as greeted "Goodby Mr. Chips."

Sidney Franklin, the producer, who portrayed mood and intangibles with such success in "Mr. Chips," tells the story of Mrs. Miniver, her husband Clem and their family in a skillfully compounded chain of vignettes of day to day life in a little English village. He weaves the humor, romance, tragedy and beauty of these particular lives into their proper, focal place in the larger tapestry of England fighting for its existence, and theirs.

Greer Garson and Walter Pidgeon, as the Minivers, are a romantic couple and wise parents. They pace skillful characterizations by the entire cast.

The picture opens as they tell each other of extravagances for a new hat and a car. Their home, typically middle class, is in a little village ruled by Lady Beldon. The first crisis arises when the station master enters his rose, the "Mrs. Miniver," in competition against her ladyship's, which always wins, at the flower show.

This crisis soon gives place to the larger one of war. The Minivers' son, Vin, well played by a newcomer, Richard Ney, joins the RAF. His love for Lady Beldon's granddaughter, Teresa Wright, ripens into betrothal on the eve of Dunkerque. But the son is called away to fight in the air, and his father to pilot his launch across the channel to aid the evacuation.

For Mrs. Miniver, at home, the war is near also, in anxiety, and literally when she captures a Nazi flyer. Husband and son return from France, as the air battle for Britain begins. It is portrayed, without spectacle, in the shuddering garden bomb shelter as the Minivers, soothing their smallest children. hear their home demolished, and worry for their son.

Vin lives to marry Carol Beldon, however, and find happiness with her for a brief two weeks. Then the image shatters as the air raiders return to blast the village during Lady Beldon's flower show. It is Carol that dies. Not the young flyer.

To the villagers in memorial service the Vicar answers the "Why?" posed by the pain of war. The old and young and the wife must die, he tells his parishoners, because it is a war "of all the people" to be fought not only on battlefields but in cities, factories, homes "and in the heart of every man and woman and child who loves freedom."

William Wyler's direction draws the proper moods from every scene, highlighting his story with the precise touch of pathos or humor needed to make it live. Screenplay, casting, photography, and music each contribute their utmost to the perfected whole.

A projection room audience, principally reviewers, gave rapt attention, chuckling at the comic relief offered by Master Christopher Severn and were frequently moved to audible approval of the skilled presentation of mood and story.—JOHN STUART, JR.

Release date, not set. Running time, 133 minutes. PCA No. 8034. General audience classification.

Mrs. Miniver..............................Greer Garson
Clem Miniver...........................Walter Pidgeon
Carol Beldon...........................Teresa Wright
Vin Miniver.............................Richard Ney
Toby Miniver.....................Christopher Severn
Dame May Whitty, Reginald Owen, Henry Travers, Tom Conway, Henry Wilcoxon and Brenda Forbes.

Let's Get Tough

(Monogram)

The Kids Trap the Japs

Followers of the East Side Kids are given opportunity here to watch the young roughnecks with hearts of gold trap and wrap up a band of Japs plus a brace of Nazis by a series of deductions and devices scaled down to a simplicity which the juniors present can understand even if it bores the adults.

Billing of this number in the series produced by Sam Katzman and Jack Dietz is given a tilt by the presence of Tom Brown and Robert Armstrong in the cast.

The story opens with the kids venting their patriotism upon a store keeper who is immediately murdered under the circumstances which prompt them to investigate. A couple of dashes of hari kari enliven proceedings between that point and a knockabout finale in which the kids whip a houseful of armed Jap conspirators before the police can arrive. It's all on the incredible side but reasonably fast and brightened at intervals by dialogue nifties.

Wallace Fox directed from a story and screenplay by Harvey Gates, with Barney A. Sarecky as associate producer.

Previewed at the Vista theatre, Hollywood, a house only recently come into use for previewing purposes, where the paying audience displayed emotion neither for nor against.—WILLIAM R. WEAVER.

Release date, May 29, 1942. Running time, 62 min. PCA No. 8317. General audience classification.

Muggs ....Leo Gorcey
Danny ....Bobby Jordan
Huntz Hall, Gabriel Dell, Tom Brown, Florence Rice, Robert Armstrong, David Gorcey.

Remember Pearl Harbor

(Republic)

Melodrama in the Philippines

Under this timely title the House of Republic has constructed a melodrama which generates tension that holds suspense and interest for just about all types of theatregoers. By an adroit combining of governmentally released footage of actual events with action material filmed for the picture a maximum of realism is attained in battle sequences which pack a load of thrill and permit of no letdown until the last shot has been fired.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The setting is an Army post in the Philippines and the picture opens in mid-November of last year and continues over December 7th and the attack on Pearl Harbor. Incidents in which humor and a suggestion of impending conflict are to the fore serve to introduce three soldiers, a girl, an inn-keeper and an alleged Dutch scientist who, later on, are to have the principal parts in the melodramatic events which include an attempted invasion by Japanese troops, fighting on land, bombings from enemy planes and finally the sinking of a Japanese ship by an American flying a Japanese plane.

The screenplay by Malcolm Stuart Boylan and Isabel Dawn keeps out of the routine of espionage melodramas and maintains suspense steadily.

Albert J. Cohen, producer, and Joseph Santley, director, rate praise for a high order of entertainment enterprise.

Performances are generally satisfactory, those of Donald M. Barry, Sig Ruman and Rhys Williams standing out.

Previewed at Republic studio for a tradepress audience which expressed agreement on the merits of the production as both entertainment and attraction.—W. R. W.

Release date, May 17, 1942. Running time, 76 min. PCA No. 8306. General audience classification.

Steve Smith..........................Donald M. Barry
Bruce Gordon................................Alan Curtis
Marcia Porter..........................Fay McKenzie
Sig Ruman, Ian Keith, Rhys Williams, Maynard Holmes, Diana Del Rio, Robert Emmett Keane.

Escape from Hong Kong

(Universal)

Topical Melodrama

At bottom a melodrama in pattern with others featuring Leo Carrillo, Andy Devine and associates, this attraction stands apart from its kind because the scene is Hong Kong just before and during the attack on Pearl Harbor and on the city of the title. This integration with events of reality prospers the picture as entertainment and gives it exploitation advantages.

The screenplay by Roy Chanslor places Carrillo, Devine and Don Terry in Hong Kong as a vaudeville trio featuring crack marksmanship and throws them into an espionage plot in which Marjorie Lord is seen as a British agent pretending to be a Nazi agent cooperating also with the Japanese. Mystery, suspense, surprise and danger keep interest alert throughout incidents intervening between start of the film and the trio's rescue of the heroine and their escape by motor boat as the Jap attack on Hong Kong gets into full swing.

Marshall Grant as associate producer and William Nigh as director make the most of their opportunities and extract a lot of value from their budget.

Previewed at Universal studio to a small press audience.—W. R. W.

Release date, May 19, 1942. Running time, 60 min. PCA No. 8187. General audience classification.

Pancho .... Leo Carrillo
Blimp .... Andy Divine
Valerie .... Marjorie Lord
Rusty .... Don Terry
Gilbert Emery, Leyland Hodgson, Frank Puglia, Chester Gan, Frank Kelly, Paul Dubov.

Native Land

(Frontier Films)

Documentary

Beginning with a series of disconnected incidents, this film attempts a brief history of the labor movement in the United States from 1935 on. The writers, producers and directors are passionately devoted to their subject and apparently have strong feelings about the labor movement.

Employers are pictured as all black and labor as all white with no possible middle ground. The early scenes are more devoted to incidents of death or suicide which seem to have nothing to do with the labor movement as a whole or any part of the picture.

The best part of the film is the narration by Paul Robeson. Photographically, the picture is somewhat under par. On the other hand certain qualities are manifested which would indicate critical approval and resultant success in the so-called "arty theatres," as opposed to the general motion picture house. The average audience, even if strongly pro-labor, would find little in the picture of interest. Leo Hurwitz and Paul Strand directed.

Distribution arrangements for the film have not yet been completed.

Previewed at the World Theatre in New York for an audience of critics, including a number from labor papers as well as a sprinkling of labor leaders, all of whom received the picture in absolute silence up to the end when they applauded enthusiastically.—BOB WILE.

Release date, May 11, 1942. Running time, 80 minutes. Adult audience classification.

Union President ....James Hanney
Stool Pigeon ....Howard Da Silva
Art Smith, Richard Bishop, Tom Pedi, Bert Conway.

INDIA IN CRISIS (RKO)

March of Time (23,110)

The problems and mystery of India are so vast that the March of Time has decided to devote two separate releases to the presentation of the various factors involved, of which "India in Crisis" is the current and first. The population is largely divided into three different groups, the Moslems, the Hindus and the Untouchables, and the March of Time discusses the political aspirations of each group, beginning with the great spiritual leader of his party, Mahatma Gandhi. The three groups are opposed to each other, but all apparently oppose the British. The reasons for India's lack of progress are shown, namely, the antiquated religious taboos, and the wealthy princes who want to maintain their own status quo and the status quo of the people. The March of Time touches on Britain's early abuses of India, and then goes into detail to show what Britain has done to develop the vast potential of India. That Sir Stafford Cripps' mission to India failed, the March of Time gives the impression, is India's fault. With this tremendous country one of the burning issues of the day, this short will give audiences an insight into the nature and character of this strange land. The current March of Time may not be quite as exciting as other issues, but it is informative.—IRENE SMOLEN.

Release date, May 8, 1942 *19 Minutes*

ADVANCE SYNOPSIS

DO NOT DISTURB

(Monogram)

Comedy

PRODUCER: A. W. Hackel. Directed by William Beaudine.

PLAYERS: John Beal, Wanda McKay, Tom Neal, Barbara Pepper, Warren Hymer, J. Farrell MacDonald, Ernie Adams, Lynton Brent.

SYNOPSIS

Millie and Horace Jason (Wanda McKay and John Beal) take a room at a hotel for a one-night honeymoon, after which Horace is to leave for the Army. A gangster in possession of $50,000 had been the previous tenant. Their efforts to retire for the night are thwarted by the arrival of rival gangs, the discovery of the previous occupant in a trunk and finally the accidental imprisonment of Horace in the same trunk. When the money has been found and the gang captured it is time for Horace to go.

ADVANCE SYNOPSES and information

THE GAY SISTERS

(Warner Bros.)

Drama

PRODUCER: Henry Blanke. Directed by Irving Rapper.

PLAYERS: Barbara Stanwyck, George Brent, Geraldine Fitzgerald, Donald Crisp, Gig Young, Nancy Coleman, Gene Lockhart, Larry Simms, Donald Woods, Grant Mitchell.

SYNOPSIS

The three Gaylord sisters inherit their father's estate with the promise never to sell the land. After 23 years the girls are grown and the estate has yet to be settled because of the lack of agreement with the trustees of a boys' club receiving a small share. Fiona, the eldest (Barbara Stanwyck), discovers the trustee to be the man (George Brent) she had secretly married 7 years before, Charles Barclay, the father of her unacknowledged son. The second sister (Geraldine Fitzgerald) returns from England as Lady Barton and breaks up her younger sister's romance with an artist (Gig Young). Barclay bargains for the custody of his son, agreeing to settle the estate and threatening to expose Fiona. But the girl is really in love with him, and the end finds them reunited.

HOLIDAY INN

(Paramount)

Musical

PRODUCED and directed by Mark Sandrich.
PLAYERS: Bing Crosby, Fred Astaire, Virginia Dale, Marjorie Reynolds, Walter Abel, Louise Beavers, Marek Windheim.

SYNOPSIS

The story of this Irving Berlin musical centers about the project of an inn for holidays only. It is Bing Crosby's idea to provide entertainment and recreation in a rustic inn for the 15 holidays of the year. The other 350 days he can then spend in loafing. The spot features the dancing of Fred Astaire and his two partners, Marjorie Raynolds and Virginia Dale.

Arrangements don't work out exactly as planned, but Bing ends up happily with the inn and Marjorie Reynolds.

SPECIAL REMARKS.

Bing Crosby sings eleven of the fourteen songs by Irving Berlin, featured in the production. Fred Astaire shows eight new dance routines.

THE PALM BEACH STORY

(Paramount)

Comedy-Drama

PRODUCER: Paul Jones. Directed by Preston Sturges.

PLAYERS: Claudette Colbert, Joel McCrea, Mary Astor, Rudy Vallee, Robert Dudley, Esther Howard, Franklin Pangborn, William Demarest, Sig Arno.

SYNOPSIS

The fifth picture written and directed by Preston Sturges features Claudette Colbert and Joel McCrea as a young married couple, who, after five years of married life, decide that they have accomplished none of the things they wanted. The husband's engineering project, his biggest dream, is stalled for lack of $99,000. The wife decides to marry the money, divorcing her protesting husband, and acquiring a wealthy suitor (Rudy Vallee). But the tangle of conflicting emotions and misunderstandings is unravelled in true Sturges fashion.

MR. AND MRS. CUGAT

(Paramount)

Comedy

PRODUCER: Fred Kohlmar. Directed by Norman Taurog.

PLAYERS: Ray Milland, Betty Field, Patricia Morison, Eugene Pallette, Phil Terry, Richard Haydn, Charles Dingle, Leif Erickson, Cecil Kellaway, Kathleen Lockhart, Elizabeth Risdon, Charlotte Wynters.

SYNOPSIS

From the popular novel of the same name by Isabel Scott Rorick, Paramount has adapted for the screen the story of the happy marriage of a young couple which threatens to come a-cropper. Ray Milland and Betty Field, an attractive if slightly wacky pair, have been married for two years when Mr. Cugat's old flame, Patricia Morison, appears on the scene. It is about this time, too, that Mr. Cugat attempts to improve her husband's business with a little well-intentioned meddling. The kind advice of interfering friends helps to stir up a complex of troubles from which the couple escape with difficulty.

YOUNG AND WILLING

(Paramount)

Comedy

PRODUCED and directed by Edward H. Griffith.
PLAYERS: William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, Martha O'Driscoll, Barbara Britton, Jim Brown, Florence MacMichael, Mabel Paige, Jay Fassett.

SYNOPSIS

Last season's Broadway comedy, "Out of the Frying Pan," has been screened with some of the studio's younger players in the roles of the six stage-struck youngsters who share an apartment in New York and try to get some backing for their production. A stage producer (Robert Benchley), who lives below them is the chief object of their schemes. Some of the original cast have been imported for the screen production.

MRS. WIGGS OF THE CABBAGE PATCH

(Paramount)

Comedy-Drama

PRODUCER: Sol C. Siegel. Directed by Ralph Murphy.

PLAYERS: Fay Bainter, Carolyn Lee, Hugh Herbert, Barbara Jo Allen, Barbara Britton, Betty Brewer, Mary Thomas, Billy Lee, Carl "Alfalfa" Switzer, John Archer, Harry Shannon.

SYNOPSIS

The book, "Mrs. Wiggs of the Cabbage Patch," has been a perennial favorite of Americans, young and old. Now the story of the courageous woman, who named her daughters Europena, Asia and Australia, as a lesson in geography, has been brought to the screen with Fay Bainter in the title role mothering five of Paramount's starlets. Her struggle to maintain her family healthy and happy, against the constant threat of poverty, and to find humor in frequently heart-breaking situations, is finally rewarded.

CROSSROADS

(Metro-Goldwyn-Mayer)

Drama

PRODUCER: Edwin Knopf. Directed by Jack Conway.

PLAYERS: William Powell, Hedy Lamarr, Claire Trevor, Basil Rathbone, Margaret Wycherly, Felix Bressart, Reginald Owen, H. B. Warner, Philip Merivale, Vladimir Sokoloff.

SYNOPSIS

William Powell, a French career diplomat, has married Hedy Lamarr and been appointed Ambassador to Brazil when he receives an extortion note. He brings the case to court to clear his name and is amazed to find the defense based on the fact that he is in reality Pelletier, a petty criminal who disappeared some years before. Having lost his memory in a train wreck, the young Frenchman cannot dispute the claim until a surprise witness appears to testify that he saw Pelletier die. This settles the trial, but the witness later goes to Powell, confessing his testimony to be false, and demanding money as his share in a robbery committed by Pelletier. The man begins to believe the story himself, but his wife refuses to give up, and helps work out a plan to determine who her husband really is, for his own peace of mind and their future happiness.

HENRY ALDRICH, EDITOR

(Paramount)

Comedy

PRODUCER: Sol C. Siegel. Directed by Hugh Bennett.

PLAYERS: Jimmy Lydon, Charles Smith, John Litel, Rita Quigley, Olive Blakeney.

SYNOPSIS

The latest in the Henry Aldrich series introduces Henry to the newspaper game. He is elected editor of his school paper on the strength of a theme written for him by Martha. Deciding that a newspaper gains readers by making its stories sensational, Henry colors a town fire with overtones of evil mystery, incurring the wrath of firemen, police and city officials. To vindicate himself, he chases the local fires for evidence of arson with Dizzy and Phyllis. His regular and snooping attendance brings suspicion on his own head until the real pyromaniac is caught through the activities of Henry and his friends.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	*Title*	*Release Date*
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3064	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
....	Meet the Stewarts	May 28,'42
....	Submarine Raider	June 4,'42
....	They All Kissed the Bride	June 11,'42
....	Parachute Nurse	June 18,'42
....	Riders of the Northland	June 18,'42
....	Talk of the Town	June 25,'42
....	My Sister Eileen	Not Set
....	Professional Model	Not Set
....	Blondie for Victory	Not Set
....	Carnival in Rio	Not Set
....	Cover Girls	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Bad Men of the Hills	Not Set
....	Atlantic Convoy	Not Set
....	Vengeance of the West	Not Set
....	The Lone Wolf in Scotland Yard	Not Set
....	Prairie Gunsmoke	Not Set
....	A Man's World	Not Set
....	Overland to Deadwood	Not Set
....	Flight Captain	Not Set
....	Fingers	Not Set
....	Smith of Minnesota	Not Set

GOLDWYN

Prod. No.	*Title*	*Release Date*
....	The Pride of the Yankees	Not Set

MGM

Prod. No.	*Title*	*Release Date*
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
...	Panama Hattie	Not Set
...	I Married an Angel	Not Set
...	Mrs. Miniver	Not Set
...	Tarzan's New York Adventure	Not Set
...	Her Cardboard Lover	Not Set
...	Once Upon a Thursday	Not Set
...	Jackass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Pierre of the Plains	Not Set
...	Yank at Eton	Not Set
...	Apache Trail	Not Set
...	Random Harvest	Not Set
...	Seven Sisters	Not Set
...	Cairo	Not Set
...	Pacific Rendezvous	Not Set
...	Maisie Gets Her Man	Not Set
...	Dream World	Not Set
...	Crossroads	Not Set
...	For Me and My Gal	Not Set
...	Tish	Not Set
...	Strange Shadows	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 18,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Soldier's Honeymoon	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Hot Rubber	June 26,'42
....	Lure of the Islands	July 3,'42
....	King of the Stallions	July 10,'42
....	Wyoming Roundup	July 17,'42
....	Smart Alecks	July 24,'42

PARAMOUNT

(No release dates set since December)

Block 1

Prod. No.	*Title*	*Release Date*
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

Prod. No.	*Title*	*Release Date*
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

Prod. No.	*Title*	*Release Date*
4111	Bahama Passage	....
4112	Sullivan's Travels	....
4113	No Hands on the Clock	....
4114	Mr. Bug Goes to Town	....
4115	Pacific Blackout	....

Block 4

Prod. No.	*Title*	*Release Date*
4116	Torpedo Boat	....
4117	The Remarkable Andrew	....
4118	The Fleet's In	....
4119	The Lady Has Plans	....
4120	Fly by Night	....

Block 5

Prod. No.	*Title*	*Release Date*
4123	My Favorite Blonde	....
4121	The Great Man's Lady	....
4124	This Gun for Hire	....
4122	True to the Army	....
4125	Henry and Dizzy	....

Block 6

Prod. No.	*Title*	*Release Date*
....	Sweater Girl	....
....	Beyond the Blue Horizon	....
....	Dr. Broadway	....
....	Take a Letter, Darling	....
....	Night in New Orleans	....

SPECIAL

Prod. No.	*Title*	*Release Date*
4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	....
....	Holiday Inn	....

Block 1 (Westerns)

Prod. No.	*Title*	*Release Date*
4150	Secrets of the Wasteland	....
4151	Outlaws of the Desert	....
4152	Riders of the Timberline	....
4153	Stick to Your Guns	....
4154	Twilight on the Trail	....

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Prod. No.	*Title*	*Release Date*
....	American Empire	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	Tombstone	Not Set
....	Palm Beach Story	Not Set
....	I Live on Danger	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1942	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	*Title*	*Release Date*
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 18,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 5,'42
219	Gallant Lady	June 12,'42
265	Lone Rider in Texas Justice	June 19,'42
204	Isle of Forgotten Sins	June 26,'42
212	They Raid by Night	July 3,'42
203	Jungle Siren	Aug. 14,'42

RKO

Block 1

Prod. No.	Title	Release Date
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

Prod. No.	Title	Release Date
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

Prod. No.	Title	Release Date
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 4

Prod. No.	Title	Release Date
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

Prod. No.	Title	Release Date
...	The Bashful Bachelor	Apr. 24,'42
...	Tuttles of Tahiti	May 1,'42
...	Scattergood Rides High	May 8,'42
...	Mayor of 44th St.	May 15,'42

Block 6

Prod. No.	Title	Release Date
...	Syncopation	May 22,'42
...	Falcon Takes Over	May 29,'42
...	My Favorite Spy	June 12,'42
...	Powder Town	June 19,'42
...	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

Prod. No.	Title	Release Date
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set

Block 1 (Westerns)

Prod. No.	Title	Release Date
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

Prod. No.	Title	Release Date
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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Prod. No.	Title	Release Date
...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Another Dawn	Not Set
...	Highways By Night	Not Set
...	International Honeymoon	Not Set

REPUBLIC

Prod. No.	Title	Release Date
107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 18,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
...	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
...	Remember Pearl Harbor	May 18,'42
...	Romance on the Range	May 18,'42
...	Stardust on the Sage	May 25,'42
...	In Old California	May 27,'42
...	Moonlight Masquerade	June 3,'42
...	Cyclone Kid	Not Set
...	Flying Tigers	Not Set
...	Lazybones	Not Set
...	The Phantom Plainsmen	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

Prod. No.	Title	Release Date
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41

Block 3

Prod. No.	Title	Release Date
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

Prod. No.	Title	Release Date
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

Prod. No.	Title	Release Date
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

Prod. No.	Title	Release Date
224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

Prod. No.	Title	Release Date
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42

Block 8

Prod. No.	Title	Release Date
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Block 9

Prod. No.	Title	Release Date
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42

Block 10

Prod. No.	Title	Release Date
243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 1 (Westerns)

Prod. No.	Title	Release Date
209	Last of the Duanes	Sept. 26,'42
213	Riders of the Purple Sage	Oct. 10,'42

Block 2 (Westerns)

Prod. No.	Title	Release Date
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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Prod. No.	Title	Release Date
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Ten Gentlemen from West Point	Not Set
...	This Above All	Not Set
...	Orchestra Wife	Not Set
...	Footlight Serenade	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	The Loves of Edgar Allen Poe	Not Set
...	Thunderbirds	Not Set
...	The Magnificent Dope	Not Set
...	My Friend Flicka	Not Set
...	It Happened in Flatbush	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set
...	Crash Dive	Not Set
...	Amateur Bride	Not Set
...	Thru Different Eyes	Not Set
...	Postman Didn't Ring	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June.26.'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19.'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3.'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17.'41
6062	The Masked Rider	Oct. 24.'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7.'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
....	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
6019	Tough As They Come	June..5,'42
....	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
....	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Danger in the Pacific	Not Set
....	Drums of the Congo	Not Set
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Top Sergeant	Not Set
....	Deep in the Heart of Texas	Not Set
....	Love and Kisses, Caroline	Not Set
....	Invisible Agent	Not Set
....	Timber	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 18,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 8,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
...	Lady Gangster	June 6,'42
...	The Big Shot	June 13,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	Yankee Doodle Dandy	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	Wings for the Eagle	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
...	Escape from Crime	Not Set
...	Caught in the Fog	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 650-652.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 664-665.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —*		*Advance Synopsis*	*Service Data*
						M. P. Herald Issue	*Product Digest Section*		
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
(formerly Here Is a Man)									
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
(formerly Rough Riders)									
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bandit Trail	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
(formerly Outlaw Trail)									
Bashful Bachelor, The	RKO	....	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493		....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	...	....	....	p648	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42		....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
(formerly India Speaks)									
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
(formerly Half Way to Shanghai)									
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....

						REVIEWED			
• Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	..	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	....	....	....	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	...	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	....	....	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	...	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	..	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	.
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	.	....	....	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.		Rough Riders	Mar. 27.'42	62m	Apr. 4.'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	.	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	...
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....

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						M. P. Herald Issue	Product Digest Section		
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	....	....	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Not Set	...	....	....	....	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	....	....	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Irene Dunne-Patric Knowles	May 8,'42	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Michael Redgrave-Sally Gray	Feb. 14,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Dennis O'Keefe-Francis Neal	Sept. 26,'41	91m	Jan. 31,'42	p485	p351	p539

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Lady Scarface	RKO	203	Paulette Goddard-Ray Milland	Block 4	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Maisie Gets Her Man	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	...
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	....	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	p663	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	...
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	..	....	....	....	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452

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Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	...	....	....	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	...	....	....	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	....	...	....	....	p663	....
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	...
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1942	Para.	...	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....

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Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	....
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	....	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Not Set	...	....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,42	p661	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	...
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....

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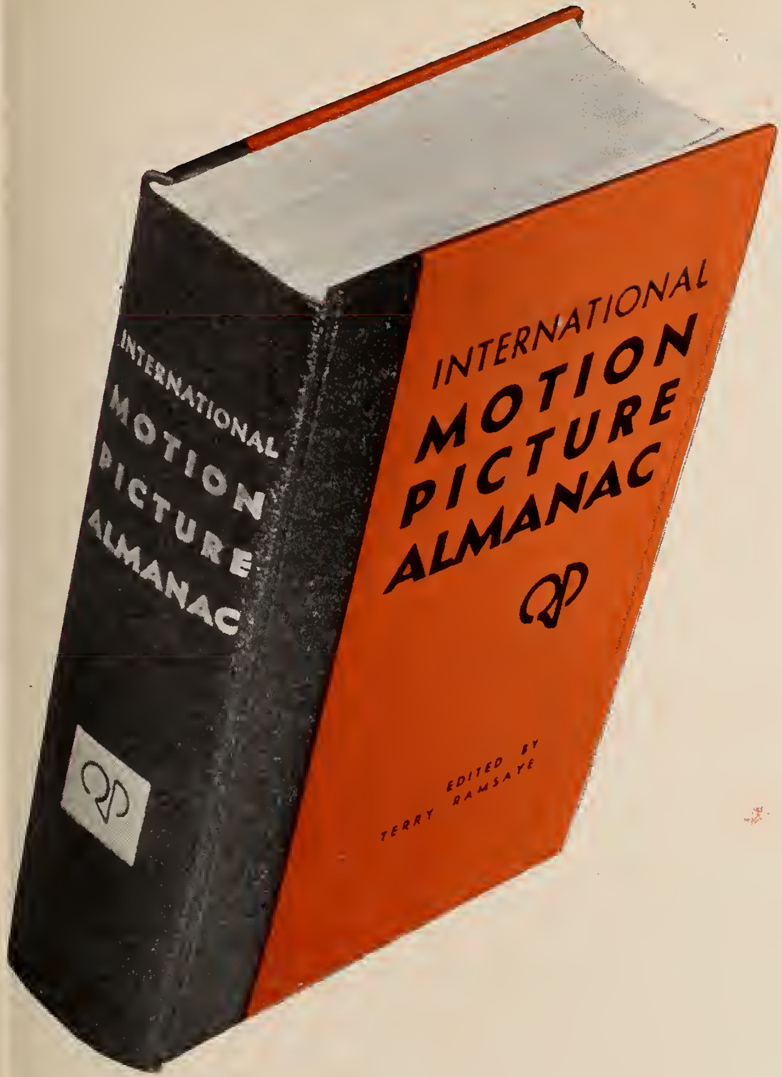
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nora Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	...	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Not Set	...	....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer. The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	...	....	....	....	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	....	....	....	....
Yank on the Burma Road. A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 664


INTERNATIONAL MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE
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The Industry's worldwide reference authority

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MOTION PICTURE ALMANAC

1942-43

Revised and brought up to the minute, it will include every development of the year. There will be over 1,100 pages crammed with facts and figures covering every phase of the motion picture industry.

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Edited by TERRY RAMSAYE

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MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

- Pacific Rendezvous
- The Day Will Dawn
- Meet the Stewarts
- Once upon a Thursday
- Fighting Bill Fargo
- I Married an Angel

UNITY PLAN for Blocks-of-Twelve finally goes to U.S. at Washington; calls for new Conciliation System

GOVERNMENT FORCES Schines to sell 16 theatres as the price for an Armistice in trust prosecution

'LADY HOLLYWOOD' gets her war rationing card; Priorities and Labor effect a much thinner diet

CAPITAL HEARS WPB considers freezing of theatre equipment; no more new cooling systems

BRITAIN'S WORKERS in all film branches move for 'Guardianship' by His Majesty's Government

VOL. 147, NO. 8 MAY 23, 1942

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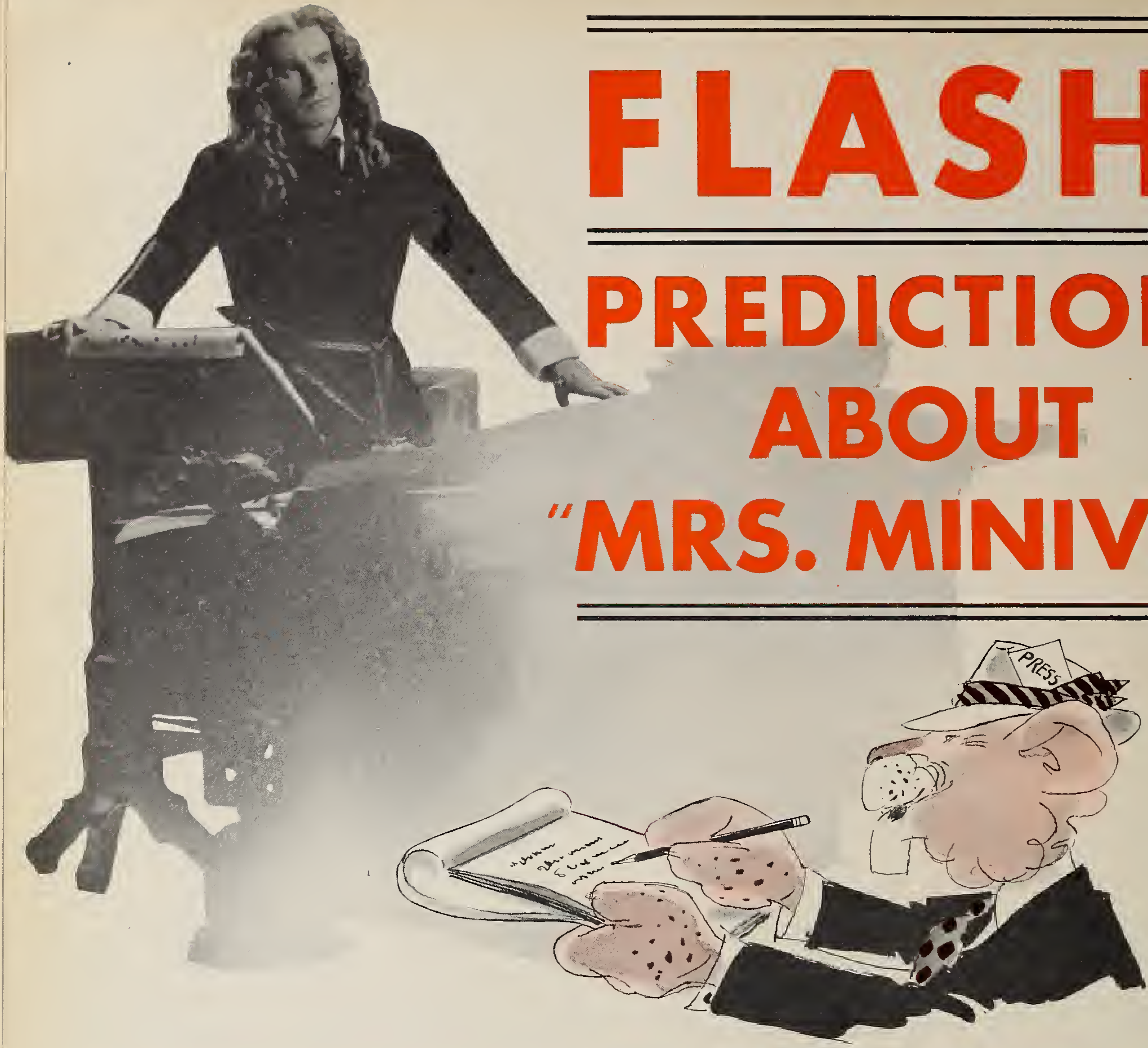


FLASH!

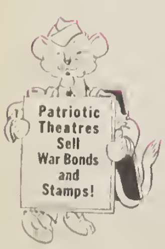
PREDICTION! ABOUT "MRS. MINIVER"

LEO GOT IT STRAIGHT FROM NOSTRADAMUS!

His prophecies always come true!

(And, by the way, his newest release "FURTHER PROPHECIES OF NOSTRADAMUS" is the most amazing of those famed Carey Wilson Short Subjects!)

Now comes this latest prediction—
Right from Mr. Nostradamus himself!


Patriotic Theatres Sell War Bonds and Stamps!

Listen:

GREER GARSON • WALTER PIDGEON in A William Wyler Production Based on Jan Struther's Novel "MRS. MINIVER" with Teresa Wright • Dame May Whitty Reginald Owen • Henry Travers Richard Ney • Henry Wilcoxon Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West • Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture.

"MRS. MINIVER"

is the Big Parade of this War!

Just selected as a Redbook Magazine Picture of the Month!
The Talk of the industry following its trade shows!

Listen to the critics rave:

"A picture that justly merits the description—great!"—**Film Daily**
"Appeal to all groups and ages for which the showman prays."—**M. P. Herald**
"Will loom large on the film horizon of this day and many days."—**Box-Office**
"Great achievement. Its appeal must be reckoned unlimited."—**M. P. Daily**
"Production in top Metro tradition."—**Variety** (*Weekly*)
"Spellbinder. Good for top business everywhere."—**Showmen's Trade Review**
"Will be one of Metro's show pieces of the year."—**Daily Variety**
"Masterful, absorbing film document. A labor of love."—**Hollywood Reporter**

ADIO
CITY
Music Hall

"MRS. MINIVER" WILL FOLLOW "TORTILLA FLAT" AT THE MUSIC HALL
(The BIG ones are M-G-M!)

MONDAY

Opening in Hollywood tops even "Kings Row" which topped everything!

TUESDAY

Los Angeles reports biggest 2-day business since "Sergeant York"!

WEDNESDAY

N. Y. Strand jubilant over greatest gross in theater's history.

THURSDAY

Miami "out-of-season" record smashed to smithereens in 3-theater engagement!

FRIDAY

Asbury Park take biggest in years! Tops even "Dinner" and "Great Lie" biz!

SATURDAY

N. Y. Strand sets 2nd, 3rd and 4th weeks as "Bette's best" film continues almost unbelievable pace!

EVERY RE

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MONEY

HIST

BETTE DAVIS • OLIV

CHARLES COBURN • Frank Cra

RD-SMASHING DAY

ORE CERTAIN THAT

s Our Life"

F THE BIGGEST

AKERS IN THE

RY OF Warners!

HAVILLAND • GEORGE BRENT • DENNIS MORGAN in "IN THIS OUR LIFE" with
Burke • Directed by JOHN HUSTON • Screen Play by Howard Koch • Based Upon the Novel by Ellen Glasgow • Music by Max Steiner

"BEAUTIFUL LOVE STORY!"
—Robert W. Dana, N. Y. Herald Tribune

"TENDER LOVE STORY!"
—Kate Cameron, N. Y. Daily News

"MOVING LOVE STORY!"
—Bosley Crowther, N. Y. Times

and they love it!

ASTOR
TYRONE POWER
THIS ABOVE ALL
JOAN FONTAINE
TYSON THEATRE TICKETS
LOWER D
WARD'S MAYFLOWER DOUGHNUTS
MAXWELL HOUSE COFFEE
WAFFLES
SANDWICHES

Tyrone *Joan*
POWER • FONTAINE
in
DARRYL F. ZANUCK'S
Production
"THIS ABOVE ALL"
by ERIC KNIGHT
Directed by ANATOLE LITVAK
with
Thomas Mitchell • Henry Stephenson
Nigel Bruce • Gladys Cooper • Philip
Merivale • Sara Allgood • Alexander Knox
Screen Play by R. C. Sherriff

20th CENTURY FOX

ASTOR THEATRE'S ALL-TIME RECORD BROKEN BOTH SATURDAY AND SUNDAY!

New York's World Premiere run is sensationally fulfilling those trade paper prophecies of "super-grosses!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 8 May 23, 1942

RISING TIDE

FORECASTS and records of movements for the motion picture industry in Britain, set down in his correspondence from London by Mr. Aubrey Flanagan, strew the page with such terms as "rationalization", which seems to blend into "nationalization" and to lead up to declarations by Labour for "a form of state guardianship".

There is much that goes on in Britain that is akin to movements that show beginnings here.

Over there the technicians' union, which includes directors, too, criticizes and would have a hand alike in the conduct of the industry and in the relations between the government and the industry, including concerns of propaganda. The principal pressure is toward that "guardianship", which, it would seem, would be designed to be extraordinarily complete.

The reader of Mr. Flanagan's account inevitably will reflect that relations between the preponderant producers and distributors of films here, and the Department of Justice in matters of trade practices, has long since given the government a powerful hand in the American industry.

THE news of this week includes vivid exemplification of the processes now in application. The Schine circuit has accepted an order to divest itself of sixteen theatres in thirteen communities as the price of a two-year postponement of a Federal anti-trust action. This comes at the end of three years of legal gestures.

This has perhaps a larger significance in its inferential application to the movement for divestment, or separation of exhibition from distribution, which was once so important a factor in the anti-trust suit against the major corporations. It indicates that the issue, which was not reflected in the Consent Decree, is merely dormant, not dead.

Inter-relations between screen and government are growing apace. It is an inescapable consequence, too, of the necessities and causes of the nation at war, so much concerned with what the screen can do, and the state of mind of the great audience of the entertainment theatre.

Every aspect of the motion picture is a subject of interest to some branch of the Federal government now, with the latest development by which the Library of Congress and Mr. Archibald MacLeish will be having reports upon the nature and qualities of pictures in the current flow. Inescapably this is a study of cultural and social content, parelleling, one would assume, equivalent studies of the literature of the printed page.

The erudite Mr. MacLeish will, of course, remember that Andrew Fletcher of Saltoun, English songwriter, 1655-1692, once wrote a letter to the Marquis of Montrose in which he remarked: "If a man were permitted to make all the ballads, he need not care who should make the laws of the nation."

△ △ △

OPA IS ASKING

A SEARCHING examination and record of the internal affairs of every business institution in the nation has been launched by the Office of Price Administration, with a set of inquiry forms received in the motion picture industry this week. From now on, not later than one month after the end of each quarter, report must be made that tells all: balance sheet, profit and loss, analysis in detail of all changes in operation, costs, executive salaries, names of stockholders engaged in management if they hold over ten per cent of the corporation's stock, wage structure, production and distribution, and all manner of expenditures for whatever purpose.

This line of inquiry goes beyond those of the Department of Internal Revenue in its most searching moods, and beyond anything that the NRA contemplated or asked for.

The amount of special accounting and bookkeeping involved will be making this line of quarterly reports a decided labour and problem for most concerns and an especially difficult one for many lesser enterprises.

Uncle Sam is getting positively intimate, not to say chummy.

△ △ △

FILMS and FIRES

A CONSIDERABLE satisfaction should be enjoyed by the motion picture industry in the attention of the convention of the National Fire Protection Association International in Atlantic City to the magnificent fire record of the films. In 1941 there was one fire in a film exchange, loss $200. From January 1, 1926, to December 31, 1941, there were fourteen exchange fires with losses totaling only $4,594.

The motion picture, all of its working life, has enjoyed the ill repute of being most damnably inflammable, or explosive, or both.

That began with, and took most of its impetus from, the Charity Bazaar fire in Paris, May 4, 1897, now forty-five years ago and when, incidentally, the National Fire Protection Association was just a year old. The Charity Bazaar fire killed some 180 persons, among them about a hundred and thirty of the nobility and notables of France. The cinema got the credit for it, although in fact the film had indeed little to do with it. The illumination device on the projector used an ether-burning lamp which the operator tried to fill while in operation. There was a great service at Notre Dame and a furore in the press. A report of the Municipal Council of Paris on May 10 recorded that "the nature of the cinematograph was little known" and urged that it be submitted to police regulation. It was—the world over; and from then on.

Motion picture film is not explosive. It does contain enough oxygen to burn without exposure to the air if it reaches kindling temperature. It is not as dangerous as its reputation, but it started under a publicity curse. Happily, today's regulations and practices seem adequate for safety.

△ △ △

JUST in case some script writer should be looking for a device for introducing action at a lull in the story, it would be your editor's pleasure to suggest a sequence devoted to the pursuit of a flying squirrel with a badminton racquet during a blackout in a country house. Important properties indicated by experience would be a beamed ceiling, assorted bookcases and a shelf devoted to decanters and glassware.

—*Terry Ramsaye*

This Week

in the News

War Cameras Roll

CAMERAS are already rolling on the first of the 26 war shorts which Hollywood will produce for the U. S. Government from themes suggested by Lowell Mellett, Coordinator of Government Films. Five studios have accepted assignments to date for subjects ranging from nutrition to geopolitics and the opposing concepts of Nazism and American democracy.

The pictures, it has been definitely agreed, will be sold to exhibitors. It has been said, too, that both Mr. Mellett and the industry feel them to be so important that prices will be reduced. But there has been no word as yet from industry conferences, or Washington, as to just what the prices will be, or who is to get the profits, if any.

Several companies have indicated that they are dropping regular shorts series to make room on their 1942-43 sales program for the Government pictures. Their spokesmen have privately expressed the opinion that the war pictures should be sold as part of their regular program to compensate for lost screen time, and revenue. They argue that payment insures preferred playing time.

Exhibitor groups, however, have offered to underwrite production expenses and have proposed that if there are any profits they should be devoted to a charitable or war cause. Suggestions have been heard also that the rentals from the special assignment pictures be used to finance the War Activities Committee, or even the United Motion Picture Industry.

H. M. Richey, exhibitor relations contact for MGM offered one of the first specific clues to what industry policy would be in selling the shorts. On Thursday he told a Federation of Women's Clubs convention in Atlantic City that the pictures "not only will present these vital messages but will assist in financing some worthwhile war activity." He said profits would go to "some war or emergency charity."

The specific assignments of five companies are as follows:

Columbia: What Can I Do, Americans All, Workers and Solders, Alien Persecution (with Warners), Military Tactics (with Warners), Weapons From Waste.

MGM: Divide and Conquer, Why Are We Fighting, Unsung Heroes, Nutrition, History of a Rumor, Building the Army, Letters From the Boys, Strategy, Geopolitics.

20*th Century-Fox*: Thunderbird Field, Silent Enemy, Hoarding.

Universal: Listen to England, The Menace of the Rising Sun, The British Took It.

Warner Brothers: A Ship Is Born (color), Alien Persecution (with Columbia), March on America (color), Military Tactics (color, with Columbia), This Is Your Enemy.

Paramount and RKO: Subjects to be allocated later.

LADY HOLLYWOOD gets her rationing card from Uncle Sam Page 12

UNITY PLAN goes to Washington; conciliation draft completed Page 13

WASHINGTON considers freezing order on all theatre equipment Page 17

U. S. forces Schine circuit to dispose of 16 houses; suit postponed Page 18

REGIONAL sales meetings advance new season product plans Page 19

NEW ENGLAND unit quits Allied in protest on Unity acceptance Page 25

EXHIBITORS await business reaction to dimouts, gas rationing Page 29

RELIEF, BOND drives launched in the nation's theatres Page 32

AAA credits film industry cooperation for arbitration expansion Page 34

BRITISH technicians move for "State Guardianship" for industry Page 39

SERVICE DEPARTMENTS

Asides and Interludes Page 40

Hollywood Scene Page 43

Managers' Round Table Page 53

What the Picture Did for Me Page 50

PRODUCT DIGEST, including Reviews and Release Chart Page 63

No Bond Bookkeeping

THEATRES selling war bonds and stamps, beginning May 30th, in the motion picture industry's huge and continuing cooperation with the Treasury Department, will not be forced to collect, handle, or forward large amounts of money, nor to keep intricate records.

Si Fabian, director of the industry's campaign, said Tuesday in New York, that theatres would receive bond pledge blanks. Filled in by purchasers, these will be given by the exhibitor to the local bank, postmaster, or county chairman of the Treasury's War Savings Staff. The exhibitor will keep a stub, his record of the sale. His theatre will receive full credit. The job of collecting the money and delivering the bonds will be the Treasury's.

Australia Pays

REPRESENTATIONS by distributors to the Australian and New Zealand Governments, intimating that forwarding of frozen revenue would be "deeply appreciated," and remindful of the aid extended those countries by the U. S., appeared this week to be taking effect. Universal received remittances. More to other companies will follow.

Last week, Governments of the two countries authorized the eight major American film distributors to withdraw approximately $2,500,000 of the frozen money, immediately, and without prejudicing subsequent authorized withdrawals to come after a pending monetary agreement. That agreement will succeed the one expired February 28th.

The remitttance monies, under last week's permission are approximately 75 per cent of the amount the companies were allowed to withdraw last year. Of last year's total of $3,300,000, some $2,300,000 came from Australia, and $950,000 from New Zealand.

Warner to Washington

WASHINGTON reported Wednesday that Lieutenant Colonel Jack L. Warner, vice president in charge of production at the Warner studios, and Hal B. Wallis, executive producer, were being invited to the War Department next week as "head men" in its motion picture section. According to reports, high Army officials have decided to "let Hollywood do a real production job" on official warfilms.

It was further reported that Colonel Warner, with Mr. Wallis, as his aide de camp, would give special attention to picturing the activities of the Army Air Corps.

At the studio on Wednesday Lieutenant Colonel Warner's office was referring inquiries to Colonel Arthur Ennis, chief of Air Force press relations. Colonel Warner was scheduled to leave for Washington over the week-end. however.

Air Corps officials Wednesday admitted their motion picture division was being organized but said it would not be completed for some time. It is believed that Colonel Warner will be in charge and that Mr. Wallis is to receive a commission which will enable him to take an "important position." It is said there is in contemplation the production of important war program pictures in cooperation with the motion picture industry.

President's Orders

AN OFFICIAL release to the press, Tuesday, from the New York Office of the (Rockefeller-Whitney) Coordinator of Inter-American Affairs, via Charles E. McCarthy, advisor on public relations, read as follows:

"Motion pictures taken in an unexplored region of Southern Mexico showing the life and activities of a lost race of aborigines have been purchased from Dana Lamb, explorer, by the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs and will soon be distributed for non-theatrical use throughout the country.

"Mr. and Mrs. Lamb spent a year and a half in the jungles of Southern Mexico and their pictures, which are in color, were first brought to the attention of the Coordinator's Office by President Roosevelt after a screening at the White House."

Taxing Charity

SCREEN and radio actors and actresses who donate their services directly to charitable causes will be relieved of the necessity of reporting the value of such services for income tax purposes, under a new ruling of the U. S. Treasury, but where the performance is given for a person or organization who is to turn the proceeds over to charity the value of the entertainer's services constitutes income.

The Treasury explained that under this ruling, an entertainer need not include in gross income the proceeds from a performance requested by a charitable organization actually sponsoring an event, the income from which would belong solely to the organization.

However, when the services of the entertainer are rendered to a person other than a charitable organization and that person makes payment for the entertainer's services to the charitable organization, the amount so paid must be included in the return of the former and subject to Federal tax.

'Inadvertent Error'

CHANGING its judicial mind for the first time, the Appeal Board of the Motion Picture Arbitration System, in New York, on Tuesday, reopened a case in which it had already handed down a decision. The board served notice to the distributors and other participants that it would reconsider its award in the Dipson Theatre Corporation's clearance complaint for the Bailey theatre, Buffalo. They gave the distributors until Monday, May 25th, to file new briefs, and the complainant until June 1st to reply.

In its original ruling, the 24th Appeal award, the board cut the clearance of the Shea circuit's Kensington over the Bailey to one day and granted the Bailey the right to play not later than 37 days after first run Buffalo. They also dismissed Paramount and Loew's as affiliated distributors. Michael Catalano, the arbitrator, had cut the Kensington's clearance to three days.

"To correct inadvertent errors" the Appeal Board is permitted to reopen a case by Section XVIII of the decree's rules of arbitration. It is the only specific permission in the decree for such reopening. It was reported that the Board had invoked the clause in answer to a petiton by the intervenor.

News Duplications

DUPLICATION of pictures in the semi-weekly releases of the five newsreels is sharply increasing. An executive of one of the larger newsreel circuits said this week that houses specializing in news pictures or making up their own newsreels were finding it increasingly difficult to round out a full program without repeating.

As many as six out of eight subjects in some of the news releases are identical in each reel, he said. The necessity of pooling overseas war material, and an increasing demand by the Government for special newsreel attention to certain topics has been responsible for the duplication.

Newsreel houses report that they are making increased use of short subjects to fill out their programs. One group, the Newsreels Distributors, affiliated with the Embassy circuit in New York and Tele-News Theatres is producing more special material and providing longer clips of special commentaries by H. V. Kaltenborn and Tex McCrary.

Public interest in newsreels is still at a new high when there is good war footage available, one theatre man said. But, he added, the theatres could use much more official news footage. War coverage, he said, could be better and wider without hurting morale or revealing secrets. He also expressed the opinion that still picture services were getting subjects which should also be released to the newsreels.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover, Page 3
"In This Our Life," Warners, Pages 4, 5
"This Above All," 20th-Fox, Page 6
"This Gun for Hire," Paramount, Pages 15, 16
"The Great Man's Lady," Paramount, Pages 21 *to* 24
"Yankee Doodle Dandy," Warners, Page 27
"Private Buckaroo," Universal, Page 33
"Remember Pearl Harbor," Republic, Page 35
"Girl from Alaska," Republic, Page 37
"Miss Annie Rooney," UA, Pages 41, 42
"Eagle Squadron," Universal, Page 51
"Meet the Stewarts," Columbia, 4th cover

'The Moon Is Down'

FOUR weeks ago, Twentieth Century-Fox announced the purchase of the film rights to John Steinbeck's Broadway play, "The Moon Is Down," for what the company described as the highest outright-purchase price in play-buying history. The figure was generally reported around $300,000.

"The Moon Is Down," playing at the Martin Beck Theatre, New York, will close on Saturday, after a run of 55 performances.

Few plays have arrived on Broadway under as exciting circumstances and critical controversy as did the Steinbeck story of a Norwegian town invaded by the Nazis. The opening split drama critics into two camps which argued over the merits of "The Moon Is Down" both as a play and as propaganda.

Leonard Lyons, in the New York *Post*, on Tuesday, reported that John Steinbeck was going into the U. S. Army Air Corps to write a movie for the Corps.

End Axis Claques

by LUIS BECERRA CELIS
in Mexico City

AXIS claques and demonstrators are no longer a problem to Mexican motion picture exhibitors. Since the sinking of a Mexican tanker by a Nazi submarine on April 1st national feeling below the Rio Grande has been so stirred that the entire nation is now solidly back of the Government in its whole hearted cooperation with the democracies. This is definitely evident in the motion picture theatres.

It has silenced the small but bothersome group of Nazi sympathizers which made a business of demonstrating in theatres, with whistles and boos, against anything on the screen about the Allies. Newsreels, particularly those about the British, previously evoked frequent demonstrations. General MacArthur was greeted with groans when he appeared on the screen of a Mexico City theatre not long before the ship sinking.

There is now no nuisance from the enemy in any theatre in the capital.

Stage Grosses

NEW YORK CITY not only houses the country's largest and best film theatres, and hence is considered the "key" of the film world. It also is the leader and home of the stage—which there serves from 8,000,000 to 12,000,000 persons a year. Those persons pay almost $20,000,000 yearly to legitimate boxoffices. The figures were supplied to the New York *Herald Tribune* last week by the League of New York Theatres, which also remarked that London was superseded by New York "long ago" as the center of dramatic arts.

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This Week

■ ■ ■ the Camera observes

By Staff Photographer

■ RECRUITING. A testimonial dinner to Col. Richard C. Patterson, Jr., chairman of the board of RKO, in New York on Monday launched a vigorous campaign for recruits to sell war bonds at every door and on every street corner. Col. Patterson, who is New York State chairman of the Treasury's bond drive, and who received an award at the dinner from the Young Democratic Club for it, is shown above with James A. Farley.

THURMAN ARNOLD, assistant U. S. attorney general and author, with Floyd Odlum of Atlas Corp. at the Patterson dinner.

By Cosmo-Sileo

THE WOMEN. Organizers of the newest press agents' organization, the Motion Picture Girls, at their semi-monthly luncheon in New York. Left to right: Grace Beneke, J. Walter Thompson Agency; Evelyn Koleman, Republic Pictures; Columbia Sileo, Cosmo-Sileo; Ana Cohen, Capitol Theatre; Grace Rosenfield, Hal Roach Offices; Mary Gaffney, Radio City Music Hall; Ruth Weisberg, Warner Bros.; Blanche Livingston, RKO; Gert Merriam, Motion Picture Herald; Madeline White, Monogram Pictures; Isabelle Austin, Roxy; Hortense Schorr, Columbia.

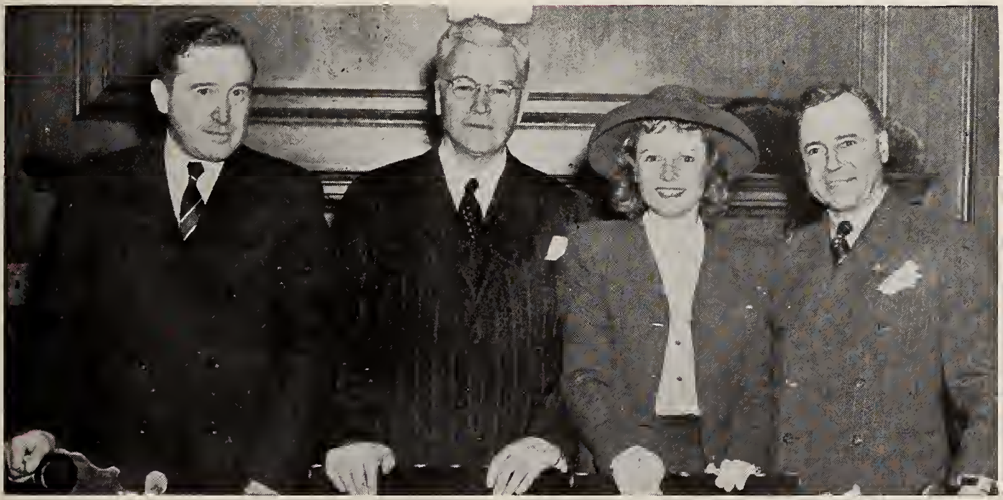
JUDGES of Universal's exploitation contest for the best theatre campaigns on its featurettes at the luncheon in New York last week, at which the company awarded $2,400 in prize money: Eugene Picker of Loew's Theatres, Inc.; B. B. Kreisler, Universal featurette manager; Jules Levey, president of Mayfair Productions, and John Wright, managing director of the Rivoli Theatre, New York. Other exhibitors and trade paper editors comprised the full judging committee.

THE RECORD. Former Governor Alfred E. Smith of New York buys a war bond, entitling him to a seat at the opening of Warners' "Yankee Doodle Dandy" at the Hollywood Theatre, New York, May 29th. Making the sale is Mrs. Boris Orlove, Jr., of the N. Y. War Savings staff.

By Staff Photographer

MARSHALS Stanton Griffis, Oscar Doob, Nicholas M. Schenck and Harry Brandt represent the industry at the head of the New York parade honoring Lt. John D. Bulkeley and his shipmates of Philippine mosquito boat fame. The industry-sponsored demonstration launched a nationwide theatre drive for the Army and Navy Emergency Relief Fund.

GETTING friendly on the set of Paramount's "Wake Island" are Brian Donlevy, featured in the picture, and Dick Stout, vice-president of the Horowitz-Texan Theatres and public relations counsel for Interstate.



TO AID the Canadian Red Cross, Dominion motion picture leaders met at a luncheon in Toronto last week. Left to right: J. J. Fitzgibbons, president of Famous Players Canadian; Senator J. W. de Beque Farris, Vancouver, newly elected member of the Famous Players board; Anna Neagle, and the Hon. Leopold Macaulay, K.C., M.L.A., chairman of the Toronto Red Cross.

ORSON WELLES takes time out from his shooting schedule in Buenos Aires to address the audience at the inauguration of the first session of the Argentine Academy of Cinematographic Arts and Sciences. Sitting at his right is Sr. Manuel Pena Rodriquez, Academy vice-president; and at his left Carlos Ibarguren, president of the National Commission of Culture.

LADY HOLLYWOOD GETS HER RATIONING CARD

Studio Construction Cuts Thin Labor Ranks; Stars Ride Buses with Extras

HOLLYWOOD BUREAU

War's impact was felt severely this week by every studio worker, from star and executive to laborer, and by every company in allied industry businesses.

Item of major importance to some of the crafts was the spectre of unemployment in the industry.

Items of major importance to studios and allied businesses were the curtailment of vital materials by the War Production Board order limiting new set materials to $5,000 for each picture, and the order of the Government transportation director drastically curtailing the use of tires.

And, from all indications, studio space and manpower are about to be mobilized for war production activities.

Plasterers, laborers, painters, prop makers, carpenters and other workers actively engaged in the construction of motion picture sets face a drastic curtailment of employment, because of the Governmental order limiting the cost of new materials to $5,000 for each film.

Shift to Other Industries Difficult

According to Ben Martinez, business representative of the Ornamental Plasterers Local 755, most of his men are now seeking employment in other than the film industry because of the sudden elimination of much of their work. Whether other industries in Southern California can absorb the men is a question which has not yet been determined, for vital materials for new construction are restricted there, too.

The use of cotton and muslin backing for sets, instead of lumber, the necessity for reducing the size of the scenery, have taken away the desire of carpenters to remain in the industry where they can hope for little steady work. Many of the members of Carpenters Local 946 had gone into defense industries before December 7th, and those who remained had fairly steady employment.

The "new material" shortage will affect their work to a great extent.

Substitute Prop Materials Sought

Prop makers have been spending much of their time seeking substitutes for rubber and other materials formerly used extensively in the making of various items necessary for production. Little success has been reported, at least publicly, in the "ersatz" lines. As a result, the dressing of sets may be reduced to a minimum.

Every one of the crafts working on the physical preparations of motion pictures for screening will be directly affected by the curtailment orders. It is estimated that 75 percent of the cost of a set goes for labor and 25 percent for materials.

TECHNICIANS WANTED BY SIGNAL CORPS

A New York subcommittee of the Personnel Committee of the Research Council of the Academy of Motion Picture Arts and Sciences has been formed to assist in the procurement of qualified motion picture technical personnel for enlistment in Army Signal Corps units, it was announced this week by Colonel Nathan Levinson, chairman, and Major S. J. Briskin, vice-chairman of the Committee.

Membership of the eastern subcommittee includes Alan Freedman, chairman; Joseph Coffman, Franklin Lagrand, Joseph Spray and Gordon S. Mitchell. Headquarters are in Mr. Freedman's office at 850 Tenth Avenue, New York.

The order of War Transportation Director Joseph Eastman cutting down the mileage to be consumed by all rubber borne vehicles struck directly at the members of Studio Transportation Drivers Local 399 whose members have a closed shop agreement with all studios and most of the allied businesses.

Conferences are under way to devise a means of pooling all studios' transportation facilities and with fewer vehicles in operation, there will be less employment for the drivers.

At the conferences being carried on by a committee headed by William S. Holman, RKO studiomanager, the local is suggesting that each truck used carry two drivers, in order to take up the slack.

Truckers Arrange Return Loads

As now worked out, studio trucks will not be allowed to make a delivery and return to the studio empty. It must go to a central depot and be assigned to a load, be it vegetables, groceries or what not.

Under the studio pooling arrangements, a half laden Paramount truck, for instance, would have to stop at Columbia, RKO or another studio to make up a full load before going to its Valley destination. On returning, if empty, it would be assigned to stop at Republic, Universal, or Warners to make up a load for Hollywood.

For instance, should the studio haul some horses in trucks up to San Francisco, the vehicles would have to haul back produce or other goods if they originally were scheduled to return empty.

However, legal difficulties may arise under that plan, for California has a Common Carrier Law which protects regularly established freighting lines. Studio attorneys are studying this legislation with a view toward erasing any conflict between practices imposed on them by the Governmental transportation board and those of the state law.

The plan is not yet in effect, but the independent messenger services which number some of the studios as their clients have already notified them that deliveries and pickups are being drastically curtailed.

In effect, however, is the limitation of the number of vehicles assigned to location troupes. Extras, crew members and stars are being placed in buses along with the director, instead of observing the "star" system of limousine transportation formerly in vogue.

The studio having the greatest location problem will be 20th Century-Fox, which had planned to have at least seven location troupes going in the next two months, some of them out-of-state.

Available Studio Space Surveyed

The War Production Board has made a survey of all studio space which might be available for housing war factories and is undertaking a survey of technical manpower throughout Hollywood to set up the proper machinery for making the film industry a part of the assembly line for Victory.

Last week, Watt Moreland, southern California manager for the WPB's contract distribution branch, said that idle stages in Hollywood would be made ready soon for small war manufacturers. He has compiled a list of vacant loft and potential plant space.

However, a checkup of the General Service, Fine Arts and Talisman studios, largest of the rental lots, revealed that no rental or lease contracts have been negotiated thus far.

Questionnaires asking details of past technical experience are being mailed to from 150 to 300 studio workers, with a view toward lining up potential manpower to supervise the small plants. There has been no public announcement of the nature of their future work.

Payroll Deduction Plan Reorganized

Meanwhile, the War Savings Committee of the Hollywood studios, headed by Henry Ginsberg, pushed its drive to enlist every worker in the film studios and allied businesses in a voluntary ten percent payroll allotment to buy Victory Bonds.

Last week, it was announced at a meeting of union and guild representatives, presided over by Frank Carothers, chairman of the union executive subcommittee of the savings group, that a system had been set up so that casual workers who at times might work in as many as five studios a week would have their deductions at each studio sent to a central clearing house, established at 20th Century-Fox.

Sugar rationing, which hit every American consumer, likewise hit the studios, but in a very different way. "Break-a-way" glass, used in shots requiring smashing of windows and the like, used to be made of clear, hard candy. It won't be in the future.

UNITY PLAN FINALLY REACHES CAPITAL; CONCILIATION SET

First Phase of Committee's Aims Completed; Decree Revision by June 1 Seen

The motion picture industry's Unity Plan for selling in blocks-of-12, and otherwise, has been placed in the hands of the Department of Justice, Washington, for approval and substitution of the selling requirements of the Department's consent decree about which exhibitors have complained loudly and long since it went into effect last September 1st.

The United Motion Picture Industry completed successfully the first phase of its joint exhibitor-distributor drive for all industry unity on Friday. The Committee of the Whole, announced "with pleasure" that agreement had been reached on the five point trade practices program, following a two day meeting at New York.

A new sales formula to take the place of the blocks-of-five plan now provided for in the Consent Decree was the key accomplishment of six months of UMPI deliberations. Of almost equal importance was the working out of a conciliation procedure, to supplement the consent decree arbitration, with machinery for the settlement of both territorial and individual complaints.

All five of the distributors who signed the consent decree reaffirmed their policy against the forcing of short subjects. The unity committee agreed also to a continuing study of arbitration with a view to recommending in procedure and scope to the Department of Justice for possible inclusion in the consent decree.

A committee of exhibitors on Saturday went to Washington to show the plan to Robert Wright, special assistant to the Attorney General and chief of the motion picture section of the Department of Justice. The group, composed of Colonel H. A. Cole, former national president of Allied; Ed Kuykendall, MPTOA president, and Robert White, president of the Pacific Coast Conference of Independent Theatre Owners, held what was described as a purely informal discussion of the features of the plan and told Mr. Wright that it had exhibitor approval.

Legal Form to Be Worked Out

Attorneys for the five consenting companies, MGM, Paramount, Warners, 20th Century-Fox and RKO meanwhile labored to put the proposed amendment to the consent decree into proper legal phraseology before formally submitting it to the Government. A member of the drafting committee at midweek expressed hope that it could be submitted to the Government in time for presentation by June 1st to Henry W. Goddard, New York federal district judge who signed the consent decree. It was scheduled for presentation to the subcommittee on Thursday.

The conciliation plan was subscribed to by three of the consenting distributors, MGM, 20th Century-Fox and RKO. Paramount and Warner Brothers dissented.

Paramount said it would study the possibility of furthering relief through arbitration.

Warner Brothers indicated willingness to conciliate directly with its customers and invited exhibitors who believed themselves entitled to relief to submit any and all complaints to the home office. Warners, an UMPI statement said, "assures all such exhibitors that their matters will be given prompt attention and that they will receive whatever relief their claim merits."

It was pointed out that the failure of

(Continued on following page)

Extent, Procedure of Plan

Following is an outline of the conciliation procedure agreed upon by the UMPI committee of the Whole for the voluntary settlement of territorial and individual disputes:

I. Territorial Disagreements

"Territorial disagreements of a substantial nature may be referred to the United Motion Picture Industry by anyone within the industry who may be affected thereby. Thereupon the chairman of the UMPI General Committee, in collaboration with the chairman of the Committee on Intra-Industry Relations, shall appoint from the industry at large, but outside the territory in question, a Fact Finding Committee, to consist of:

"(a) An independent exhibitor or a representative of independent exhibitors.

"(b) A distributor representative.

"(c) A circuit theatre operator or a representative of circuit theatre operators.

"Such committee, as soon as possible after being appointed, shall visit the territory involved and make a full investigation of all the material facts and circumstances causing and surrounding the disagreement. The committee, if in agreement, shall report the facts fully to the General Committee together with such recommendations as it shall see fit to make. If the committee cannot agree on a joint report, then each member shall make such report and recommendations as he may deem appropriate. The General Committee shall thereupon discuss the findings and recommendations and attempt to find a solution, if one be necessary.

"The purpose of the plan is to constitute the United Motion Picture Industry a forum for the airing of important territorial disagreements in the hope that a practical solution may be found that will be acceptable to all interests.

"In keeping with the fundamental principle of UMPI, there will be no vote by which either the distributors or the exhibitors will be bound to relinquish any rights or follow any prescribed course of action. Moral persuasion shall be the only sanction for the solutions recommended by UMPI."

II. Individual Complaints

"All acknowledged the value to the industry of the arbitration system set up under the Consent Decree. It was felt, however, that certain problems not now subject to arbitration could be equitably adjusted by conciliation; also, that certain controversies included in the Consent Decree might be adjusted more speedily and less expensively by conciliation. Accordingly, it was agreed that a conciliation machinery should be set up to supplement but not to supplant the existing system or arbitration.

"It is understood, and is a condition of the plan, that the invoking of conciliation by an exhibitor or distributor shall be without prejudice to any rights they may have under the decree.

"The most difficult problem involved in this feature of the plan is that of distinguishing between the meritorious cases that are deserving of the time and attention of those who will carry on the work, and the trivial cases and imaginary grievances growing out of ordinary bargaining over the terms and conditions under which pictures are licensed.

"In order that no just grievance, no situation that is working a genuine hardship, may be ignored, it was thought best to forego any hampering restrictions on the kind of cases that may be handled. The Committee believes that it can be left to the good sense of those cooperating in the work, and to experience, to evolve a sort of rule of reason which will serve to discourage attempts to use the system as a substitute for sound bargaining and at the same time insure that no exhibitor or distributor who is really suffering from conditions not chargeable to his own improvidence or neglect shall fail of consideration.

III. Procedure

"(1) The person (exhibitor or distributor) desiring conciliation of a problem shall first discuss the matter with the other party involved (exhibitor or branch manager) and attempt to reconcile their differences.

"(2) Should they fail to reach an agreement then the problem should be submitted by the exhibitor or distributor to a representative of the regional exhibitor association, or to any other individual conciliator he may choose.

"(3) If a solution cannot then be found, the matter should be submitted by the exhibitor or distributor and the conciliator to the distributor's New York office.

"(4) Still failing of solution, the problem should be submitted to the secretary of UMPI.

"(5) If a solution still has not been found, then the problem should be submitted to and placed on the agenda of the General Committee of UMPI for review at its next meeting.

"It is believed that very few cases would ever reach the General Committee; that most of them would be adjusted or abandoned during some of the four preceding steps. At no stage of the proceedings shall a decision be made or a solution be ordered to vote. In this connection, it was felt that the discussion which would take place during the proceedings, the weight of opinion of the persons participating therein, and the spirit of conciliation and good feeling engendered would be sufficient to bring about an amicable adjustment of all problems which may be presented.

"To facilitate the solution of individual problems and to relieve the conciliation machinery of as much work as possible, each distributing company will inform its branch offices of its purpose to support this plan and will authorize its sales force to co-operate with the exhibitor associations as far as possible in the adjustment of all problems."

UNITY DRAFTS CONCILIATION

(Continued from preceding page)

Paramount and Warners to subscribe directly to the conciliation machinery set up by UMPI did not affect their participation in the sales plan, or other trade practice agreements. The conciliation machinery will be completely voluntary and it is not intended to be incorporated in the decree.

Although all major distributors are members of the UMPI movement the report noted that the Big Five consent decree signers were principally concerned with the new sales plan. United Artists and Universal have not participated in the unity discussions in view of pending Government anti-trust action against them. Columbia, the third member of the Little Three, was represented by an observer at sessions, but did not directly participate.

The U. S. Government is sympathetic with the problems of exhibitors under the consent decree and will do everything possible to relieve "unhappy" situations caused by trade practices now in effect. Edward L. Kuykendall, MPTOA president and a member of the exhibitors' committee which conferred at Washington on Saturday with Robert L. Wright, special assistant to the Attorney General and head of the Department of Justice motion picture unit, said in Chicago Tuesday that the Government was very much aware of exhibitor problems.

Permanent Organization, Operating Budget Sought

The next move on the UMPI agenda, it was reported, will be the establishment of a permanent organization and operating budget. This will permit action on other proposals originally advanced at Chicago, including institutional advertising and promotion, and the maintenance of conciliation machinery.

A legal committee composed of Abram F. Myers, chairman, Felix Jenkins and Howard Levinson is now drafting a proper corporate structure to constitute the United Motion Picture Industry as a legal nonprofit corporation.

The Finance Committee will meet in the near future to draft a plan for the Committee of the Whole to provide for the continuing support of the unity movement.

To meet expenses to date, including railroad and hotel fares of committee delegates, each consenting distributor has advanced $2,400, the report said. Each national exhibitor organization paid $1,000 and the unaffiliated theatre associations a total of $700.

Called Supplement To Arbitration

The conciliation plan is described as a supplement and preliminary to arbitration complaints under the provision of the decree. It is called a forum "for the airing of disagreements in the hope that a practical solution may be found that will be acceptable to all interests."

There will be no vote on disputes, in keeping with the original principles of UMPI, by which either distributors or exhibitors might be bound to relinquish any rights or follow any prescribed course of action. "Moral persuasion shall be the only sanction for the solutions recommended by the United Motion Picture Industry," the report said.

THE SALES PLAN

The selling formula agreed upon by the UMPI committee offers exhibitors, in essence, the following:

(1) Blocks of 12, sold quarterly. Five pictures trade shown, seven identified.

(2) Cancellation of two of the seven pictures for exhibitors paying up to $100, of one for those paying $100 to $200 average rental.

(3) Identification of all pictures by trade show, or synopsis, star or story.

(4) A new cancellation formula will be negotiated for any company whose total production is reduced by 20 per cent or more.

(5) Allocation of prices at the time of booking or notice of availability.

(6) Special features and roadshows continue as defined in the consent decree.

(7) Cancelled features are not to be included in future blocks.

(8) Westerns may be sold six at a time, unscreened, but identified by star.

The complete text of the plan appeared on page 13 of the April 4th MOTION PICTURE HERALD.

A joint exhibitor-distributor committee will investigate the facts in a complaint and report either a unanimous or separate recommendation to the general UMPI committee. The whole body will then discuss the findings and seek a solution acceptable to all parties.

The individual complaint procedure will adjust, more speedily and swiftly, the problems now subject to arbitration as well as other disputes not covered specifically by the decree. While remarking that the elimination of dubious or imaginary complaints, or trivial disagreements arising out of the ordinary bargaining by which pictures are licensed" might be a serious problem, the committee left wide latitude in the rules to make certain that no just grievance would be ignored.

Reporting on the balance of the trade practices program submitted by the subcommittee on intra-industry relations the UMPI committee of the whole said that each company agreed to reaffirm their policy against short subjects forcing; and promised a continuing consideration of ways to reduce the cost, delay and restrictions of arbitration under the consent decree.

At the request of exhibitor members all companies have written exhibitors, or exhibitor organizations, avowing that forcing of short subjects is contrary to policy. The distributors have offered full hearing to any such charges against their branches or salesmen.

The UMPI committee described this first report of its accomplishments as merely outlining the substance of agreements reached.

The 29 page report on the activities of the United Motion Picture Industry to date was released by Leon Bamberger, executive secretary. It traced the history of the unity movement, outlined its organizational structure and summarized its aims and activities to date.

First Objectives of Program Cited

Based on the proceedings of UMPI from inception to date it described the fundamental objectives of the program as follows:

"1. The promotion of harmonious relations among the several divisions of the motion picture industry and all engaged therein to the end that all may co-operate fully and with confidence in all matters affecting the interests of the industry as a whole.

"2. Recognition of the exhibitor associations and the selling organizations of the several distributors, both national and regional, as the outposts of good will of the motion picture industry and the utilization thereof as far as possible in carrying out the unity program.

"3. The adjustment within the industry on principles of conciliation and mutual consent of all grievances of a substantial nature which one division or a member thereof may have against another division or member thereof.

"4. The creation of the appropriate machinery of co-operation to give effect to the fundamentals of the unity program, on the assumption that the co-operation and services of all persons connected with the industry will be made available for this purpose, but utilizing as far as possible the exhibitor associations and the selling organizations."

The finding of a better method of selling than the five picture plan represented the first concrete endeavor of the UMPI movement and has occupied by far the greatest part of its attention to date, the committee commented.

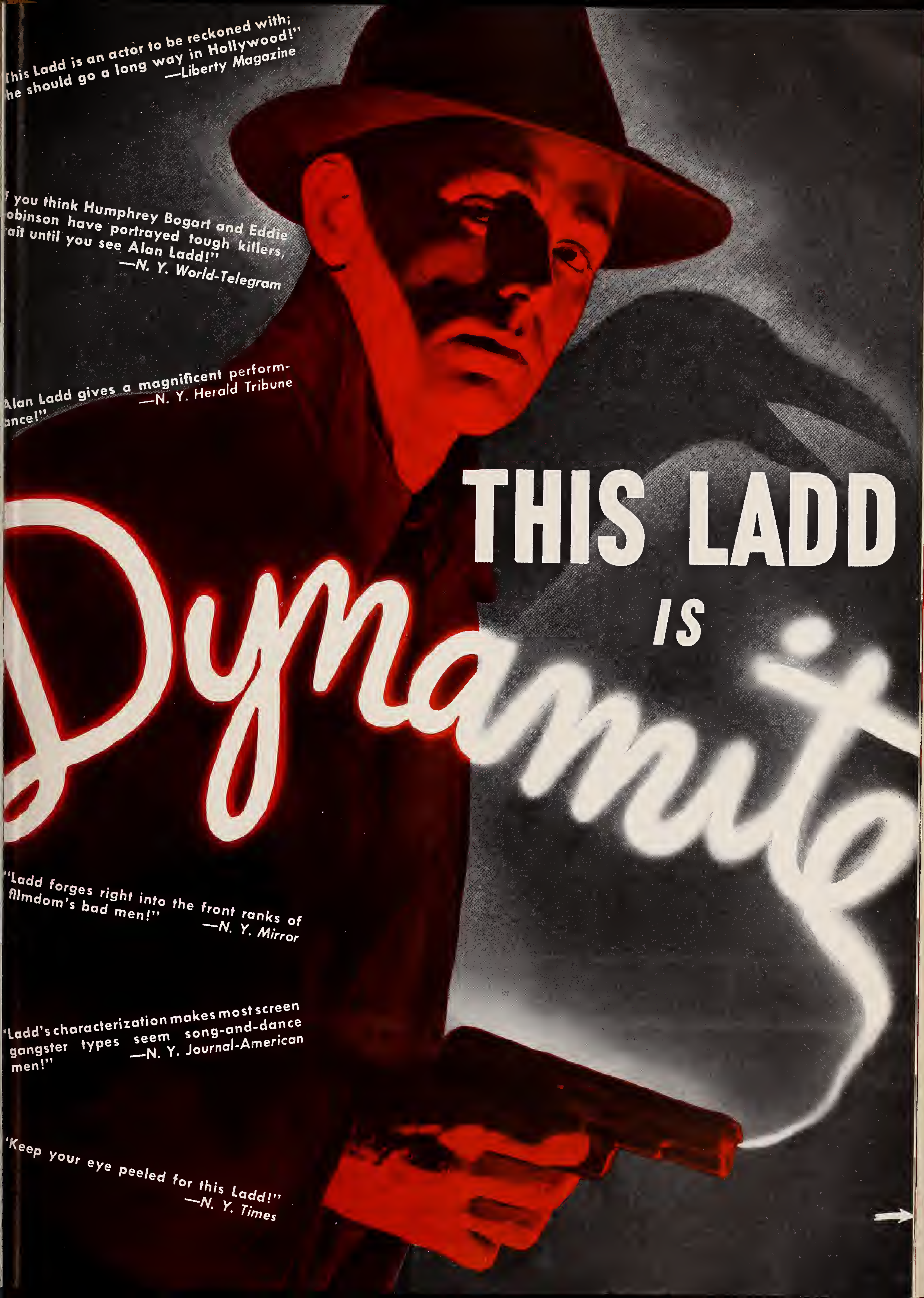
Taxation Committee Fully Organized

The UMPI Committee on Taxation has been fully organized, the report continued. Through the executive secretary and the national committee local subcommittees have been organized in each exchange territory from independent and affiliated exhibitors and a representative of the distributors. These three-man boards are ready with machinery that can be put into immediate action to represent the entire industry in any local tax discussion.

The Committee on Coordination of Policy and Action in Protecting the Good Name and Integrity of the Industry as a Whole has met several times, the report said, and has made "several constructive recommendations" in line with its purpose. Pending establishment of a permanent UMPI organization and program it will continue to advise the various elements of the industry on the presentation, particularly to outsiders, of a constructive viewpoint on all branches of the industry.

The Committee on Advertising has met several times, but is delaying action on several suggestions for united institutional promotion until permanent organization and financing is assured. It has recommended that a survey of audience appeal, and advertising outlets be undertaken.

The Committee on Priorities elected Joseph Bernhard chairman. Mr. Bernhard, who has been theatre chairman of the War Activities Committee priorities division was liaison to the exhibitor members of UMPI also.



This Ladd is an actor to be reckoned with;
he should go a long way in Hollywood!"
—Liberty Magazine

f you think Humphrey Bogart and Eddie
obinson have portrayed tough killers,
ait until you see Alan Ladd!"
—N. Y. World-Telegram

Alan Ladd gives a magnificent perform-
ance!"
—N. Y. Herald Tribune

"Ladd forges right into the front ranks of filmdom's bad men!"
—N. Y. Mirror

'Ladd's characterization makes most screen gangster types seem song-and-dance men!"
—N. Y. Journal-American

'Keep your eye peeled for this Ladd!"
—N. Y. Times

→

AND LAKE IS...

TOGETHER THEY MAKE "THIS GUN FOR HIRE"

BOXOFFICE DYNAMITE!

"MISS LAKE AND MR. LADD MAKE 'THIS GUN FOR HIRE' SOMETHING TO WATCH FROM THE EDGE OF YOUR SEAT!" —N. Y. Herald Tribune

Liberty Magazine calls it "corking melodrama . . . brilliant performances . . . guts and gusto!" New York World-Telegram says it's "tense, thrilling, imaginative and altogether enjoyable; Frank Tuttle's direction . . . need have no fear of comparisons with Alfred Hitchcock!" Journal-American says it "fairly oozes suspense . . . adds up to slick entertainment!"

Veronica **LAKE** • Robert **PRESTON**
in
"THIS GUN FOR HIRE"
with Laird **CREGAR** • Alan **LADD**
Directed by FRANK TUTTLE
Screen Play by Albert Maltz and W. R. Burnett
Based on the Novel by Graham Greene • A Paramount Picture

Sell WAR STAMPS & BONDS AT YOUR THEATRE!

WEEKEND BUSINESS AT THE N. Y. PARAMOUNT TOPPING "THE FLEET'S IN" BY

WASHINGTON TALKS ABOUT FREEZING THEATRE EQUIPMENT

Wider Ban Expected To Follow Ruling Against All Cooling Apparatus

Washington, on Wednesday, heard that Donald Nelson's War Production Board, which daily is ruling on what the nation, its industries and individuals can do with what during the war, is considering freezing, then rationing motion picture and other theatre equipment. May 31st was mentioned as the date of application.

Last Friday, a freezing order was effected on the manufacturing and installation of all new air conditioning equipment in theatres. Theatres which had no air conditioning units as of May 15th will have none for the duration. It is estimated that 80 per cent of the nation's motion picture theatres do not have genuine air conditioning and that 65 per cent have no mechanical cooling system of any kind.

Only war and essential civilian requirements are excluded from the air conditioning order, "Limitation Order No. L-38," issued in Washington by the Division of Industry Operations, WPB, over the signature of J. S. Knowlson, division director.

With respect to the War Production Board's overall policy on theatre equipment, no order has yet been issued. It had been widely expected that one would appear in May, with or without priority privileges specifically applying to the motion picture industry. There is now some feeling in the Capital, albeit unofficial, that theatre equipment and supplies are ultimately due for some sort of rationing, actual application being preceded by a freezing order.

Meanwhile, the motion picture industry, at mid-week, was still waiting issuance by the War Production Board of an announcement of the industry's proposal, long since filed with the WPB, to adhere to a voluntary conservation of materials sufficient to meet WPB requirements. The plan is said to have been received with approval by high officials of the WPB.

No Air Conditioning Orders To Be Filled

Last Friday's WPB order freezing the manufacturing of air conditioning, and designed to stop installations for personal comfort in theatres, restaurants, hotels and similar public places, applies also to unfilled orders on file prior to May 15th. Dealers and manufacturers are ordered to divert such ordered units to essential uses.

For the next 90 days, only the Army, Navy and Maritime Commission will be permitted to contract for beverage coolers, individual room coolers, cooled display cases and other similar types of equipment. After August 15th, production of these items will be halted completely.

Theatres with cooling systems also face curtailment in the purchase of new refrigerants. Supplies are still available, but, as in the case of Freon, they can be obtained only on a rationing basis. Allotments are being calculated on the basis of past consumption and the manner in which the cooling unit is operated.

TRADE LAUDED FOR FIRE PREVENTION

The industry drew praise for its fire prevention activities at the 46th annual convention of the National Fire Protection Association International in Atlantic City last week, according to executives returning to New York.

It was pointed out by Richard E. Vernor, chairman of the committee on visual education, that there had been only one small fire in an exchange during 1941, with a loss of $200. From January 1, 1926, through December 31, 1941, Mr. Vernor said, 14 fires had occurred in exchanges throughout the country and the total loss was only $4,594.

No more copper may be used by equipment manufacturers for motion picture apparatus or replacement parts, the WPB ordered this week. Order No. M-9-C prohibits any further use of copper in equipment fabrication. Stocks on hand may be delivered, however. The order does not affect the copper coating on carbons. Dealers, however, urge all projectionists to intensify their efforts to save and return copper drippings from their arcs.

Conservation Theme Of RCA Meeting

RCA district service managers and home office executives have completed a three-day discussion of present-day theatre service operations in the light of the necessity of conserving existing motion picture theatre equipment and supplies, it was announced Wednesday by W. L. Jones, RCA National Service Manager, in New York.

"Steps already have been taken to cooperate fully with the industry and with the IATSE 10-point conservation program. Future plans to assist exhibitors in keeping theatres operating under war conditions were covered thoroughly," said Mr. Jones.

Those attending the meeting included District Service Managers J. Mauran, Boston; W. F. Hardman, New York; K. P. Haywood, Philadelphia; C. R. Underhill, Pittsburgh; M. D. Faige, Atlanta; L. R. Yoh, Cleveland; J. P. Ware, Chicago; G. F. Sandore, Kansas City; and J. O. Hill, Dallas. A. E. Jackson, West Coast Photophone Sales Chief, planed in to attend.

Camden officials who participated in the discussions included Edward C. Cahill, Photophone Division Manager; John West, Manager of District Operations; W. L. Jones; F. W. Wentker, Assistant Manager of Photophone Division; Adolph Goodman, Assistant Service Manager; Homer Snook, RCA Theatre Equipment Sales Manager.

Radio Considers Pool of Parts

Radio stations, faced with a shortage of replacement parts for their transmitters are studying a plan to gather all available spare parts into a common pool. Chairman James L. Fly, of the Defense Communications Board, this week revealed the plan, describing it as an effort to insure that no station will be forced off the air during wartime for lack of equipment.

A meeting of the Board, scheduled in Washington for Thursday, was to discuss means of carrying out the proposal, intended to alleviate shortages caused by WPB curbs on the manufacture of new equipment, and to take the fullest advantage of current stocks.

The television industry, which last week received permission from the FCC to reduce the number of minimum weekly hours for commercial stations from 15 to 4 is also studying a pool of both equipment and engineering talent. The curtailed operation order was generally interpreted as a step towards conserving supplies and releasing technicians for war service while enabling the half dozen stations now telecasting to keep on the air.

New Theatre Equipment Scarce in Australia

George Applegate, manager of Western Electric Company, Ltd., of Australia, reports to the Western Electric Export Division that new theatre equipment is practically unobtainable on the island continent. He also reports that the manufacturing facilities of the company in Australia are running 24 hours a day and 75 per cent is devoted to war work.

Ed Warn, manager of the New Zealand office, reports that he has offered the company's facilities to all New Zealand exhibitors in the interests of keeping the wheels of the entertainment industry turning.

Reelect Four Directors Of Technicolor, Inc.

Four directors were unanimously reelected Monday at the annual stockholders' meeting of Technicolor, Inc., held at the company's offices in New York. George F. Lewis, vice-president, presided at the meeting.

The four directors whose terms had expired and who were reelected are Mr. Lewis, Robert Cushman, John McHugh and Murray D. Welch.

Patent Case Deferred

Thurman Arnold, assistant attorney general told the Senate Patents Committee, this week that the Department of Justice had bowed to the War Department in agreeing to postpone trial of two anti-trust suits against the General Electric Company.

U. S., SCHINE SIGN ARMISTICE, CIRCUIT GIVES UP 16 HOUSES

Agreement Postpones Trial for Two Years and Bans Theatre Acquisitions

The Government's second field anti-trust suit against a large circuit and major distributors ended as it began in Buffalo federal court Tuesday. The suit, against the Schine circuit, affiliates and Universal, United Artists and Columbia, was postponed for two years.

Under the agreement, reached after urgent, and late, conferences, the Government asked for a temporary injunction against the Schine circuit, to which the company's lawyers did not object. This does not mean a consent decree but merely a cessation of hostilities.

The agreement provides:

1. The circuit will not acquire theatres for two years in specified localities.
2. The circuit will dispose of 16 houses acquired since the suit was filed in 1939.
3. The Government has asked that trial of all defendants, the distributors included, be postponed for two years, until May 19, 1944.

Immediate participants in the pact were John Caskey of the law firm of Dwight, Harris, Koegel and Kasky, and Willard McKay, representing the Schine interests; and Robert L. Wright, assistant U. S. attorney general, who succeeded Seymour Simon as prosecutor of the case.

Other lawyers at the court Monday and Tuesday were Louis D. Frohlich, and Max Rose, of Schwartz and Frohlich, Columbia attorneys; Edward C. Raftery, and Benjamin Pepper, of O'Brien, Driscoll, and Raftery, United Artists and Universal counsel; and Ralston Irvine, of Donovan, Newton, Leisure, and Lombard, special counsel representing the five majors in the Federal consent decree.

The Schine circuit of 150 theatres in five Eastern states, is accused of conspiring with the companies named, to force out of business rivals in competitive situations, by erecting certain theatres under advantageous conditions, and combining with the majors to deprive competitors of product.

Seventy-eight or more exhibitor witnesses were scheduled to appear for the Government, their names early this week still undisclosed.

Order Seen End of Suit

The temporary order and stipulation was regarded as virtually the end of the Government's anti-monopoly suit pending since that date. Federal Judge John Knight readily agreed to move the trial date ahead two years, remarking, "The court is pleased to escape the arduous work in trying this case. I am very glad to approve the order. As counsel has pointed out, it has its benefits."

The judge referred to large expenditures that would have been incurred and time that would have been consumed by "busy men."

Section Seven of the settlement forbids distributor defendants to condition picture licensing to Schine theatres which are competitive to independents, upon licensing of pictures "to any theatre or theatres owned and operated by the consenting defendants in a city, town or village, in which all" theatres are operated by the defendants.

DIVORCE HEARING SET BACK AGAIN

Hearing on the Department of Justice demand that Paramount and Twentieth Century-Fox divest themselves of 36 theatres allegedly acquired in violation of the consent decree was postponed again by Judge Henry W. Goddard, in New York Federal Court, on Tuesday, to June 16th.

The Government's third "field" suit is against the Griffith circuit and majors in Oklahoma City; its trial date, not known.

The first "key anti-trust suit" was against the distributors, in New York City. Following the signing of the consent decree by five of them, they were dropped from the "field" suits at that time on schedule or planned; and only the "Little Three," Universal, United Artists, and Columbia, remained. The latter was dropped from the defendants' list early in the Nashville suit, the decision of which at mid-week still rested with Judge Davies, of Nashville Federal Court.

Circuit Ordered To Sell 16 Theatres

Under the temporary order and stipulation signed Tuesday by Government and defense counsel, and approved by Judge Knight, Schine Circuit Theatres and its affiliates, within twelve months, must dispose of all their interests in 16 theatres acquired since the filing of the anti-trust complaint against the theatre circuit August 7, 1939.

The theatres are in 13 towns in New York, Ohio, Kentucky, Virginia and Maryland, as follows:

Webster, Rochester, N. Y.; Strand, Cumberland, Md.; Plaza, Malone, N. Y.; Memorial, Mt. Vernon, O.; Paramount, Glens Falls, N. Y.; Opera House, Lexington, Ky.; Ada Meade, Lexington, Ky.; Palace, Clifton Springs, N. Y.; Scotia, Scotia, N. Y.; Viv, Corbin, Ky.; State and Appalachia, Appalachia, Va.; Liberty, Pikeville, Ky.; a 50 per cent interest in the Margie Grand, Harlan, Ky., with permission to retain the interest held prior to acquisition of the leasehold in the theatre, and the Cla-Zel and Lyric, Bowling Green, O., with permission to retain the interests held in those prior to acquisition of the leaseholds.

The order requiring the divestiture of the theatre interests states that the defendants agree to offer the properties promptly after the order is entered in court to those from whom they were acquired "for the amount of the capital investments of defendants therein," and that if not disposed of to such persons within 20 days, the theatre interests shall then be offered to "independent exhibitors" for the same purchase price "and upon fair and reasonable terms."

Sale price of the theatres involved was established at cost prices set forth in supplementary papers. The highest figure was $235,000, plus $43,100.73 spent in capital improvements for the Strand, Cumberland, Md.

That section of the order which declared void licenses and franchises between the defendants and the distributors, which have as their period more than a year, brought protest from Louis Frohlich, Columbia attorney, who noted his client's franchise did not expire until 1943. He remarked: "This deprives Columbia of a valuable contract." He added the case settlement "rather leaves the distributor suspended in the air."

Before arising, Mr. Frolich said he was speaking not only in behalf of Columbia, but United Artists and Universal as well. He said none of them were consulted on the action, and were made to believe, he added, that "it was none of our business."

The order and stipulation, according to Mr. Wright, was motivated largely by conditions as they are today and the extreme pressure on the time of both court and opposing counsel a six-month trial would involve.

Figures on Theatres To Be Sold

Some of the statistics, anent purchase price and present values, etc., on the 16 theatres, follow:

Purchase price of the Webster Theatre in Rochester, N. Y., was $51,277.42.

Purchase price of the Strand Theatre in Cumberland, Md., was $235,000; value now with capital improvements, etc., $278,100.73.

Rent deposit on the Plaza Theatre, Malone, N. Y., was $8,000.

Rent deposit on the Memorial Theatre at Mt. Vernon, O., was $4,000; value now $10,125.88, including equipment and good will at $3,000.

Nothing listed on the Paramount Theatre, Glens Falls, N. Y.

The Opera House, Lexington, Ky., equipment and good will, $22,500; value now $23,058.40.

The Ada Meade Theatre, Lexington, Ky., equipment and good will, $10,000.

Nothing listed on the Palace Theatre, Clifton Springs, N. Y.

Scotia Theatre, Scotia, N. Y., equipment and good will, $8,000; value now, $10,570.54.

The Viv Theatre, Corbin, Ky.; rent deposit, $1,000; equipment and good will, $7,554.91.

State Theatre and the Appalachia Theatre, Appalachia, Va., $76,548.05 total.

Cla-Zel Theatre and the Lyric Theatre, Bowling Green, O., rent deposit, $16,000; value now, $18,364.68.

The Margie Grand Theatre, Harlan, Ky., $33,400 total.

The Liberty Theatre, Pikeville, Ky., $18,943.92 total.

Rubin Reported Joining Donovan

J. Robert Rubin, vice-president and general counsel of Loew's, Inc., is to join the Office of the Coordinator of Information, under Colonel William J. Donovan, New York industry circles learned Tuesday. He will serve in special capacity.

Mr. Rubin is also a member of the city's committee handling arrangements for the "New York at War" parade of 500,000 one June 13th. Other committee members are John Golden, David Sarnoff.

MGM, PARAMOUNT, REPUBLIC MEET ON NEW SELLING

Product Plans, Wartime Policies Discussed at Regional Sales Sessions

Product plans and wartime selling conditions received primary attention at district and regional sales meetings held this week by MGM and Republic in Chicago and at sessions of Paramount in Kansas City. Columbia and RKO reported on sales drives; advertising and publicity executives of the Warner Bros. home office gathered for conferences in New York, and Universal announced that Alfred Hitchcock will direct his first picture for the Jack H. Skirball producing unit.

Addressing the three-day MGM district managers' sales meeting at the Hotel Blackstone, Chicago on Monday, Ed Kuykendall, president of Motion Picture Theatre Owners of America, and Hugh Bruen, director of Pacific Coast Conference of Independent Theatre Owners, commended William F. Rodgers, MGM sales chief and chairman of United Motion Picture Industry, for his work toward industry unity. Jack Kirsch, president of Illinois Allied, and John Rugar, president of Intermountain Theatres Association, Salt Lake City, also attended the session. All exhibitor representatives were guests of MGM at luncheon that day.

Headed by Mr. Rodgers, home offices executives of the company were on hand for the meeting, at which new season sales plans and policies were discussed. MGM will hold no national sales convention this year.

Principal topic for consideration at the sessions was the problem of small town and city theatres whose patronage has been materially reduced by migrations of war workers and other wartime factors affecting the exhibition field.

In addition to Mr. Rodgers, those attending the meetings at the Blackstone were: E. M. Saunders, E. K. O'Shea, J. E. Flynn, E. W. Aaron, A. F. Cummings, H. M. Richey, T. Dillard and E. Lee, from New York office; and district managers J. J. Bowen, New York; C. E. Kessnich, Atlanta; M. N. Wolf, Boston; G. A. Hickey, Los Angeles; J. J. Maloney, Pittsburgh; B. Bishop, Jr., Kansas City; J. P. Byrne, Denver; R. Berger, Washington; H. P. Wolfberg, St. Louis; S. A. Shirley, Chicago and Robert Lynch, Philadelphia.

MGM to Aid Exhibitors Losing to War Population Shifts

Recognizing the exhibitor's problem caused by shifting U. S. populations because of war, W. F. Rodgers, general sales manager of MGM, at Tuesday's meeting of the company's district and division managers at the Blackstone Hotel, Chicago, announced that every theatre situation adversely affected by war conditions would be reviewed, and that totally disregarding precedent, consideration would be given in accordance with the necessity of the situation.

Mr. Rodgers said, "I do not believe it is possible to approach this subject, which we recognize particularly in small towns and subsequent runs, on the basis of a general formula.

"However, we have instructed our field men that they must and will realize that there is a large number of small situations which, through no fault of their own, are possibly precariously situated, and no legitimate theatre operation will be over-looked."

Taking full advantage to press forward the Unity-trade practice movement, Mr. Rodgers read and explained to his district managers the complete plan, particularly stressing the necessity to put into immediate effect the conciliation part of the plan as applying to territorial and individual complaints.

In order that they could hear his instructions to his field force on both subjects, Mr. Rodgers had invited Ed Kuykendall, John Rugar, Hugh Bruen and Jack Kirsch, exhibitor leaders from both sides, to be present at the meeting.

The MGM executive charged his MGM district managers not only with the responsibility of giving their personal cooperation to the Unity plan, but also pointed out to them the important role they would play in acquainting the public with the tremendous advantages that will accrue through sincere and aggressive carrying through of the Unity movement.

"I am thoroughly convinced," Mr. Rodgers declared, "that once the public realizes the cooperation of the United exhibitors of the country and the courageous and unselfish attitude on the part of the companies which are cooperating in this movement, they will feel a certain security and will understand that the industry is now better equipped to carry on its important role of furnishing entertainment so vital during times like these and that it is better equipped to make its contribution towards the maintenance of our American morale.

"I have every confidence that the new selling plan, when sanctioned by the Department of Justice, will furnish theatre owners with a more flexible method of buying their product, and the granting to theatre owners of cancellation privileges over and beyond the pictures they now can cancel on religious, racial and moral grounds will mean more competition for play dates, and that spells better motion pictures.

"The settling within the industry of whatever disputes may arise will bring peace of mind to everyone at a time when our first concern must be on how to do our part," Mr. Rodgers asserted.

Paramount's Series of Regionals

The fourth of Paramount's series of five two-day regional sales meetings began on Monday, at Hotel Muehlbach, Kansas City, with Neil F. Agnew, vice-president and general sales manager, and Charles M. Reagan, assistant general sales manager, discussing pictures, casts and sales policies on the remaining films in the current season's schedule. G. A. Smith, Western division manager, presided. Oscar Morgan, short subjects sales manager, outlined the company's plans for his department for the coming season. Adolph Zukor, chairman of the board, and Gilbert B. J. Frawley attended.

Separate conferences of home office and studio executives and the personnel of each exchange representation featured the sessions on Wednesday. Meanwhile, Leonard Goldenson and Sam Dembow, of the company's home office theatre division, conducted a meeting in Chicago on Tuesday for Paramount's Northern division film house associates.

The second group of two-day regionals was held last Friday and Saturday in Pittsburgh and Memphis. The final meeting was scheduled to take place at the St. Francis Hotel, San Francisco, on Friday and Saturday of this week with G. A. Smith presiding.

The following district and branch managers, salesmen and bookers were expected to be present: H. Deal East, J. Bettencourt, H. Haustein, D. Spracher, R. McDonnell, J. Hurley, San Francisco; H. W. Brely, M. R. Clark, S. White, C. Roeder, L. Bristol, M. Burles, J. Curry, E. Beuerman, Los Angeles; A. R. Anderson, G. Brogger, G. DeWaide, L. G. Sang, Portland, and M. Segal, G. Haviland, W. Pennington, R. L. Estill, of Seattle.

J. J. Unger, Eastern division manager, conducted the Pittsburgh conference at the William Penn Hotel, with Mr. Agnew and Mr. Reagan on hand to discuss sales problems. Mr. Smith presided at the Memphis meeting, at Peabody Hotel.

FWC, National to maintain Separate Staffs

Charles P. Skouras announced in Hollywood this week that National Theatres would maintain a separate organization apart from its subsidiary, Fox West Coast Theatres, and that he would devote his time exclusively to National Theatres. His organization will consist of an executive staff of Charles A. Buckley, Harry Cox, and Ed Zabel, former National Theatres film buyer. George Watters moves from FWC to National and Andy Krappman will continue as aide to Mr. Skouras. Dan Michalove will be National representative in New York.

A. M. Bowles becomes division manager of both the southern and northern divisions of FWC, while George Bowser is to be district supervisor of Southern California. B. V. Sturdivant becomes district supervisor of Northern California.

The National Theatres board of directors will continue to function in New York City. Mr. Michalove will be contact man for all National Theatres divisions.

Stanley Brown, San Diego city manager, was made district manager for the territory covering San Diego, Long Beach, other Southern California harbor areas and the Imperial Valley. Jerry McDaniel was made district supervisor with Spencer Leve, and assigned to the Citrus Belt theatres, with Santa Barbara and Santa Paula, formerly operated by Mr. Bowser, added to the territory.

Mr. Leve and David Ross will operate the Los Angeles city district together. Richard Smith, Pomona city manager, was made city manager at San Diego; John Klee, formerly of the booking department, was given the Pomona post; Bert Pirosh was made assistant to Fred Stein, booking department head; Alfred McNeill was named city manager of San Fernando Valley theatres; Frank Prince was transferred from the California theatre, Glendale, to the booking department, and Lou Harris was transferred from the La Reina theatre, Sherman Oaks, to the Academy theatre, Pasadena.

Two Theatres Sign With Affiliated

Two more theatres in upstate Pennsylvania have signed with the Affiliated Theatres, independent circuit in Philadelphia, for the booking and buying service offered by the circuit. The two additional houses, making a total of 32 theatres in the Affiliated booking combine, are the Fox, Duncannon, and the West Shore, New Cumberland.

As a result of the rapid expansion of the circuit, Sol Criss, office manager, said arrangements were being made to transfer the main offices of the Affiliated service from the Avenue Theatre Building to a central city site.

Ross Branch Managers Meet

The following managers of Ross Federal Offices: C. R. Corradini, Boston; A. A. Kawel, Albany; J. A. Kraker, Philadelphia; Paul A. LaRoche, Washington; F. A. Rosevelt, Charlotte, and Moe Freeman, New York—meet Wednesday with home office executives, in New York, for a discussion of plans and policies.

Hollander Promoted

Elmer Hollander, manager of Warners' first run Stanton theatre, Philadelphia, has been promoted to second assistant to Johnny Turner, chief film buyer for the Warner theatres in that city. Eddie Muehlemann, manager of Warners' Lindy theatre, Philadelphia, switches to the Stanton in a similar capacity.

Hitchcock To Direct Skirball Production

Universal announced in New York on Monday that Alfred Hitchcock had been borrowed from David O. Selznick to direct the first picture to be made by the newly formed producing unit headed by Jack H. Skirball, to be released through the company.

Mr. Skirball recently severed connections with Frank Lloyd Productions. The last film produced under the Lloyd-Skirball banner for Universal is "Invisible Agent," now in production at that studio.

Republic Sales Meeting on Coast

Following Republic's first two regional sales meetings held last week in New York and Chicago, the company's executives, H. J. Yates, J. R. Grainger, M. J. Siegel and William Saal, went to Hollywood over the weekend where they remained for the third and final of the sales sessions held Tuesday and Wednesday, at Republic's studios. In addition to the company's chiefs and studio executives, J. T. Sheffield, Northwestern franchise holder, and Republic's Western offices' branch managers were on hand.

The following branch personnel were expected to attend: Francis Bateman, Los Angeles; Sid Weisbaum, San Francisco; Ed Walton, Seattle; Mr. Sheffield, from Portland; Gene Gerbase, Denver; G. S. Pinnell, Salt Lake City and E. M. Loy, Butte.

Republic's western division salesmen have turned in $2,000,000 in 1942-43 contracts, in the first three weeks of the new sales season, Mr. Grainger, Republic president, disclosed Tuesday, at the beginning of the regional sales meeting at the studio, Hollywood. This has broken all records, he added.

Herbert J. Yates predicted the new season would be the best in the industry's history, remarking parallel conditions in England.

M. J. Siegel, production head, asserted $3,000,000 would be spent before September 1st on "Commandos," "Ice-capades of 1943," "Heart of the West," "Bells of Capistrano," and "Call of the Canyon."

Those attending the Chicago meeting, concluded last Friday at the Drake Hotel, were: William Baker, Chicago; Nat Steinberg, St. Louis; Robert Withers, Kansas City; L. W. Marriott, Indianapolis; J. G. Frackman, Milwaukee; Lloyd Rust, Dallas; Leo Seicshnaydre, New Orleans; Carl F. Reese, Omaha; F. R. Moran, Des Moines; W. M. Snelson, Memphis; R. I. Brown, Jr., Oklahoma City; George H. Kirby, Cincinnati; Sam Seplowin, Detroit, and Gilbert Nathanson, Minneapolis franchise holder.

Fox Stockholders to Vote on Directors

Stockholders of Twentieth Century-Fox will meet June 2nd at the New York home office, in special session. They are to act on a proposal to change the number of directors, so that there shall be not less than three nor more than 15. There are now 12 board members.

Nayfack Enters Navy

Nicholas Nayfack resigned Tuesday from his post of general executive at the MGM studios in Culver City, to enter active war service. He will start active duty as a Navy officer on June 1st.

James Francis Cooney

James Francis Cooney, 53, motion picture trade paper man, died May 13th at St. Vincent's Hospital, Hollywood, following a major operation. Mr. Cooney went to Hollywood in 1923 and was instrumental in forming the Catholic Actors Guild there.

Columbia Staff Wins War Bonds

Approximately 100 members of Columbia's sales force, including branch managers, salesmen, office managers and bookers, will be awarded war bonds for performances in the four-week billing drive, from March 13th to April 9th, conducted by the company, it was announced in New York last Friday.

The special billings awards were part of Columbia's "victory sales drive" now in progress, in which $50,000 in war bonds are offered as prizes. Awards are being made to exchanges and individual salesmen who fulfilled or exceeded 100 per cent of their billing quotas.

RKO announced over the week-end that June 13-19th, the closing week of the company's Ned Depinet Sales Drive, will be designated as a tribute to A. W. Smith, Jr., sales manager.

Warner Studio Doubles Activity

Production activity at Warner Bros. studio was practically doubled this week, the company reported, when four new features got under way. Shooting started Monday on "Gentleman Jim Corbett"; Wednesday, "Secret Enemies," and on Thursday, "You Can't Escape Forever," "Scream of the Eagle" and "Air Force." Currently in production are "George Washington Slept Here," "The Hard Way," "Now, Voyager" and "The Busses Roar."

Advertising and publicity executives of Warner Theatres met at the home office Monday with Harry Goldberg, director of advertising and publicity, presiding. Joseph Bernhard, Harry H. Kalmine and Mort Blumenstock addressed the conference which was attended by: James Totman, Pittsburgh; Everett Callow, Philadelphia; Dan Finn, New Haven; Robert Paskow, Newark; Charles Smakwitz, Albany; Marcel Brazee, Milwaukee; J. Knox Strachan, Cleveland, and Frank LaFalce, Washington.

Mr. Bernhard and Mr. Kalmine spoke on general summer operation plans under wartime conditions. Mr. Blumenstock discussed the campaign for "Sergeant York" at popular prices, and selling of "Yankee Doodle Dandy" in the field. Specific advertising problems were aired by Mr. Goldberg.

Screening of "The Gay Sisters" followed the discussions.

A regional sales meeting of Eastern franchise holders of Astor Pictures Corp. will be held in New York, June 5th and 6th, R. M. Savini, president, announced this week. Distributors from Atlanta to Boston, and as far West as Pittsburgh and Cleveland will attend the meeting, at which new sales policies will be discussed and re-issues announced.

Arthur Greenblatt, vice-president in charge of sales for Producers Releasing Corp. was expected to return to New York this Friday following a visit to Denver, Kansas City and Chicago. Mr. Greenblatt was in Hollywood over the week-end, following the annual convention of franchise holders held there last week. He conferred with producers on the sales policy of the 1942-43 program. While traveling in the mid-west, Mr. Greenblatt announced the appointment of Henri Elman as franchise holder for PRC in Chicago.

The company's Pittsburgh exchange held a formal opening on Monday of the new Producers Pictures Corp. building at 415 Van Braam Street. Lew and Milton Lefton, franchise owners, presided at the ceremonies.

Chicago Theatre Damaged

Air-conditioning and electrical equipment in the Rialto theatre, combination burlesque and film house in the Chicago Loop, this week was damaged by an overflow of water used to extinguish a fire in an adjacent building, necessitating the closing of the house for several days. No other damage was reported.

GREAT
IN STARS!
IN STORY!
IN SCOPE!
IN DIRECTION!

THE GREAT

GREAT IN STARS! Barbara Stanwyck at the peak of her popularity following "Ball of Fire" and "The Lady Eve"...teamed with Joel McCrea and Brian Donlevy to recreate the great star trio of "Union Pacific"!

GREAT IN STORY! The year's must powerful love story, of a woman who locked her heart against the world and gave her life's devotion to the one man who was denied her by fate...a woman whose secret love drove him to greatness and left her only...shame!

GREAT IN SCOPE! San Francisco in the hectic Gold Coast days . . . storm
and terror on the unbroken Western plain . . . the pani
and disaster of the Sacramento flood—all these and more for
the background for "The Great Man's Lady"!

GREAT IN DIRECTION! The panoramic technique that made "Beau Ges
and "Men With Wings" epic entertainment has been gi
"The Great Man's Lady" by Director William A. Wellman, to pro
a picture with the sweep of "Cimarron," yet with a love story so
sonal it will reach out to every man and woman in the aud

GREAT IN

IAN'S LADY
OX OFFICE!

BARBARA STANWYCK.. never greater than in this role, never more popular than she is today! "Motion Picture Daily" calls her portrayal "brilliant" . . . "Boxoffice" and "The Hollywood Reporter" mention it for Academy Award, "Daily Variety" calls it "her most talented and her most exciting"!

A GREAT CRITICS' PICTURE!

"A drama with purpose and lots of scenic scope . . . offers Miss Stanwyck a teeth-into role which is the joy of every actress . . . expertly photographed; reproduces realistically an era out of the past."
—New York Post

"Miss Stanwyck has achieved an unforgettable characterization; one of the great performances of the year. Entertainment on an heroic scale . . . compelling in interest."
—Hollywood Reporter

"Should have strong boxoffice appeal for women; a tender and sensitive story with frequent tugs at the heart strings . . . Barbara Stanwyck gives a brilliant performance."
—Motion Picture Daily

"An absorbing drama with the movement of a Western . . . telling how the greatness of a public hero is built on the devotion, courage and self-sacrifice of a woman. Barbara Stanwyck plays Hannah with conviction."
—New York Herald Tribune

"Has lots of appeal . . . Joel McCrea is good; Brian Donlevy excellent; Barbara Stanwyck her usual charming vivacious self."
—Film Daily

"Fine, emotional entertainment, told with sincerity and depth . . . its appeal is to the sentimental spot in all ticket buyers' hearts, and as such is strong theatre, especially for the feminine patrons."
—Daily Variety

A GREAT AUDIENCE PICTURE!

BARBARA
STANWYCK AND JOEL **McCREA**
in

"The Great Man's Lady"

with BRIAN **DONLEVY**

Produced and Directed by **WILLIAM A. WELLMAN**
Screen Play by W. L. River · Original Story by Adela Rogers St. Johns
and Seena Owen · Based on a Short Story by Vina Delmar
A Paramount Picture

Paramount Pictures

NEW ENGLAND INDEPENDENTS QUIT ALLIED OVER 'UNITY'

Resignation Follows Filing of Protest on Plan with Justice Department

Independent Exhibitors, Inc., the New England unit of the Allied States Association, resigned on Monday from the parent national organization. Renouncing the Allied endorsement of the UMPI sales plan, the unit headed by Frank C. Lydon, of Dorchester, Mass., announced that henceforth it would go its own way.

The New England unit's way, at the moment, will take the form of vigorous opposition to the selling plan advanced by the Unity movement as a substitute for the consent decree, it was indicated. The New England exhibitors have registered consistent opposition to the blocks-of-12 and partial cancellation plan since early in the course of UMPI deliberations.

At the Chicago meeting of the national directors of Allied two weeks ago the Independent Exhibitors, Inc. delegates were reported to have argued vigorously against an all-out approval of the UMPI selling plan. Previously the New England exhibitors had advanced two counter proposals of their own for a selling plan.

W. L. Bendslev, secretary of the association, said the decision to resign from Allied came at a meeting of the independent exhibitors in Boston on May 8th. It was unanimously approved and a letter dispatched to M. A. Rosenberg, National Allied president, stressing the difference in opinion between New England and the national group.

Protest Filed with Justice Department

Also, Mr. Bendslev revealed the unit had filed a protest with the Department of Justice against the new selling plan, in memoranda to Thurman Arnold, assistant attorney general, and Robert Wright, of the motion picture unit, asking enforcement of the decree.

The letter to Mr. Rosenberg said that the unit voted to resign from Allied, as of May 31st, "because of that body's endorsement of the UMPI sales plan which is diametrically opposed to the best interests of the members of the Independent Exhibitors, Inc." It was signed by Mr. Bendslev.

The Independent was founded over 25 years ago and has been a member of Allied since the latter organization was formed. It represents almost 200 theatre owners in the six states of the New England area.

Boston territory exhibitors continued to express unaltered opposition to the unity plan. Many expressed displeasure with the consent decree but added that they regarded the UMPI plan as "even worse." They expressed confidence too that the Independent resignation, the first open break in exhibitor ranks over the unity movement, would be followed soon by similar action in other territories.

The resignation of the New England group, which had been reported in prospect for several weeks, was accepted "with regrets" by the national organization but no effort will be made to win the Independents back into the fold, it was indicated. Allied leaders were clear in expressing their belief that the national directors' action approving the UMPI plan reflected the wishes of the majority of exhibitors.

Abram F. Myers, chairman of the national board and general counsel of Allied, commenting on the New England action said the board had sent Mr. Lydon a resolution accepting the resignation with regret, and expressing the hope the unit would reconsider. Attached was a bill for arrears in dues accumulated in recent years. Further action by National Allied was deferred until June 1st.

Endorsement by the Allied Board of the UMPI plan "merely gave effect to the views of the majority, which is the only manner in which an organization founded on democratic principles can function," Mr. Myers said.

"In addition, may I add my personal regret that this action by New England should come at a time when far-sighted leaders in all branches are seeking cooperation in meeting war emergencies. I can understand the resentment of the New England exhibitors with their comparatively large theatres, particularly those in the Interstate Circuit of Boston that they will not participate in the proposed cancellation privilege because their average film rental exceeds $200. However, for every Allied member denied the privilege, dozens will enjoy it, and the will of the majority prevailed."

The New England group rejected the UMPI substitute for decree selling because it charged it provided insufficient relief for the small exhibitor. In its counter proposal adopted at a meeting in Boston on March 12th Independent Exhibitors, Inc., called for:

Continued blocks-of-five selling, with trade shows of a completed block and the sale, by advance identification, of a second block of five; the pair not to exceed 25 per cent of total production. One cancellation out of each five to be permitted, regardless of price, and sales not to be conditioned on one another. Price of each picture to be specified in advance and redesignation prohibited, except by agreement.

Pledges of wholehearted support for the UMPI sales measure by the Motion Picture Theatre Owners of America were meanwhile forthcoming again from Ed Kuykendall, president. In a membership bulletin reported in MOTION PICTURE HERALD last week he called the unity formula the best possible immediate substitute for the decree blocks-of-five. Again this week he urged exhibitor support and declared that with the sales plan the unity movement had laid the precedent for still other steps towards trade practice reforms.

MPTOA ASKS STUDY OF ARBITRATION

Arbitration should be one of the next subjects to receive careful attention from UMPI a bulletin this week from the Motion Picture Theatre Owners of America declared. It listed five fundamental defects in arbitration at present and proposed a six fold revision.

The MPTOA asserts that:

(1) arbitrators should know the film business in order to decide its complaints and grievances intelligently;

(2) "awards should not be subject to appeal to New York for final decisions by an Appeal Board that is unfamiliar either with the business or with local situations";

(3) arbitration should have more scope and authority and fewer restrictions, conditions and qualifications;

(4) mediation should be the required first step on every complaint;

(5) it should not be necessary for an exhibitor to hire a lawyer to present a complaint or defend interests at a hearing.

The national theatre association also asked reduction of costs through an official transcript kept by the administrator; reduction in time; oral appeal hearings; and the right to amend or consolidate pleadings up to the close of the hearing.

Jersey Allied Honors Cole

New Jersey Allied this week announced that its 23rd annual convention in Atlantic City on June 3, 4 and 5 would be devoted principally to a round table discussion of exhibition problems in wartime. A number of national industry leaders have been invited to the meetings at the Ambassador Hotel and Colonel H. A. Cole of Texas, former national president of Allied, will be guest of honor at a testimonial banquet on the concluding day.

The three-day meeting opens Wednesday, June 3rd, with a meeting of the New Jersey directors. They will hear committee reports and appoint a nominating committee for the election of officers and directors.

Thursday has been designated as National Allied Day with an eastern regional Allied meeting in the morning. It is also reported that most of the National Allied board of directors will be present for the Colonel Cole testimonial dinner. They will probably hold an unofficial executive session. New Jersey officers will be elected on Thursday and the first round table session on wartime problems at 2 P.M. will be presided over by Harry H. Lowenstein, president.

Friday, the convention delegates will hear from the sales managers of the principal distributors, and committee reports will be submitted to the general membership meeting.

New Slate Threatens Walsh IATSE Regime

Possibility of Fight for Presidency Seen at Ohio Convention on June 1st

Richard Walsh's presidency of the International Alliance of Theatrical Stage Employees, may be threatened by the intended candidacy of Vincent Jacobi, business agent for the New York Stagehands Local 1, which was reported in New York this week.

Mr. Walsh dismissed the report with: "It's all so silly; I'll do my talking at the convention." The convention will be held June 1st, at Columbus, Ohio.

Mr. Walsh was elected president of the Alliance by the executive board in November to fill out George Browne's term, when the former president was convicted, along with Willie Bioff, of extortion, and sentenced to eight years in prison.

Mr. Jacobi recently was reelected Local 1's business agent.

Said to be a salient point in the "case" against Mr. Walsh is the further possibility of organizing fields of labor within IA jurisdiction, it being contended the international has not sufficiently heeded its potentialities.

Mr. Walsh's term extends to 1944. However, the convention is to vote on changes in the constitution and by-laws, among which is the proposal that presidential terms be two, instead of four, years. Whether such a change would affect Mr. Walsh's current tenure, and whether clamor for an election now, would develop, could not be foretold in New York this week.

Publicists Open Talks with Warners

Meanwhile, in New York, the Screen Publicists Guild began conferences this week with Warners to have that company sign the closed shop contract signed two weeks ago by the other major distributors for the advertising and publicity workers in the New York home offices.

The Guild will meet with Republic shortly, Joseph Gould, its president, said Monday.

Meeting Thursday night, May 14th, the union endorsed President Roosevelt's program for keeping living costs down; but it opposed "wage-freezing legislation as destructive of this program and inimical to the pursuance of the war effort."

The SPG News, organ of the union, disclosed last week the organization's action committee was again considering CIO affiliation. Such affiliation was rejected by the membership last year. Subsequent experiences during negotiation with the distributors, however, have, according to Guild spokesmen, convinced them of the desirability of re-examining the advantages to be obtained from affiliation with a national union.

The CIO's union in the film industry, Local 109, Screen Office and Professional Employees Guild, had some business of moment with the heads of the companies last week, it appeared. Shrouded by secrecy, executives of Twentieth Century-Fox, Loew's, and Columbia, were reported to have conferred with Phillip Murray, CIO president. Inasmuch as the CIO has no other entrance into the film business, except through its local 109, which has been gaining steadily among home office white collar workers, the inference was that the meeting discussed the contracts the local would seek for its members in those offices, and other plans the CIO might be maturing.

Meanwhile, the clerical workers at RKO were to vote Friday, under National Labor Relations Board auspices, for or against the local, as their collective bargaining agency.

The Screen Office Employees Guild, Hollywood, last week accepted a counter-proposal from the producers, of an eight per cent pay rise, retroactive to January 1st.

The Essaness circuit, Chicago, has raised the wages of unorganized employees 10 to 20 per cent. The action was to meet the rise in living costs.

Moran Replaces Nick in St. Louis

E. V. Moran has been elected business agent of the St. Louis stagehands' union in that city, replacing John P. Nick, now in prison serving a five-year term for racketeering. Moran defeated William Menaugh. Other officers elected were Leroy Upton, president; William Kostedt, vice-president; C. O. Newlin, financial secretary; William Spear, recording secretary. All were bitter opponents of Nick.

Pat Casey, producers' labor representative, arrived in New York from the Coast this week, for a two to three weeks' stay.

The Screen Directors Guild, Hollywood, has reelected George Stevens president. It also approved the revise agreement with the producers. The revision gives free lance directors of westerns costing $15,000 or less a minimum of $300 weekly; of serials, $250 weekly.

$100,000 Industry Quota For New York Fund

The amusement division of the Greater New York Fund this year must raise $100,000, 20 per cent more than last year. The quota was announced Tuesday, at a special committee meeting of the division, in New York's Astor Hotel, presided over by J. Robert Rubin, vice-president and general counsel of Loew's.

Speakers were Mr. Rubin; former New York City Mayor James J. Walker, who asserted the Fund was administered uniquely with "modesty, intelligence, and economy"; and Thomas D. Lamont. Mr. Rubin and Mr. Lamont appealed for the amusement industry's fullest support, noting that the drive quota as a whole was $5,000,000.

Greater New York Fund helps support 400 charitable agencies. Contributors may earmark gifts for favorite charities.

At the luncheon were leaders in stage, screen, and other sectors of the show world. They said the meeting was one of the most enthusiastic held. Mr. Walker's address was particularly applauded.

Allied asks ASCAP for Revised Rates

Initial discussion to revise theatre licensing rates of the American Society of Composers, Authors and Publishers, was held on Tuesday in New York at the Society's offices, with a special committee of Allied States Association. Meeting with John G. Paine, ASCAP general manager, and Charles Schwartz, ASCAP general-counsel, were Colonel H. A. Cole, chairman of the Allied committee; Harry Lowenstein, president of Allied New Jersey, and Sidney Samuelson, general manager of Eastern Pennsylvania Allied.

Allied has formulated a proposal for de-distribution of ASCAP licensing rates whereby smaller theatres will pay a lower rate than at present while the slack would be taken up in part by the larger houses. It is indicated that the net result in revenue to ASCAP will not be very much different from the $2,000,000 now collected annually from theatres by the Society. Exhibitor opinion for some time has been that ASCAP's theatre rates should be brought more into line with the general reduction in the organization's rates to broadcasters, effected last year, following its ten-month music-war with the networks.

A second attack upon ASCAP by exhibitors, fourteen independent Brooklyn houses in this instance, for alleged violations of the Sherman anti-trust laws, was made last week in a suit filed in the U. S. District Court, New York. Named with ASCAP as defendants were Gene Buck, its former president, and Gustave Shirmer. The suit was in most respects similar to the first action brought in April by 157 theatres.

New Anti-Trust Action Filed

Claim that the eight majors and Republic violated two state laws by allegedly conspiring to create a monopoly in Brooklyn was made Saturday in the New York Supreme Court by the Signal Theatre Corp. and the Copark Theatres, Inc., operators of the Fenway, Park and Coliseum theatres, Brooklyn. Specifically attacked are the Loew's and RKO circuits, the plaintiffs maintaining that they dictate virtually their own terms on films in Brooklyn, under an alleged agreement to divide all major product.

The suit is the first against the film industry on anti-trust charges under state laws, Emil K. Ellis, plaintiffs' attorney, declared in filing. According to the complaint, Section 340 of the General Business Law, commonly called the Donnelly Anti-trust Act, and Section 580 of the Penal Law which labels a misdemeanor any conspiracy to interfere with trade and commerce, have been violated.

The complaint alleges that the Fenway played day and date with Loew's Bay Ridge theatre in 1934 when the Fenway was owned by RKO. With RKO disposing of its interest in 1935, Loew's allegedly "arbitrarily and illegally" induced distributors to give the Bay Ridge 28 days clearance over the house, it is stated.

WORLD PREMIERE

of Warner Bros.'

"YANKEE DOODLE DANDY"

at the Hollywood Theater—B'way at 51st St.—May 29th at 8:30 P. M.

★ ★ ★ ★ ★

On behalf of the N. Y. War Savings Staff of the U. S. Treasury Department.

★ ★ ★ ★ ★

SCALE OF PRICES

LOGE SEATS. . .	$25,000 WAR BOND
ORCHESTRA. . .	$25,000 WAR BOND
	$12,500 WAR BOND
	$10,000 WAR BOND
	$5,000 WAR BOND
	$1,000 WAR BOND
BALCONY.	$500 WAR BOND
	$100 WAR BOND
	$50 WAR BOND
	$25 WAR BOND

ENTIRE HOUSE SOLD OUT!

HOLLYWOOD THEATRE

The biggest opening in history . . . handled by

WARNER BROS.

—*naturally!*

Richey Stresses Film War Role

Entertainment is still the paramount role of the screen in wartime, Henderson M. Richey, exhibitor relations contact and spokesman for Metro-Goldwyn-Mayer, told the New Jersey Federation of Women's Clubs in convention at Atlantic City on Thursday.

Speaking on the part that motion pictures play in wartime, he pointed out to the women's club leaders that the motion picture industry not only had assumed many important assignments of public instruction and information during the war, but had seen its importance as an entertainment medium greatly increased by the need for wholesome relaxation from the strain of an all-out victory effort.

He cited President Roosevelt's statement that the screen is "one of our most effective means of informing and entertaining our citizens" and explained the many ways in which this was being done.

Although "Mr. Roosevelt did not include in his four freedoms the right to laugh . . . I believe that the number one job of motion pictures is to furnish that relaxation which comes from being entertained," the Metro spokesman said. "I know of no better morale builder than a good laugh. As I see it, it is not only the right to laugh, but to be able to laugh and to want to laugh; and laughter comes only from security, contentment and the realization that those we love and the institutions we cherish are safe from any assault," Mr. Richey said.

He detailed the contributions of the industry in the production of information and special war training films, participation in war bond sales, special collections and other extraordinary calls.

Mr. Richey recalled previous attacks on the industry and its successful refutation of the charges of propaganda and self-interest leveled against it during the Senate propaganda investigation of September, 1941.

"Since few industries are placed in the position to do so much in times of stress and still continue to do its job of entertaining the great American public, I hope your reaction to unfair criticism will be like mine; one of resentment, for I regard the industry as a huge potential power for service," he told the convention.

Syndicate To Distribute Truesdell Film Column

The Register and Tribune Syndicate, Des Moines, Iowa, has made arrangements to distribute John Truesdell's daily Hollywood news column and picture feature service. The syndicate plans an extensive promotion of the column for their newspaper client list. The syndicate announced that Mr. Truesdell will operate a full-time Hollywood bureau for his subscribing newspapers.

Theatre Burglars Caught

Smashing of a gang of four young burglars, who allegedly stole more than $2,000 in 14 theatre robberies in Philadelphia, was announced this week by police. They were arrested at the Lane theatre as suspicious characters after being found loitering around the house after midnight. Among other Philadelphia theatres claimed looted by the gang are the Astor, Logan, Liberty, Ridge, Bluebird, New Penn and the Casino.

Allen, CBS, Named In "Chan" Action

Fred Allen, Columbia Broadcasting System, twelve of its affiliated stations, Batchellor Enterprises, Inc. and Texas Co., Allen's sponsor, were named defendants last week in a copyright infringement suit filed in the U. S. district court by Eleanor Biggers Cole, widow of Earl Derr Biggers, creator of "Charlie Chan" stories. The federal court was asked to rule that Allen's periodic burlesques over the air of a Chinese detective were unfair competition which had hurt the sales value of "Charlie Chan" for films and radio.

Twenty-five motion pictures have been made by various producers depicting the adventures of the "widely known and imaginary Chinese character and detective," the complaint said. On April 2, 1941, Allen, it is charged, committed "deliberate piracy" by assertedly using material and episodes protected by copyright, it continued. Plans to sell "Chan" for additional films and for radio had been immeasurably damaged by the comedian's "false and unfair comments," the plaintiff declared.

Suit demands an injunction to restrain any further broadcasts, an order requiring the stations to surrender all records of previous broadcasts, and statutory damages of $250 for each claimed infringement.

Hale Hamilton Dies on Coast

Hale Hamilton, 62, screen actor and for many years a leading man on the stage, died on Tuesday, May 19th, of a cerebral hemorrhage at Cedars of Lebanon Hospital, Hollywood. He had been ill for the past four years. He leaves his widow, the former Grace La Rue, and a brother, John D. M. Hamilton, former chairman of the Republican National Committee.

Mr. Hamilton was born in Topeka, Kan., on February 28, 1880, studied at the Shattuck Military Academy and later took a law degree at the University of Kansas. He made his first stage appearance in "A Midsummer Night's Dream" in 1899. He was most widely known, however, as the originator of the title role in "Get-Rich-Quick Wallingford" in 1910. He was a leading man in many subsequent stage productions in New York, London. At one time he toured Australia and New Zealand with his own company.

He went to Hollywood in 1929 to play in "Listen, Lady," and settled in Santa Monica. He appeared in more than 25 screen roles during the next 10 years. His last screen appearance was in "The Adventures of Marco Polo."

Club Elects Officers

Three new officers were elected by the Reel Fellows Club at their meeting last week at the Congress Hotel, Chicago. Added to the list of officers were Harold Wirthwein, of Paramount Pictures, as second vice-president; Ted Meyers, of Universal Pictures, as assistant treasurer; and Sig Decker, Republic Pictures, as assistant secretary. It was decided to hold a picnic on June 26, at Thatcher Woods, Chicago, for member's wives and children. The last meeting of the organization, until next September, will be held June 21 at which branch and district managers will be invited as guests of the members.

Columbia Signs Langdon

Harry Langdon, poker-faced comedian who has starred in many Columbia short subjects, has signed a new term contract with that studio, which calls for three or more two reel subjects a year.

Condon Gets 20th-Fox Post

Hal Horne, new director of advertising, exploitation and publicity for Twentieth Century-Fox, Tuesday announced the appointment of Richard Condon as publicity manager to succeed Earl Wingart, who resigned last Friday.

Frank Moneyhun, formerly assistant to A. M. Botsford, has been named manager of advertising. His former duties will be assumed by Max Youngstein. M. D. (Doc) Howe has been made exploitation manager, succeeding Rodney Bush, who has been transferred to special assignments.

Mr. Wingart was with the company for 10 years. Prior to that he was for 13 years connected with the Paramount publicity department.

Mr. Botsford will be in charge of publicity and exploitation for the company on the coast.

Maas Acting Head of 20th-Fox Department

Irving A. Maas, foreign service manager for Twentieth Century-Fox, has been appointed acting director of foreign distribution, a post vacated by the death of Walter J. Hutchinson. Mr. Maas will be in charge of the department until the board of directors of the company meets and appoints a successor to Mr. Hutchinson.

USO Promotion Shifted

Publicity operations for USO-Camp Shows, which have been handled on voluntary basis by the Hal Horne Organization, New York, since January, have been transferred to the Camp Shows' offices at 8 West 40th Street, for direct handling by Camp Shows. Hal Horne's appointment as publicity and advertising director of 20th Century-Fox necessitated the change in procedure.

Franchise for Free Shows

The Beaumont, Tex., city commission has granted franchise for 1942-43 to Nick La Rocca, Beaumont, for providing projection of free motion pictures at the City Park. Last year the franchise was granted a Houston theatre operator who failed to exercise the contract.

Altec Gets Contract

Altec Service Corporation will service the 45 theatres in Georgia and North and South Carolina formerly under the supervision of the Sound Engineering Service Company. B. C. Ralston, of the company, will be special inspector for Altec in that area.

Shows Chinese Films

The Garden theatre, Philadelphia, operated by Sam Weldman, is the first house in that city to offer Chinese motion pictures at regular intervals. The house is located near the Chinatown section, where for many years Chinese pictures have been independently shown at a church.

Beckman Resigns

Don Beckman, for many years associated with the Western Poster Company, Seattle, and, since the merger with National Screen Service, manager of the poster division for the latter organization, has resigned.

Cooperman Made Booker

Alex Cooperman has been added to the booking staff of the Universal exchange in Philadelphia, moving up from the office staff.

EXHIBITORS HOPEFUL DESPITE DIMOUT EXTENSION, RATIONS

Little Effect from Gas Limitation Noted; Night Baseball Banned in East

"Too early yet" was the consensus among exhibitors seeking this week to assay the effect upon boxoffices, of gasoline rationing in 17 Eastern states, and the Army's stringent regulation of lighting in the New York and New England area; regulations which are to be applied along the entire Eastern seaboard.

Opinions were varied, however, over the numerous factors affecting patrons' purses and desires, with the hope evident in industry circles that some factors would cancel others, and, in sum, not greatly change the situation.

It is thought likely that increased lack of consumer goods will allow more money to be spent at boxoffices, and that lack of gasoline, and consequently of pleasure motoring —a great competitor to theatres, along with allied amusements (beaches, parks, picnic places, etc.)—will also benefit theatres. However, dimouts and blackouts decrease the effectiveness of theatre advertising, and heavier taxes are coming.

Confusion in New York On Dimout Rules

In New York City, theatre owners hoped for an influx of suburbanites, who habitually spend summer weekends away. In the Broadway area, theatre operators whose houses are known, regardless of dimouts and blackouts, voiced hope for a record summer, adding to business already very good.

There was some confusion this week over the extent and interpretation of dimout orders, made more stringent by the police, at the behest of the Army.

The text of the order affecting theatre lighting was:

"All exterior lighting in connection with theatres, hotels, motion picture houses, concert halls, etc., must be extinguished with the exception of lights within the lobby of the theatre and lights of modified intensity on the under side of the marquee."

The order also required the extinguishing of all exterior lighting for advertising purposes, lighting directed on outdoor signs, flood lighting of outdoor areas, complete blackouts of all lighting above the 15th story and lights visible one mile at sea, and screening of all street, bridge, park and highway lighting.

The new rules provided that "areas used for outdoor boxing, concerts, dances, roller skating, parking fields and similar outdoor areas may be permitted to use exterior lights which must be hooded and of a modified intensity, with all light directed below the horizontal toward the ground."

Night Baseball Included in Ban

Police Commissioner Lewis J. Valentine also banned night baseball for the duration, bringing from Larry McPhail, general manager of the Brooklyn Dodgers, and of the borough's ball park, Ebbets Field, a protest that the game at night had not been given a chance to prove it could be played without giving an upward glare of light.

RADIO WAR AID IS PRAISED

The voluntary contribution of broadcasters to the war effort was commended this week by William B. Lewis, assistant director of the Office of Facts and Figures in Washington.

Announcing that the OFF had accepted a voluntary offer from the National Association of Broadcasters and the major networks to donate time for Government announcements, under a plan which he outlined to the NAB convention, Mr. Lewis said it had not been necessary to "draft" the radio industry.

The new rules affecting New York City were expected to be applied shortly to the whole East Coast, in a 15 mile strip inland. Navy tests revealed that the glow from Bridgeport was visible 25 miles at sea.

The new rules make the horizontal angle of the lighting the absolute test and also require extinguishing of shaded lights where they are of sufficient strength to be reflected upward by the street, it was pointed out. Even basement windows are required to be extinguished if they shine upwards.

The New York *Times* moving electric news sign, belting its building in Times Square, was shut off this week. Since its erection in 1928 it had been the focus of many eyes in that sector every minute of its operation. When the first dimout occurred, it was exempted.

West Coast Gets Dimout Order

The West Coast, from the Oregon border to Santa Maria, California, is under a dimout ordered last week by the Office of Civilian Defense. In that area, however, night baseball is still permitted. Authorities said they would determine whether the game contributed to the silhouetting of ships at sea, which was the reason for the dimout.

Last week the dimout was lifted from 60 miles of Long Island Sound coastline facing Long Island and embracing New Haven, Milford, Stratford, West Haven, East Haven, Branford, Guilford, Westbrook, Clinton, Orange and Madison. It was explained that the light silhouetting ships came from Long Island, not from the mainland.

New York City's fourth borough-wide blackout was held in Queens Monday, affecting 88 theatres serving 1,414,000 persons. Business at theatres fell in some instances as much as 20 per cent. However, they were pleased at the time: a 20 minute period, beginning at 9:30. Theatre men pointed out most tickets were sold by then. Expected shortly is a Manhattan blackout, and then a city-wide darkening.

Brooklyn last week had a blackout, affecting 220 theatres, serving almost 3,000,000. The borough's downtown first run theatres, the Paramount, Albee, Fox and Metropolitan reported a business decline up to 33 per cent. A survey of neighborhood theatres showed their recepits off an average of 20 per cent.

Business Reported Off in Boston

Boston theatres, which suffered in blackouts and dimouts, report no notable result from gasoline rationing in its first week. However, the drastic dimout last week caused business to fall by 50 per cent, with much of the loss ascribed to the reluctance of parents to allow youngsters to theatres in the semi-darkness. Especially hit, have been the suburban theatres, and the drive-ins.

In Washington D. C., a better than average weekend resulted, industry observers thought, from strong attractions, and the lack of gasoline. There were boxoffice lines at some houses, downtown. However, the city's second complete blackout, last week, hurt grosses in those theatres approximately 10 per cent, with late shows bearing the brunt. How much neighborhood theatres were affected was not disclosed, but some said attendance was very sparse, patrons apparently fearing to venture outside their homes.

New Haven theatres enjoyed a boom over the weekend. Neighborhood theatre parking spaces were full. Exhibitors of the area are pleased at the lifting of the dimout, although Saybrook and New London remain blacked out. The dimout, obtaining several weeks, had been drastic: marquee lights were completely out; street lights out, or dimmed. Streets were patrolled by police and wardens. The general effect had been to keep patrons at home. And the summer cottage trade appeared doomed.

The Connecticut State Police Department is asking exhibitors to install emergency or auxiliary lighting systems, in case of air raid or other damage, and theatres are gradually making the addition.

Gasoline Rationing Has Little Effect

Gasoline rationing had no effect upon theatre business in Norfolk, Virginia. Theatres in that overcrowded defense-area city played to capacity over the weekend.

Northern New Jersey exhibitors noticed no difference in business in the early days of the gasoline rationing, and reported good attendance at neighborhod and suburban theatres.

South Carolina theatres were unaffected this week by gasoline rationing. At Greenville, an increase in attendance over the weekend was noted, from persons who normally would use automobiles for pleasure.

The first weekend of gas rationing in Philadelphia last week brought theatres a slight increase in patronage. Mid-city, neighborhood and suburban houses on Sunday reported "as good or better" business than usual. Officials estimated that 5,000 to 10,000 fans stayed away from the Sunday double-header baseball game at Shibe Park because of the gasoline situation.

(Continued on following page)

Gas Rations, Dimouts Felt at Boxoffices

(Continued from preceding page)

The parks in the city reported bigger crowds than usual. In the Atlantic City area, including the nearby seashore resorts, police reported "practically no" cars with Pennsylvania and New York licenses. An Atlantic City Chamber of Commerce survey showed amusement places, theatres, restaurants and parking lots were suffering a business loss. The exclusive Rehobeth Beach, Del., was virtually deserted on Sunday, despite perfect weather.

Weekend theatre business in Baltimore suffered none from gasoline rationing, in the first weekend. There were reports of losses, however, from theatres in environs.

Night Traffic in California Halted

All night automobile traffic along California coast highways and secondary roads, last week was halted by the state's highway patrol. The order precedes an expected dimout order for Southern California.

Theatres in communities along the highways anticipate a sharp drop in attendance. Many depend upon travel from inland.

The Los Angeles Theatre Defense Bureau is planning a uniform system of paging defense officials, policemen, firemen, wardens and doctors from theatres. Named to a committee to establish such a system, by B. V. Sturdivant, Bureau director, are: Stanley Meyer, chairman; Marco Wolff, Carl Walker, R. D. Whitson and S. D. Perkins.

A new experiment in special shows for defense workers was launched by Stanley Benford, manager of Warners' Colonial Theatre, Philadelphia. Identified as a "War Workers Sunrise Prevue," the shows are scheduled on Saturdays at 7:30 and 9 a.m., each Saturday morning, at which time a screening of the coming week's attraction is previewed. The early morning shows were introduced at the request of the personnel directors at the war plants in the neighborhood of the theatre.

Wartime Programs For War Workers

Springfield, Massachusetts, theatres are shifting to wartime programs for war workers. The Arcade and Paramount open daily at 10:30 A. M., and the Loew's Poli has a special show every Thursday morning at nine. The Capitol has many early Wednesday shows.

The Garden attempted a very early morning show, for workers who finished their night's task. This started at midnight Fridays. It was abandoned after one month. It proved unpopular.

The only early morning entertainment to catch "hold" is the midnight to dawn dance and swimming party at the local Y.M.C.A.

A 700 seat theatre, the Aero, with Edward Perotka managing, will open at the Glenn Martin Company's recreation center, May 31st. The center is near its airplane manufacturing plant, in the Baltimore area. The company will operate the house.

Municipalities in the Tennessee Valley have been warned by the Tennessee Valley Authority that a shortage of power may occur because of demands of defense industries and a rainfall which has been smaller than at any time in 50 years. Last year, the power shortage blacked out theatre signs and front lights. The T.V.A. has three new dams under construction in East Tennessee but these are not to be completed before the year's end.

ARMY PICKS "BOX-OFFICE HITS"

Box-office champions in Army theatres for the month of April, announced this week by R. B. Murray, general manager of the Army Motion Picture Service in Washington, were: "To the Shores of Tripoli," 20th Century-Fox; "The Fleet's In," Paramount; "Courtship of Andy Hardy," MGM; "The Invaders," Columbia; "Jungle Book," United Artists, and "The Male Animal," Warner Bros.

These six outstanding features "from a box office standpoint," according to Mr. Murray, were selected on the basis of the "movie tastes of members of our Armed Forces as reflected by their attendance at War Department Theatres."

Camp Shows Begin Tour

United Service Organization this week inaugurates its summer entertainment program for Army camps, posts and Naval stations, with 15 theatrical presentations, it was announced by the War Department in Washington over the week-end. USO-Camp Shows has set up two circuits. Every camp on each circuit will have a show every three or four weeks, it was reported. Eight of the 15 companies will work the "major" circuit, composed of camps which have stage facilities, and seven will go on the "minor" circuit, consisting of posts where stage trucks will be used.

Two Hollywood units of USO-Camp Shows, "Hollywood Follies" and "On the Loose," began tours of Army camps and Naval bases on the West Coast Wednesday with performances at March Field and Gardner Field, respectively. These shows were produced under USO auspices, with the cooperation of the Hollywood Victory Committee.

Between 200 and 300 actors and actresses will comprise the 15 companies, with guest stars appearing from time to time from the screen, stage and radio.

First of the summer shows, "Full Speed Ahead," got under way last Friday night, at the Norfolk Naval Training Station, Norfolk, Va. Immediately following the opening, USO-Camp Shows began to route out the rest of the revues which will have their premieres between now and June 1st.

Among the new USO presentations, in addition to "Full Speed Ahead," "Hollywood Follies," and "On the Loose," are: "Roxy Theatre Revue," which features a chorus of Gae Foster Girls; "Keep Shufflin'," "Hot from Harlem," two all-Negro musicals; and "The WLS National Barn Dance," one of the hit productions of the National Broadcasting Company.

According to Lawrence Phillips, executive vice-president of USO-Camp Shows, the summertime program will "not stop with these shows. Through our radio, concert, motion picture and band divisions, we shall continue to send volunteer artists directly to the service men as we've done all winter."

Record Grosses Hit by Caravan

Hollywood Victory Caravan, one of the largest charitable ventures ever undertaken by the motion picture industry, wound up its 13-city tour across the country last week, grossing more than $600,000 for the Army and Navy Emergency Relief Fund. In its 13 engagements, the show, produced, directed and performed entirely by screen stars and players, under sponsorship of the Hollywood Victory Committee, averaged $45,000 for each performance. Final gross for all spots was expected to exceed $650,000. In compliance with a request by the Victory Committee, various groups which had planned homecoming ceremonies for the Caravan on its return to Los Angeles last Thursday night, cancelled their welcoming activities.

Allowing for an 18 to 20 per cent overhead, and the Federal 10 per cent gate tax of the intake, the Caravan probably will turn over to Army-Navy relief societies approximately $440,000. A complete report on actual grosses and disbursements was expected from the committee this week.

Gross receipts of the tour were as follows: Chicago, $90,000; Boston, $78,000; Houston, $67,000; Detroit, $53,000; San Francisco approximately $50,000; St. Louis, $41,000; Dallas, $40,000; Minneapolis, $33,750; Philadelphia, $31,500; Cleveland, $31,600; Des Moines, $26,000; St. Paul, $25,500 and Washington, $24,500.

With a cast of 22 stellar Hollywood names and a complete entourage of nearly 100 people, including musicians and stage hands, the Caravan played to capacity audiences at every key city, with heaviest grosses recorded in the middlewest. The show opened April 30th in Washington at Loew's Capitol.

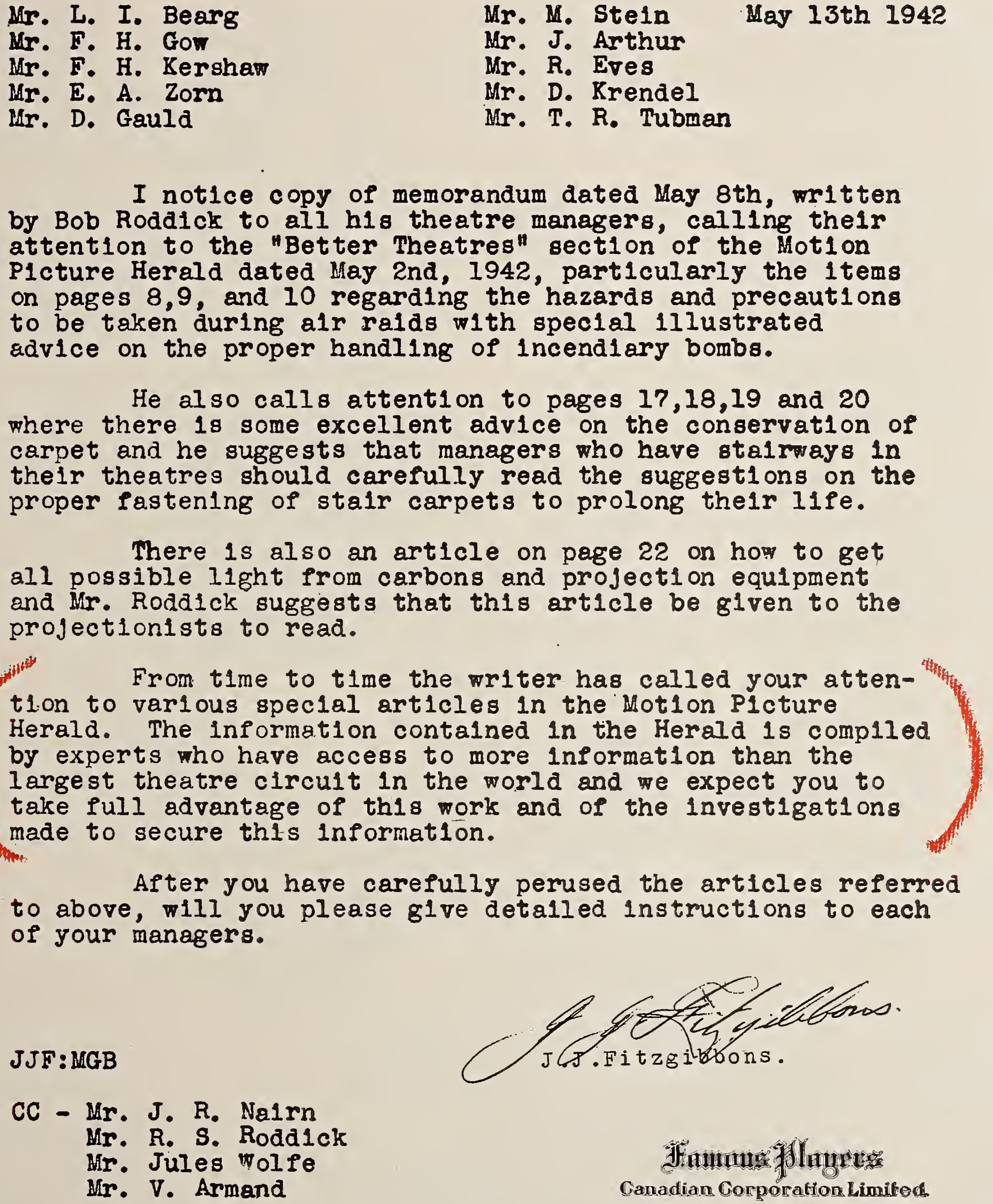
Actors' Equity Meet Set for June 5th

The 29th annual meeting of Actors' Equity Association will be held June 5th at the Hotel Astor, New York. The order of business will include the report of officers, election of two vice-presidents to serve one year, 10 councillors to serve five years, one councillor to serve three years, one councillor to serve two years, and five councillors to serve one year.

The election, on the regular ticket, will be between Ruth Hammond and Cornelia Otis Skinner for second vice-president; Louis Calhern and Dudley Digges for fourth vice-president; among Ilka Chase, Todd Duncan, Walter N. Greaza, William Harrigan, Raymond Massey, Aline MacMahon, Bryon McGrath, Theodore Newton, Elliott Nugent, Tom Powers, Donald Randolph, Roy Roberts, H. Ben Smith, Calvin Thomas and Ethel Wilson for the full term of five years on the council; between Jack Sheehan and Joseph H. Macauley for council replacement for three years; Alexander Clark and Vivian Vance for council replacement for two years, and among Edith Atwater, Whitner Bissell, Philip Bourneuf, Alfred Drake, James V. La Curto, Brandon Peters, Anne Seymour and Edgar Stehli for council replacement for one year.

The annual meeting of Chorus Equity Association will be held June 8th at the headquarters of the association, 701 Seventh Avenue, New York. The principal business of the meeting will be the election of officers, members of the executive ticket and a representative to the Equity Council.

MEMO from MR. FITZGIBBONS



Mr. L. I. Bearg
Mr. F. H. Gow
Mr. F. H. Kershaw
Mr. E. A. Zorn
Mr. D. Gauld

Mr. M. Stein
Mr. J. Arthur
Mr. R. Eves
Mr. D. Krendel
Mr. T. R. Tubman

May 13th 1942

I notice copy of memorandum dated May 8th, written by Bob Roddick to all his theatre managers, calling their attention to the "Better Theatres" section of the Motion Picture Herald dated May 2nd, 1942, particularly the items on pages 8,9, and 10 regarding the hazards and precautions to be taken during air raids with special illustrated advice on the proper handling of incendiary bombs.

He also calls attention to pages 17,18,19 and 20 where there is some excellent advice on the conservation of carpet and he suggests that managers who have stairways in their theatres should carefully read the suggestions on the proper fastening of stair carpets to prolong their life.

There is also an article on page 22 on how to get all possible light from carbons and projection equipment and Mr. Roddick suggests that this article be given to the projectionists to read.

From time to time the writer has called your attention to various special articles in the Motion Picture Herald. The information contained in the Herald is compiled by experts who have access to more information than the largest theatre circuit in the world and we expect you to take full advantage of this work and of the investigations made to secure this information.

After you have carefully perused the articles referred to above, will you please give detailed instructions to each of your managers.

J. J. Fitzgibbons.

JJF:MGB

J.J.Fitzgibbons.

CC - Mr. J. R. Nairn
Mr. R. S. Roddick
Mr. Jules Wolfe
Mr. V. Armand

Famous Players
Canadian Corporation Limited

A note to the editor from Mr. Fitzgibbons remarks that "the attached copy is of a letter which is today going to all of our division directors and maintenance men. This is just one of the many instances where we find the Herald of inestimable value in the operation of our circuit and I wish to take this opportunity of again telling you how well your publication is prepared and edited."

SCREEN BRINGS RELIEF FUND, BOND MESSAGES TO MILLIONS

City, Circuit Competitions Spur War Bond Sales at the Nation's Theatres

Theatre decks are cleared for action on the industry War Bond drive.

That's the word this week from the campaign committee of War Activities Committee, under whose auspices, with cooperation of the Treasury Department, 15,000 film houses in the country will work towards raising $100,000,000 in bonds and stamps, beginning with May 30th and through the end of the year. With the Army and Navy Emergency Relief drive ending this Sunday, the nation's motion picture theatres are now concentrating on special promotion and exploitation plans to boost the sale of wartime securities to their 80,000,000 patrons.

Many cities have sent into campaign headquarters outlines of elaborate opening ceremonies, it was reported this week by Si Fabian, campaign director. "This drive," he said, "is one of those things upon which all exhibitors can get together and work as a community unit. Most of the plans revealed to us so far indicate that all exhibitors in a city are working hand in hand, unselfishly. Of course, terrific competition is developing as to which theatres devise ways to sell the most stamps and bonds. That is healthy," Mr. Fabian declared, "and should result in huge sales for the first monthly reports, due June 1st."

Theatre men in at least 100 cities already have arranged for rousing stunts to ballyhoo the drive, including Pittsburgh, Indianapolis, Houston, Norfolk, Evansville, Rochester, Baltimore, Reading and Wilmington, the campaign committee reported on Tuesday. In most instances the plans call for participation by civic, military, philanthropic and theatrical figures prominent in the different areas, with additional appearances scheduled, wherever possible, of Hollywood personalities.

Loew's, RKO Set Contests

To stimulate interest in the drive, two contests with prizes totaling $15,000 in War Bonds are being planned by the Loew and RKO circuits in New York. These contests are in line with the Treasury Department's desire to utilize film theatres as a general promotion medium as well as for actual stamp-bond sales in the houses. Last week, posters appeared in RKO theatre lobbies in the New York area announcing "$5,000 in Five $1,000 War Bonds Free." Details were not made available, but it was indicated that all 39 RKO New York houses would participate in this "Buy-a-Bond-Win-a-Bond" competition through June 15th.

Purchasers of war bonds of any denomination, bought anywhere during the month's period, are eligible to compete for a share of the $5,000 in bonds. Each bond must be registered at a local RKO theatre. The drawing will take place at the RKO Albee Theatre on the night of June 16th. Details of the Loew contest are to be announced.

Reports from Nathan Wise, Dayton, Ohio, indicate that that city, America's nerve center of aviation, is going all out in the theatre drive. A rally is set for May 29th, with Buddy Rogers and Patsy Kelly leading a host of screen, stage and radio personalities at the mass meeting planned. Planes will put on an aerial demonstration. Dayton's mayor will head a list of local dignitaries who are expected to participate. The city's newspapers are contributing large display ads for the event, and bond subscriptions will be solicited at the rally.

New York to Stage Huge Rally

Plans to date for New York's "preview" opening of the industry drive were announced this week. A rally platform will be set up in Duffy Square. Leon Leonidoff of Radio City Music Hall will stage a theatrical spectacle for the demonstration, which will include rendition of patriotic songs by the Music Hall's Glee Club. Governor Lehman's proclamation, declaring May 30th "Movie War Stamp and Bond Day," in New York State, will be read, and a banner 10,000 feet square will be hung across Broadway, telling the city's millions that every film theatre has become a War Bond and Stamp agency.

Philadelphia's exhibitors, meanwhile, are aiming to rival New York's celebration to mark the opening of the drive. A "preview" rally will be held on May 28th at Reyburn Plaza. Major Benjamin Ludlow of the Treasury Department, and Ted Schlanger of Warners, who is a member of the motion picture industry committee, will head the speakers.

Springfield, Mass., according to exhibitor reports from that city, is planning a big parade to launch the campaign there. In Baltimore, a state-wide exhibitors' meeting is scheduled for May 26th to discuss plans for the sale of War Bonds and stamps during the drive. Little Rock, Ark., theatre executives met this week for the same purpose. M. S. McCord, secretary-treasurer of Malco Theatres, Inc., was appointed state chairman for the campaign.

Reports from distributors and exhibitors alike on industry efforts to date, independent of the forthcoming campaign to swell America's war chest include the announcement this week from United Artists that more than three-quarters of its exchanges have enrolled 100 per cent in the payroll allotment plan for the sale of bonds and stamps.

DEFENSE THEATRES ON 24-HOUR RUN

Small theatres in the Seattle-Bremerton-Renton defense areas, Washington, are finding 24-hour-daily operation, successful. Theatre attendants call shipyard employees from audiences in time for them to return to work. All theatres in Tacoma report capacity business. The huge influx of defense workers will probably result in more theatre construction.

15,000 Theatres In Drive for Relief Funds

Motion picture theatres numbering close to 15,000 participated in the industry's drive in behalf of Army and Navy Emergency Relief this week. Theatre collections were made at every performance following the showing of the special trailer in which Gary Cooper appealed to millions of film patrons to aid the families of servicemen who required immediate attention.

Ncholas M. Schenck, national chairman for the campaign, announced in New York on Tuesday that the committee had decided to continue the theatre campaign an additional four days, carrying it over the weekend, through Sunday, May 24th. Mr. Schenck said that early reports indicated splendid results from all parts of the country.

In New York, the drive was launched last Thursday at a colorful parade and rally climaxed by the appearance of Lieut. John D. Bulkeley, one of the America's first war heroes, and his shipmates, Lieut. Robert Kelly and Ensign Anthony Akers. Police estimated that approximately 250,000 persons along the line of march thundered a typical New York welcome of ticker tape, confetti and torn telephone books on the procession, which was headed by Max A. Cohen, chairman of the drive; Stanton Griffis, chairman of the Citizens Committee for Navy Relief; Lieut. Col. A. G. Rudd, in charge of Army Relief in the area; Nicholas M. Schenck, national chairman of the industry's Army-Navy Relief campaign, and Harry Brandt, assistant state chairman.

20,000 Hear Mayor, Bulkeley

Following the parade up Seventh Avenue to Times Square, 20,000 persons jammed Times Square to hear Mayor LaGuardia, Lieutenant Bulkeley and Louis Nizer, in addition to a group of entertainers headed by J. C. Flippen, who acted as master of ceremonies. While Billy DeWolfe, Jimmy Dorsey and his orchestra, Hazel Scott, Danny Kaye, Woody Herman and others performed, a collection was taken among the spectators.

Mayor LaGuardia reported that the industry drive got off to a banner start with two donations of $10,000 each from Loew's and Paramount. He also announced that Mr. Schenck and David Bernstein, vice-president and treasurer of Loew's, each contributed $500.

Chicago is getting ready for a huge Navy Show Benefit, to be given at the Civic Opera House on June 6-7th, with talent for the performance to be drawn from the Great Lakes Naval Training Station and proceeds to go to the Navy Relief Fund. James E. Coston is chairman of ticket sales and William G. Bishop, MGM exploitation man, is publicity chairman. Members of the general committee are Mr. Coston, John Balaban, Edward Silverman and J. E. Flynn.

Mrs. Leonard H. Goldensen, wife of the operating head of Paramount Theatres, was named coordinator between the Navy Relief Society and the committee for the legitimate theatre drive for Army and Navy Emergency Relief.

IT'S HOT! GET HOT ON IT!

We warned you about "Buck Privates" and we're warning you about this one!

The Hottest Band!

HARRY JAMES

AND HIS MUSIC MAKERS

The Hottest Swing Stars!

THE ANDREWS SISTERS

The Hottest Cafe Entertainer!

JOE E. LEWIS

in

PRIVATE BUCKAROO

THE HOTTEST TUNES!

"Don't Sit Under the Apple Tree"

"Three Little Sisters"

"Private Buckaroo"

"You Made Me Love You"

"Yes, I Do"

with

DICK FORAN

ERNEST TRUEX • SHEMP HOWARD
MARY WICKES • RICHARD DAVIES
HUNTZ HALL • JENNIFER HOLT
TAGALONG
and THE JIVIN' JACKS and JILLS

Screen Play, Edmund Kelso • Edward James
Original Story, Paul Gerard Smith
Directed by Edward F. Cline
Associate Producer, Ken Goldsmith

A UNIVERSAL PICTURE

VAILABLE FOR DE LUXE SHOWINGS STARTING MAY 29th

2 JOBS TO DO FOR OUR AMERICA!

(One) Army-Navy Relief collections in Theatres May 14-20 • (Two) War Bond & Stamp Sale in Theatres begins May 30

AAA Credits Films for Arbitration Expansion

Film Industry Praised for Making Tribunals Available for Use

The American Arbitration Association in its annual report on labor and industrial arbitration released this week paid special tribute to the motion picture distributors for their cooperation in making the 31 regional tribunals of the Motion Picture Arbitration system available for the settlement of industrial and labor disputes.

The report gave credit to the motion picture industry for making possible much of the wartime expansion of arbitration. Noting that in the first three months of 1942 the number of labor disputes submitted to the association increased 106 per cent the report said that the use of the motion picture tribunals in 31 exchange cities, near many important war manufacturing areas, had made possible the speedy settlement of numerous cases.

Until 1941 the labor and industrial arbitration activities of the American Arbitration Association were all carried on at long range from the New York office of the AAA, the report said.

War Brought Expansion

"'Full speed ahead' to the Association's war arbitration activities was signalled early last year, when arbitration centers for both commercial and industrial arbitrations were established in thirty key cities. This expansion was possible through the generous cooperation of the motion picture producers, with the approval of the Department of Justice, in placing at the disposal of the Association the facilities of the Motion Picture Arbitration System. Without this cooperation the Industrial Arbitration Tribunal could not have rendered the widespread service which this report records."

While half of the fees charged by the Association for industrial cases heard in film tribunals is allocated to the general fund of the Motion Picture Arbitration association a spokesman for the AAA indicated that such payment during the year had been "negligible, scarcely more than a token." Although a substantial number of industrial disputes have used the hearing rooms and clerks of the motion picture system it was pointed out that arbitration is conducted by the AAA on a non-profit basis. A fee of $15 is charged for the first industrial hearing, and $10 for each subsequent session. Arbitrators serve without pay and most cases are settled in one hearing.

Cleveland

A specific run complaint by an Akron theatre, filed on March 14th, brought the Cleveland tribunal its fourth case. The Liberty Operating Company, owner of the Liberty, in Akron, named MGM, Paramount, Warners and 20th Century-Fox in its Section X demand.

The theatre charges that it enjoyed first run of those companies in the West Hill section of Akron until 1938. In that year, it is asserted, the Highland Theatre, a circuit house was opened and obtained the run. The complaint asks return of the run to the Liberty.

New York

The 20th New York case, a clearance demand against all Five by the Rome theatre, Pleasantville, N. Y., was withdrawn on Thursday by Phillips-Sussman, Inc., operators of the theatre. The complaint which had sought reduction of the 7-day margin held by White Plains first runs was settled by agreement, subsequent to hearing.

Chicago

A Chicago suburban theatre, the York, in Elmhurst, Ill., sought through counsel this week to reopen the 13th case, in which Thomas C. McConnell last week granted a reduction from 5 weeks to 24 hours to the Wheaton theatre, Wheaton, Ill. The York, an intervenor, petitioned the tribunal for a reopening of the case. Mr. McConnell's decision was interpreted in the Chicago trade as completely upsetting the area's elaborate zone clearance by shifting the suburban Wheaton from Chicago Loop clearance to rural Aurora, Ill. The grounds on which the York sought to reopen the award were not immediately clear, and Chicago observers expressed the belief that the theatre's only recourse was an appeal.

The Warner Circuit has intervened in Chicago's 17th case, the clearance complaint of the Palace theatre, Gary, Ind.

Hearings on Case No. 16, the clearance complaint of the Times theatre Danville were continued until May 20th.

The Annetta theatre, Cicero, complaint will be heard June 5th.

Detroit

At Detroit an arbitration action was heard for the first time without benefit of legal counsel last week when J. A. Vance, arbitrator, opened hearings on the clearance action of Don Gregory, for his Crystal theatre in Beulah, Mich. Raymond Moon, general manager of Mutual theatres appeared for Mr. Gregory. Managers or salesmen appeared for four of the defendant distributors, while 20th Century-Fox did not appear. Ashman Brothers Garden Theatre, Frankfort, is an interested party.

St. Louis

Adolph Rosecan, owner of the Princess, South St. Louis subsequent run house, last week testified he had to wait as long as three months for pictures as hearing on his clearance complaint against Warners, Fox, Paramount and RKO opened. Mr. Rosecan contended he had to wait 14 days behind the Gravois, St. Louis Amusement Company house, and a like number of days after the Cinderella, part of the Wehrenberg-Kaimann chain, and these two houses played films at different times, making it "impossible for me to get pictures sometimes." Both the circuits have intervened in the hearing. The hearing was resumed on Wednesday.

An unusually large number of independent exhibitors filled the St.. Louis hearing room to overflow. The case is regarded as an important test between circuit and independents in the city.

Reelected to Jewish Post

Morris Wolf, Warner attorney in Philadelphia, has been reelected honorary president of the Allied Jewish Appeal in that city.

Heads Episcopal Actors

Vinton Freedley, theatrical producer, has been elected president of the Episcopal Actors Guild, succeeding the late Otis Skinner.

FROM READERS

TEXAS THEATRE OWNERS INDEPENDENT UNIT

TO THE EDITOR:

The Texas Theatre Owners, Inc., is still being publicized in the Trade Press as being an affiliate of the Motion Picture Owners of America.

When former Texas Theatre Owners Protective Association was reorganized last December and changed its title to the present one, it was decided by the Directors of the Organization that it would be an independent Texas unit, affiliate with no National organization, but ready at any and all times to lend its aid and support to any National movement deemed best for our industry.

We did our best to be of assistance in the recent UMPI work on the Consent Decree revision and gave our endorsement to the splendid work of the United Motion Picture Industry.

We will appreciate your noting the above and recognizing the fact that this is an independent State organization.—*HENRY REEVE, President Texas Theatre Owners, Inc.*

Drop Sunday Shows Ban

After a third jury trial resulted in a "not guilty" verdict for Henry Seel, manager of the Paramount theatre at Jackson, Miss., arrested and fined $50 on each of five successive weeks for operating his show on Sundays, Jackson city officials announced that as far as they were concerned the state's 120-year-old Sunday show ban was terminated. Police of Jackson will no longer interfere with Sunday shows, Mayor Walter A. Scott said. "Since we have had no support or encouragement from the public generally and none from the appeal court, shows can operate on Sundays," he added. Within a few hours after this announcement, operators of theatres at Meridian, Miss., said they would attempt to resist the Mississippi law.

Counsel for Mr. Seel contended that since baseball and other businesses prohibited also by the Sabbath law, operated under the old statutes his client "was being discriminated against." He cited a California supreme court decision in a case in that state which held that laws applying to an entire class of business might not be enforced against some individuals within the class if they were not enforced against all.

Mr. Seel did not contest the city evidence at the trial that he opened his theatre on Sundays for five straight weeks and in turn the city did not deny that stores selling all kinds of merchandise, baseball games, ice cream parlors and other business were allowed to operate on Sunday although all were also covered by the statutes.

Acquittal of Mr. Seel ended a long fight in the recent session of the Legislature where a bill repealing the law passed in 1822 was defeated in the House after winning a Senate approval. The Jackson *Daily News* strongly fought the law since Mr. Seel's arrest.

Shows have for many years disregarded the Sunday closing along the Gulf Coast and in the Delta areas of the state.

Victor Mature Drafted

Victor Mature has been reclassified in Class 1A in the draft for immediate induction into the Army.

REMEMBER PEARL HARBOR

with

DONALD M. BARRY · ALAN CURTIS

FAY McKENZIE

SIG RUMAN · IAN KEITH · RHYS WILLIAMS · DIANA DEL RIO

JOSEPH SANTLEY—Director

Original Screen Play—Malcolm Stuart Boylan—Isabel Dawn

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

No Publicity for Publicists

The activities of the eastern branch of the MPPDA's Public Relations Committee will be conducted without publicity. Although the committee, composed of the publicity directors of all major distributors, has worked out a "well formulated" plan for a general program of institutional public relations it will not release it for publication.

Glen Allvine, executive secretary, said this week that news of the committee's work would be released as each of the dozen or more points on the initial agenda reached accomplishment.

The committee was scheduled to meet on Thursday at its offices at 28 West 44th St., New York, to approve the outline of the long range public relations program which it contemplates. Mort Blumenstock, of Warners, and a drafting committee prepared the plan, which reportedly embraces approximately a dozen major proposals.

Charles Francis Coe, assistant to Will H. Hays, president of the MPPDA and new counsel for the organization, sat in on the meetings of the publicity group. He has reportedly placed full approval of the parent organization on their intentions of remedying "public misconceptions" of the motion picture industry.

The MPPDA foreign publicity managers committee this week heard a report that newspapers and magazines in neutral and United Nations countries were devoting as much space in wartime to news of Hollywood and the American screen as they did in peace.

Samuel Cohen, United Artists member of the International Film Relations Committee, told the meeting that the report was based on a six month survey of approximately 400 newspapers and magazines in Central and South America, Great Britain, Sweden, Switzerland, Portugal, Turkey, Egypt, Australia, New Zealand, South Africa and India. Even in Axis dominated areas American film news is still a matter of keen public interest, he reported.

Despite reduced publication sizes American films and players still command a high proportion of space. Where the item has a war tie-in it is invariably front page copy, he said.

Labels to expedite international shipment of newsreels were also approved by the foreign publicity committee. Henceforth newsreel cans will bear a red, white and blue eagle design with the legend "USA Newsreel—Valueless if Delayed."

The board of directors of the MPPDA will hold their quarterly meeting in New York on June 9th.

Coplan Elected to UA Canada Posts

At the last meeting of the board of directors of the United Artists Corporation of Canada, David H. Coplan, general manager for Canada, was elected vice-president and director of the United Artists Corporation of Canada. This is in accordance with arrangements made with that corporation when he joined UA.

Garner Heads City Group

Carl Garner, operator of the Llano theatre, Llano, Tex., has been elected president of that city's Chamber of Commerce.

SHORT PRODUCT PLAYING BROADWAY

Week of May 23rd

ASTOR		
	Tricky Business	20th Cent.-Fox
	Feature: This Above All	20th Cent.-Fox
CAPITOL		
	Information Please	RKO Radio
	Future Prophecies of Nostradamus	MGM
	The Bear and the Beavers	MGM
	Feature: Rio Rita	MGM
CRITERION		
	Screen Snapshots	Columbia
	Acro-batty	MGM
	Feature: Suicide Squadron	Republic
MUSIC HALL		
	Winning Your Wings	Warner Bros.
	Feature: Tortilla Flat	MGM
PARAMOUNT		
	Timing Is Everything	Paramount
	The Raven	Paramount
	Feature: This Gun for Hire	Paramount
RIALTO		
	Winning Your Wings	Warner Bros.
	Feature: Grand Central Murder	MGM
ROXY		
	Gateway to Asia	20th Cent.-Fox
	Hub of the World	20th Cent.-Fox
	Feature: My Gal Sal	20th Cent.-Fox
STRAND		
	Shoot Yourself Some Golf	Vitaphone
	Feature: In This Our Life	Warner Bros.

Open 'Network Of Americas'

The Columbia Broadcasting System on Tuesday opened on full schedule its new Latin American network of 76 stations, known as "Cadena de las Americas"—network of the Americas. It is estimated that the three CBS transmitters cost about $600,000 and to program and operate the network for a year costs about $700,000.

Under the terms of the contract between the network and its affiliates, CBS undertakes to feed a minimum of 20 hours weekly by short wave to the stations south of the Rio Grande and affiliates undertake to re-broadcast a minimum of one hour of the CBS programs daily.

Actually, CBS is transmitting programs on a daily schedule from 4 to 11 p.m. and is adding time when the occasion warrants. Although the network is planned for commercial operation, there are no sponsors as yet and CBS has issued no rate card.

Speeches by Vice-President Henry A. Wallace in Spanish and by Latin American heads of state featured the dedication.

On Marines' Publication

Pvt. Al Longo, former Loew publicity man in Boston and Cleveland, has been appointed to the staff of The Leatherneck, U. S. Marines' publication.

Elected to Rotary Club

Edelberto de Carrera, circuit executive in Havana, has been elected president of the Rotary Club of Cuba.

New NAB Board Holds Meeting

The twentieth annual convention of the National Association of Broadcasters was held in Cleveland last week. The meeting formally closed with the new board of directors convening. Six directors-at-large to serve for one year were elected. They were:

Large stations: J. O. Maland, WHO, Des Moines; Edwin W. Craig, WSM, Nashville. Medium stations: Don S. Elias, WWNC, Asheville, N. C.; Eugene P. O'Fallon, KFEL, Denver. Small stations: James W. Woodruff, Jr., WHBL, Columbus, Ga.; Herbert Hollister, KANS, Wichita, Kan.

The Columbia Broadcasting System accepted active membership on the board, as provided in a convention resolution, and named Paul Kesten, CBS vice-president, to serve on the board.

Arthur Simon, general manager of WPEN, Philadelphia, was elected chairman of a committee to enforce a code for foreign language broadcasts. The code, to be presented soon for adoption by all stations having foreign language programs, provides for fingerprinting and registering some 5,000 announcers, musicians and others.

At the closing NAB sessions discussions centered around priorities, which, it was feared, would seriously affect many small stations. The possibility that the Federal Communications Commission might order half the nation's 800 stations off the air to conserve equipment for the clear channel stations was an unexpected issue which concerned managers of smaller-power stations.

More than 100 representatives of the network affiliates have met under W. J. Scripps, head of WWJ, Detroit, but beyond agreeing to strengthen their organization, Network Affiliates, Inc., to combat such a move, no definite plan was formulated because of the uncertainty of the Government program.

Hit Drive Against Film Parkers

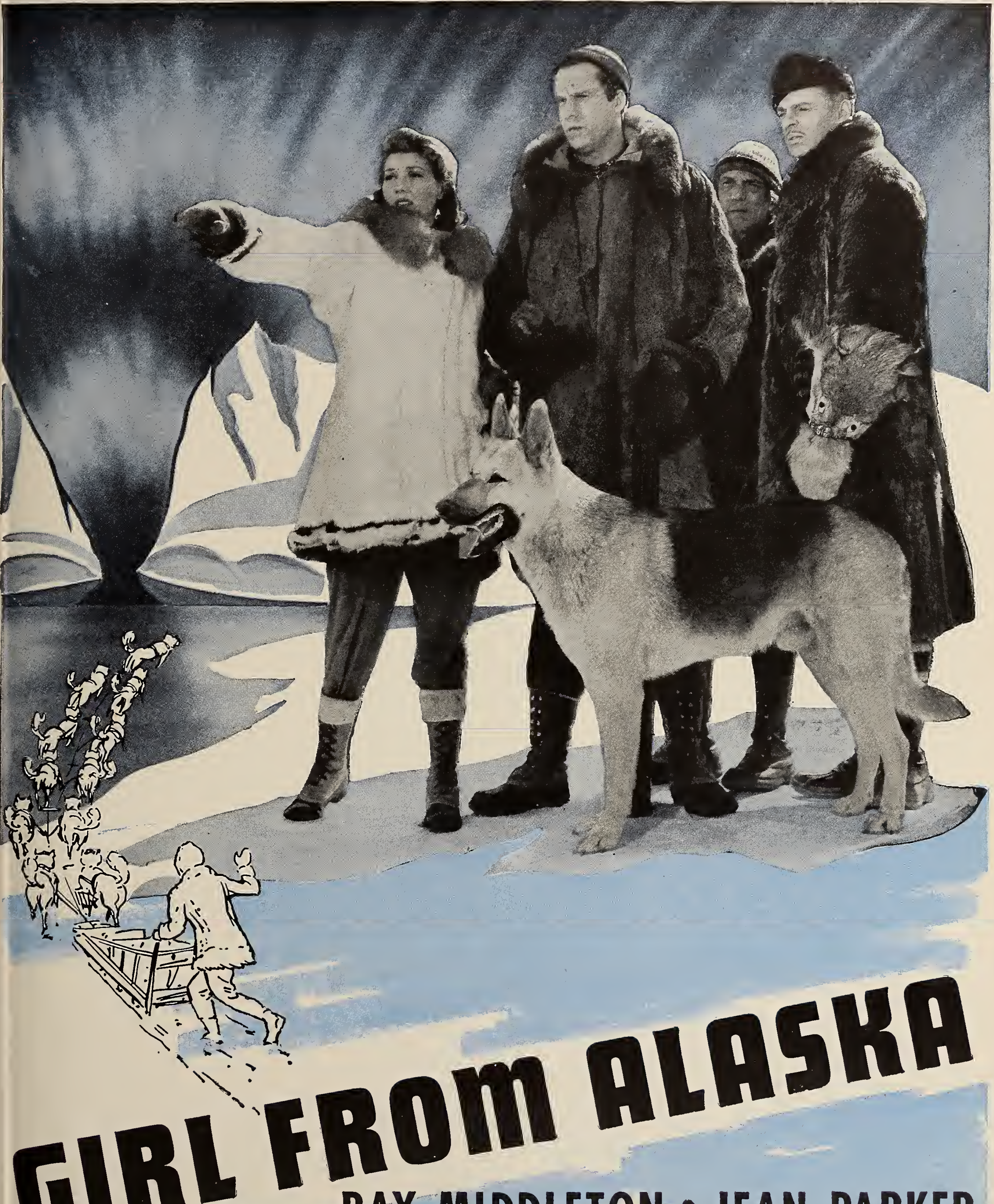
The unfairness of issuing summons to motorists who park longer than one hour while they attend a neighborhood film house was commented upon editorially this week by the Springfield *Morning Union*. The Springfield, Mass., police department, under a recently appointed chief of police, has started a vigorous drive on parkers. The editorial follows in part:

"Lack of public parking lots within easy walking distance of several neighborhood motion picture theatres presents a problem in connection with the intensified police crusade to bring overtime parkers to book. In the evening the condition causes no hardship because the parking restrictions usually end before the hour when evening performances usually begin. But the car owner who attends an afternoon show and a few days later receives by mail a summons is likely, with reason, to reach the conclusion that his recreation has been costly. . . .

"One remedy and the only one that comes to mind, would be to extend the limit allowed for legal parking near the neighborhood theatres."

Sound Subject to Museum

"Finding His Voice," one reel animated cartoon subject released by Western Electric Company in 1929 to accompany dedication of sound-on-film reproducing equipment in theatres throughout the country, has been presented to the Film Library of the Museum of Modern Art in New York.



GIRL FROM ALASKA

RAY MIDDLETON • JEAN PARKER

JEROME COWAN • ROBERT H. BARRAT • RAY MALA • RAYMOND HATTON

Original story by Robert Ormond Case • Screen play by Edward T. Lowe and Robert Ormond Case

NICK GRINDE—Director

A REPUBLIC PICTURE

BUY U.S. WAR SAVINGS BONDS

IN BRITISH STUDIOS

by **AUBREY FLANAGAN**

in London

Comedy Blind Spot

War at home and abroad, political and military, in the air and under the sea, still continues to occupy the attentions of the great bulk of British producers. War films, too, provided they be possessed of the requisite entertainment value, and not merely on the grounds that they are war films, continue to score at the British box office, the documentary, whether dramatized documentary or documentary pure and simple, registering more consistently than any other variety. War as an inspiration for comedy has not, it would seem, proven a fitting vehicle for the talents of British producers and directors. More than one British comedy with a wartime flavoring has been a flop.

The majority of Britain's super war films have so far succeeded in securing and deserving West End spots. British National's "One of Our Aircraft Is Missing," Michael Powell's drama which documents the subject matter of British airmen grounded in friendly territory is registering business at the Leicester Square Odeon which must justify the producers' faith in a war subject. Paul Soskin's "The Day Will Dawn," a dramatization of the spirit of Norway, has gone to General Films' shop window, the Leicester Square Theatre. At the London Pavilion the superlative "The Foreman Went to France," which United Artists have sponsored here, is grossing what must be record money for the house.

It cannot be wondered at then, that the current pattern of British production wears a wartime air, that submarine warfare, the drama of the Navy, E boats, tankers, the philosophies of war should be the inspiration for those films currently on the floor.

Withal there remain producers who still lean towards other than war subjects, whose inclination is towards escapism rather than realism. Paul Soskin, to whose credit have been some of the most entertaining and commercially successful comedies to have been made in Britain, has just concluded the film referred to above, "The Day Will Dawn." He intends going back to comedy for his next picture, due to be made under the Gainsborough Gaumont British banner, "Quiet Christening."

British National, producers of the extremely creditable, "One of Our Aircraft," are not confining their attentions to realist drama. They have made comedies in the recent past and will continue to do so. Two, a Flanagan and Allen comedy, and one with comedian Max Miller, are dated for immediate production. Two Cities, producers of the Noel Coward naval epic, have comedies with no warlike flavor on the tapis.

The Denham Navy

A distinctly Naval flavor still clings to the Denham Studios where Noel Coward—still ahead of schedule—continues work on "In Which We Serve." The full scale replica of the Destroyer "Torrin," apple of Two Cities' eye, and envy of more than one other production outfit, magnet for the personal interest and inspection of the Royal Family having been damaged realistically by studio torpedoes, and having limped fictitiously to port, now passes into the plane of retrospective comment and reminiscence, and shooting has begun on more homely dry land sequences.

Two Naval Subjects

Two new naval subjects—one dealing with the Royal Navy; the other with the Merchant Navy—are announced for early production by Ealing Studios. They are to be made by Michael Balcon, and both will be directed by ex-cutter Charles Frend, director of "The Big Blockade" and "The Foreman Went to France."

The Royal Navy subject will be a story of "E-boat Alley," with that title, dealing with the work of the small ships and motor boats patrolling that stretch of water between Sheringham and Yarmouth, which, being nearest to the Dutch coast, is usually chosen by the Germans for E-boat attacks.

The Merchant Navy story will be a film adaptation of the epic adventure of the oil tanker San Demetrio, which was shelled and set on fire in the Jarvis Bay convoy. The crew abandoned ship, but the men in one of the boats went back on board, succeeded in putting the fires out, and brought the tanker home successfully.

"San Demetrio" is being written by Charles Frend and associate producer Robert Hamer, who are working in close cooperation with a number of the men who were actually on the tanker.

Currently Ealing have a paratroop subject on the floor, titled "They Came in Khaki," and dealing with a supposed attack on Britain by Nazi parachute troops. Cavalcanti directs, from an original story by Graham Greene. The canvas against which the drama unfolds is one of rustic England, and already an Olde Worlde village complete with Elizabethan church has been constructed in one of the Ealing stages.

The cast is a useful one by British standards and includes Frank Lawton, Elizabeth Allen, Leslie Banks, Basil Sydney, Marie Lohr, and Valerie Taylor.

Undersea Adventure

Another branch of naval activity, the submarine service, is the background and inspiration of Gainsborough's "We Dive at Dawn," which Anthony Asquith is directing at Shepherds Bush, with Eric Portman and John Mills heading the cast.

Technically and scenically, "We Dive at Dawn" will be one of the most ambitious of Edward Black's productions for Gainsborough. The characters are the crew of a British submarine, the "Sea Tiger," the background is the interior of their craft: the action is laid in the North Sea and the Baltic. A full-sized replica of a modern submarine is under construction at Shepherd's Bush, close-packed with a mass of machinery, all working features of which will have to be learned by the actors who form the ship's crew. The M.O.I. and the Services are providing all possible facilities, both in studio production and exteriors.

John Mills, hot from work on the Coward film as a mere lower-deck rating, plays the submarine captain who brings his ship home after an uneventful trip. Dispersed throughout Britain on 7 days' leave, his crew are suddenly recalled within 24 hours. A wedding, a courtship, a romantic date, an attempted re-union with a dissatisfied wife, all these are cancelled as the crew return and take to sea again on the most dangerous mission of their lives, the interception of the new Nazi battleship "Brandenburg" on its way to the Kiel Canal.

Eric Portman plays Leading Seaman Hobson, the unhappily-married man, who finally saves the lives of his captain and crew after their adventures have landed them nearly in disaster. The cast includes Niall McGuinnis, Reginald Purdell.

National Resumes

After a Spring break, British National starts active production once more with John Baxter taking the floor at Rock Studios and Leslie and Elizabeth Hiscott moving into Hammersmith to make "Lady from Lisbon" on May 11. Baxter starts work on the Flanagan and Allen comedy, "Three's a Crowd."

Baxter is also actively concerned with the preliminary preparations for George Blake's "The Shipbuilders," a story of Clydeside, and one of the big subjects on British National's schedule, which should be into production after Baxter finishes J. B. Priestly's "When We Are Married," due for filming in the autumn.

"Rose of Tralee"

Less challenging in its title, less ambitious maybe in its scope, Butcher's "Rose of Tralee," sponsored by a company which seldom if ever launches a losing venture, is also concerned with the war. Into its superficially peaceful frame has been introduced the Blitz on London, and the B. B. C. in full wartime fling. The homely flavor of the piece can be gauged from the story which reaches its climax when the hero—John Longden—comes back to London to find his wife missing after the bombing, but to discover her one night when he hears her, over the B. B. C. network—singing "Rose of Tralee."

▽

Max Miller follows Flanagan and Allen at Rock Studios in July with a comedy, "Asking for Trouble," and in August Lucan and McShane return to make "Old Mother Riley, Detective."

BRITISH LABOR MOVES FOR 'STATE GUARDIANSHIP'

Technicians Urge Public Control; Ask Voice in Industry Management

by AUBREY FLANAGAN
in London

Labor in the British motion picture industry, capitalizing on its wartime gains, is proposing a "rationalization" plan for substitution of public control or state guardianship for "monopoly control" of the industry. Included are proposals for coordination of the war effort, for round table discussions of industry problems which would give labor a voice in management, and for closer study of production essentials.

The new role was made manifest at the recent annual convention of the Association of Cine Technicians, official labor body covering skilled employees of British studios.

Two particular objectives aimed at have the weight, not merely a numerical weight, of the more enlightened technicians behind them. These are:

(1) A practical "rationalization" plan for the industry based upon a full use of all brains within the industry, on both sides of the employers' table, and a keener attention to production essentials.

(2) A new, more vigorous and concrete propaganda policy on the part of the Government.

Both these objectives were discussed exhaustively, and without any particular sectional bias, at the annual conference last week. Both will be promulgated continuously by the Association.

That the British technicians these days are thinking further afield than merely sectional and material improvement was epitomized by Anthony Asquith, whose presidential address to the rank and file was greatly an urgent and considered plea for a more vital and aggressive policy in regard to film propaganda on the part of the Government. He called likewise for a more international outlook and for co-relation of the energies and output of American, Soviet, Chinese and British industries.

Permanent Consultation Plan Advanced

The plan is essentially that which was reported in Motion Picture Herald last February. It has been developed beyond its original form and now embraces four cardinal points:

First of these is the essential and vital part which the industry must and can play in the achievement of victory.

Secondly and more controversially, the assumption that monopoly trustification of the industry is not in the public interest.

Thirdly, its replacement by some form of public control.

Fourthly, and whilst the least controversial probably the most constructive, the principle that whatever control shall be of the industry it should exist on the basis of permanent consultation through central and local industrial committees on all questions of wartime efficiency and planning.

This program, which applies more directly to the wartime situation is, of course, greatly inspired by certain moves within the industry since the war which have provoked the fear, not only within labor circles, that the industry is moving itself towards the control of one single financial interest.

State Guardianship Proposal Seen

Ultimately, it would seem, the Technicians would aim at some form of public control, not necessarily nationalization, but rather a form of State guardianship. The immediate concern, however, is apparently less sectional than that and is the operation of the industry at its most efficient and highest scale in the interests of the war.

The plan itself was outlined in a memorandum issued by the Association in January this year. It was keenly critical of current conditions, no less so of the Government's incursions into the industry, and was based fundamentally upon "the elimination of friction by the full recognition of trades unions and the negotiations by them of proper agreements on wages and conditions."

Constructive Criticism On Practices Offered

Though critical of conditions in the industry and Government departments, conditions which, to a great extent, it was suggested, have given rise to the current slump state of affairs, the memorandum exposing it was more constructive than destructive.

It pleaded for the co-ordination of all Government departments interested in films, for long term policies, both as regards manpower and the films to be made, went into great and elaborate detail on inefficiency within the studios, pointed out the need for such things as rehearsals, restriction of sets to reasonable limits, studies of the problem of floor space, exchange of sets, pooling all idle equipment and essentially the establishment of production committees representing not only the procedure but the technicians engaged on the films, such committees to be local or unit committees with a central committee representing them all.

Opposition from Employers, Producers

The plan has been cold-shouldered by the British Film Producers' Association, representing the employers and producers. They contend that the Technicians have no right to tell them how to improve their business.

To this the Association replies that in wartime the motion picture business is the nation's business, that any industry which is not run properly today should be taken out of the owners' hands so that it is run properly.

Meanwhile, at least one production unit, Charter Films, operating at Denham and producing "Thunder Rock" for Metro, has taken the first steps towards the setting up of such a production committee, composed jointly of the company, as producers, and the technicians and workers engaged on the film. It is believed that The Two Cities Film Company, for which Noel Coward is currently producing "In Which We Serve," is also sympathetic towards the principle.

New Attitude on Propaganda Asked

Determined likewise that the Government's policy on propaganda by means of the film leaves much to be desired, the Technicians' Association has voiced the need for a new attitude towards motion picture propaganda. To quote Ralph Bond, one of the active personalities in the wartime documentary movement:

"Films which are particularly needed today sort themselves into four groups:

(1) Films dealing with the military position and economic resources of the enemy.

(2) With the strategy of the war on all its fronts.

(3) With the home front needs of manpower and industrial distribution problems, and industry and training films on guerrilla fighting, street warfare, etc.

(4) Inter-Allied films aimed at helping the different countries represented by the United Nations to solve their common problems."

Propaganda Film Policy Attacked

The Association's January memorandum sharply criticized the Government's international progaganda policy and at the recent Conference the failure of the Government and the M.O.I. to initiate any positive long term policy in terms of propaganda was once again attacked. It was charged that English propaganda was completely out of touch with the people, that it lacked aggressiveness and urgency when compared with the propaganda of other United Nations.

The situation was epitomized by President Anthony Asquith, who expressed his opinion on the role of films in the international scenes, particularly as a force for greater cooperation between allied countries.

"Let us hope that the American, Soviet, Chinese, British and other allied industries can so co-relate their energies and output as to play a vitally important part in the course and final outcome of the war, and that when the war is over this co-operation can play an equally important part in shaping a just and lasting peace."

Mr. Asquith was thinking further ahead even than today. He hoped that the Government, which has appreciated what films can do for the war effort, would realize how they could help in the change over from war to peace.

"If films can teach us to be good soldiers why should they not be equally capable of teaching us to be good citizens?" he queried.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The American Arbitration Association, of which motion picture trade arguments are now such an integral part, had a most unusual beginning.

A law suit he was ashamed of winning caused Moses H. Grossman, lawyer, to start the association, 20 years ago, in New York. He told about it the other day, on the 20th anniversary of the AAA.

The case involved an East Side merchant who pushed a woman from his store. She was injured and sued for $50,000 damages. Mr. Grossman was counsel for the storekeeper.

"I had no case, really, and offered no witnesses," Mr. Grossman recalled today. "I knew the lower East Side, though, and I saw that the woman's witnesses, all friends or relatives, were overzealous.

"The truth would have won for them, but they embroidered on it and I tore them apart on cross-examination. The jury denied her a verdict."

Mr. Grossman, however, persuaded his client to give her $5,000.

A few years later, when Presiding Justice Victor J. Dowling of the Appellate Division, appealed for help in speeding the wheels of justice, Mr. Grossman came forward with his plan whereby prominent men serve as arbitrators and reach in a few days decisions in cases that might take months in the courts.

▽

A film importer in New York whose business blew up following Schickelgruber's grab of France, has gone and done something about it. Andre Heymann, who operated the now defunct French Cinema Center, importer of French movies, has left these shores and set out for Africa to fight with the Free French Forces.

▽

It took a motion picture to get Alvin York a majorship in the U. S. Army, raising him from the sergeancy with which he was mustered out of World War I after capturing a young army of Germans, on the European battlefront.

Sergeant York has been getting much attention of late as a result of Warner Brothers' release of the "Sergeant York" motion picture, and only the other day, the Sergeant got a Majorship. When he got that, Warners nearly got apoplexy, because they had just finished an exploitation job with the title Sergeant York plasted all over paper and accessories. But they decided they wouldn't change the title, will let it ride as just plain Sergeant York. The Sergeant will understand.

▽

New York's Mayor Fiorello LaGuardia had his ten-gallon sombrero stolen the other night, while making a speech at a defense rally on the stage of Loew's Paradise Theatre, in the Bronx. The theatre management went out the next day and bought the Mayor a replacer; had to pay $12.50 for it.

▽

The Chief of the Bureau of Ships of the United States Navy has notified Western Electric of its commendation of Burdett Packard Cottrell, of the W. E. field staff, for his performance of duties in connection with the servicing of much needed Western Electric sound equipment aboard naval vessels during and immediately following the Jap attack on Pearl Harbor, last December 7th. Mr. Cottrell worked 84 hours straight running.

"Glebelands," the home for aged film folks out of London, located at Workingham, Berkshire, England, appeals to film folk on This Side for aid in replenishing its rapidly thinning library, what with the natural and proper diversion to military hospitals, camps, etc., of unwanted books and magazines.

"Glebelands" houses old timers whose condition makes them comparatively inactive, and who consequently spend most of their time reading. The problem of keeping them supplied is growing harder.

▽

Columbia Pictures' "The Invaders" depicts just such an invasion as that effected last week by the enemy submarine, or submarines which boldly invaded the St. Lawrence River, in Canada, and torpedoed two Allied freighters. The picture was released a month ago.

▽

Nick Matsoukas, managing the Tuxedo Theatre, in New York's Bronx section, for George Skouras, is selling war stamps to patrons at the rate of $2,700 weekly. The house total gross ticket sale only runs around $2,200 a week.

▽

Second Lieutenant John G. (Johnny) Moe, who was awarded the Distinguished Flying Cross, the other day, for valor during a bombing raid on Java, is none other than Johnny Moe the usher at the Park Theatre in Tampa, Fla.

▽

And that former usher at Loew's State Theatre, in Providence, now Lt. Albert Stanwood, U. S. Army Air Corps, has shot down three Jap planes over Australia.

▽

Twelve British and Australian air force men escaped from Java and spent 44 days in an open lifeboat, were finally rescued after making 1,500 miles of the trip and were placed ashore at an undisclosed Australian port. "To keep every one amused and good-tempered during those days," Commander Jeudwine reported, "we organized tests like naming the longest list of stars."

▽

Theatre cashiers and managers in the northeastern Oklahoma area have been warned by James E. Osborn, secret service agent in charge in Oklahoma, of the appearance of counterfeit 50-cent pieces of "unusually accurate reproductions" being circulated in that area. Mr. Osborn said the coins bear 1939 and 1941 dates, are much darker in color than the genuine, and are slippery when the thumb is slid across their surface.

▽

Paramount Pictures formally announces four new supporting characters for Popeye, and named Pipeye, Pupeye, Peepeye and Poopeye.

▽

The British Ministry of Information, New York, is furnishing the press with a long document telling about "The Work and Policy" of the Films Division in London. Rather enlightening is the description of special propaganda and instructional films being shipped for overseas consumption in other than Nazi countries. To Africa, for instance, they are sending 11 special subjects, "To explain to the natives something about things and peaple cannected with the war." One film is titled "This Is a Balloon Barrage." Another is called "This Is a Special Constable," etc., etc. Imagine getting Africa ready for balloon barrages.

The police in Mexico City arrested one Joaquin Gonzales, jobless house painter, whom, they charge, they caught red-handed with a can of gasoline and rags, soaking the seats. He told the cops that he was only trying to help out the management by erasing chewing gum that he and a gal friend had stuck onto the fixtures during the performance. The police didn't believe him.

▽

The United States Customs Service of the Treasury Department sends official notice to the news desk of a "special auction" which it will conduct on Tuesday, May 26th, of fine mineral waters and liquors removed by the Navy Department from the stores of the S.S. Normandie. They boast of "a fine lot" of fine champagnes, sparkling red and white wines, still red and white wines, and other Bordeaux, Burgundy, Rhine and Italian flavors.

▽

Projectionists Local No. 160, in Cleveland, has a mounted troop of 30 among its members. The hoss-men are getting ready to gallop around town for civilian defense in an emergency.

▽

There'll be no food shortage for the patrons of Theatrical-producer Billy Rose's Broadway night club. He has purchased property in northern Westchester County on which to raise chickens, turkeys and ducks, potatoes, tomatoes, beans and greens.

▽

RKO Radio Studios, in Hollywood, has sent out an SOS for gorilla types, those huskies once used for gangster "beef squads." The muggs seem to have gone off to war to become defense plant guards. RKO needs 'em for "Highways by Night."

▽

Now that the Soviet is an "ally," radio quizzers are studying-up a bit on Russia. Columbia Broadcasting's Ernest Chappell, in New York, has found that Joe Stalin is not Joe Stalin at all. He's Yosif Vissarionovitch Djugashveeli.

▽

Metro-Goldwyn-Mayer, in New York, announces the purchase of three story properties, entitled: "Fire in the Night," "Bury Me Not," "I'd Rather See a Ghost."

▽

The Statue of Liberty in New York's upper bay holds a torch aloft in her right hand. Know what she has in her left? A book representing Law, and dated July 4, 1776.

▽

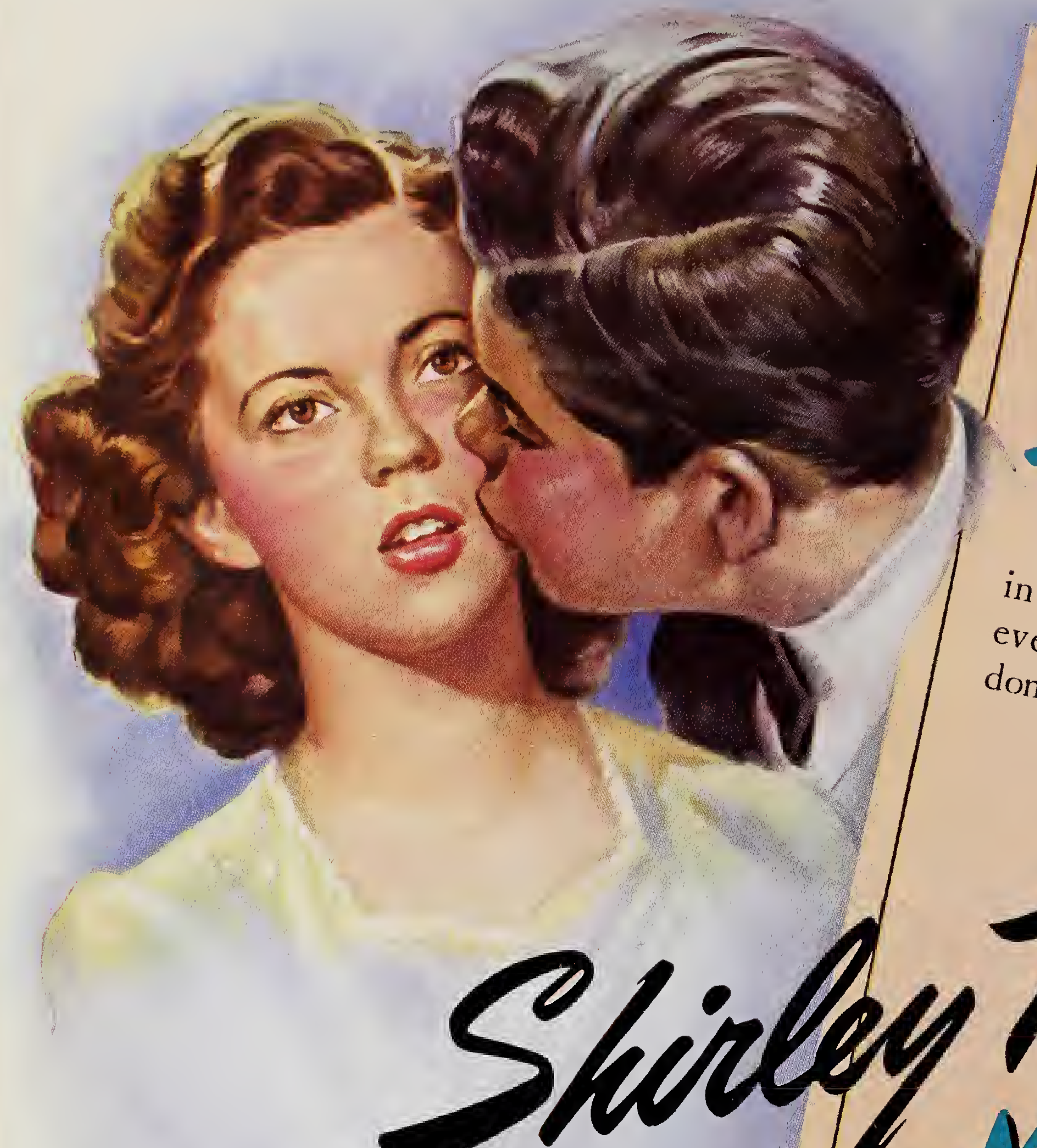
Hollywood's Victor McLaglen has invented a 40-foot tank and submitted it to the War Department.

McLaglen's model carries 10 machine guns, each in its own turret, two anti-aircraft guns and two anti-tank guns. In addition to the increased fire power, the new tank can move in any direction, broadside or obliquely as well as forward and back, with speed. Another advantage McLaglen claims is tremendous cross-fire obtained from the positioning of its numerous guns.

Veteran of the Boer and the last World War, McLaglen drew largely upon his own combat background for his ideas on tank development. In his tank, the movement of the gun turrets may be controlled either by the individual gunner or by the tank's operator.

Something New Has Been Added To A Great Young Star!

Edward Small presents
To The Exhibitors of America
Shirley Temple
in her first grown-up role
"MISS ANNIE ROONEY"



This Is The Moment
Your Showmanship
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Shirley's First Kiss!

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EDWARD SMALL
presents

Shirley Temple

in

MISS ANNIE ROONEY

with
WILLIAM **GARGAN** GUY **KIBBEE**
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Original Screenplay by GEORGE BRUCE
Directed by EDWIN L. MARIN

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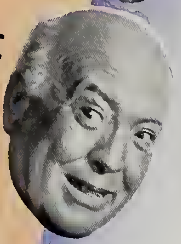

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THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

No doubt you'll have gleaned before now, from the reportings of the syndicated columnists and the Hollywood correspondents of metropolitan newspapers, that the first of the Academy-sponsored previewings of short subjects was a success of major proportions.

Magazine writers, delayed by longer deadlines, will be telling their readers about it a little later on.

Audience response to the program was such as showmen dream about but seldom experience, although there's no law against their doing for their customers about what the Short Subjects Branch of the Academy did for their guests, and foyer comment of the capacity turnout was something indeed to hear, for few of the press people had had so much as an inkling that the Town was producing short product in anything like the quantiy and quality witnessed.

The program consisted of 10 shorts, projected in unbroken succession, for 113 minutes.

They were:

Setting the Pace, 20th Century-Fox Sports Review, 10 min.
Mr. Strauss Takes a Walk, Paramount Puppetoon, 8 min.
Tireman Spare My Tires, Columbia comedy, 14 min.
Dog Trouble, MGM Technicolor cartoon, 8 min.
Popular Science, Paramount Magnacolor subject, 10 min.
Army Mascot, RKO-Radio Disney Technicolor cartoon, 7 min.
Spanish Fiesta, Warner Technicolor Ballet de Monte Carlo, 19 min.
Gateway to Asia, 20th-Fox Magic Carpet, 9 min.
Barbee-Cues, MGM Pete Smith Specialty, 10 min.
India in Crisis, RKO-Radio March of Time, 18 min.

The next previewing of shorts is scheduled for June 10th and up to now there are no plannings for screenings in other cities.

That appears at this point to be the single flaw in the success of a project high of purpose and rich in promise.

▽

Hardly to be named for reasons which declare themselves is the producer of independent pictures who, on receipt of the War Production Board telegram notifying of the $5,000-per-picture limitation on set costs, replied that it was all quite agreeable to him and could he expect a check for the $3,500 difference between that figure and his standing per-picture average for the item.

▽

The Hollywood Victory Caravan is back home, with the Army and Navy Relief Funds replenished to the extent of some $650,000 by its performances, and this traditionally talkative town finds itself approximately speechless in its admiration of the project and the personnel.

Traditionally temperamental, too, the Townsfolk are telling each other in wonderment that no comparable aggregation of top-bill talent ever managed before to eat, live and work together for a fraction of the total elapsed time without getting in each other's hair and pulling some of it out.

Also traditionally a Town addicted to spelling success with dollar signs, the populace is respectfully aghast at the take rolled up in the course of the expedition.

PRODUCTION REBOUND

Foretellings of a lull in production due to this, that or another reason, mostly war-born and all hypothetical, dimmed out at end of a week which witnessed the starting of 19 pictures and the finishing of but 6 to lift the total of pictures in shooting stage from 36 to 49.

Activity represented by the above statistics was evenly spread over the community.

The tale by titles:

COMPLETED

Columbia
Blondie for Victory
Monogram
Texas Trouble Shooters
PRC
Tumbleweed Trail
Paramount
Silver Queen
Major and Minor
Republic
Phantom Plainsmen

STARTED

Columbia
My Sister Eileen
Lucky Legs
MGM
War Against Mrs. Hadley
Monogram
Hot Rubber
Smart Alec
PRC
Baby Face Morgan
Yank in Libya
Paramount
For Whom the Bell Tolls
No Time for Love
RKO Radio
Singing Gun
Name, Age and Occupation
Navy Comes Through
Untitled Feature
20th-Fox
Careful, Soft Shoulders
Little Tokyo, USA
Man in the Trunk
Universal
Boss of Hangtown Mesa
Warner
Casablanca
Gentleman Jim Corbett

SHOOTING

Columbia
Shot Gun Guard
MGM
Random Harvest
Tish
For Me and My Gal
Cairo
Seven Girls
Yank at Eton
Paramount
Lady Bodyguard
I Married a Witch
Wake Island
Happy-Go-Lucky
Great Without Glory
RKO Radio
Big Street
Republic
Flying Tigers
Lazybones
20th-Fox
Black Swan
Iceland
12 Men in a Box
Orchestra Wife
Pied Piper
Berlin Correspondent
Universal
Sherlock Holmes Saves London
Deep in the Heart of Texas
Give Out, Sisters
Warner
Now, Voyager
George Washington Slept Here
Hard Way

Coherence is not yet, but there's nary a citizen hereabouts who isn't proud of what's been done and all out for the getting done of more of the same.

Nor is the excitement merely local, if a letter from G. Ralph Branton, general manager of the Tri-States Theatre Corporation, Des Moines, to the Hollywood Victory Committee may be regarded as indicative. One paragraph of its reads:

"I want you to know that everyone in the State of Iowa, from the Governor down to myself, the committee man, worships at the shrine of these people who so nobly gave their valuable time and presented this most outstanding of all entertainments of all time. Unless you could be present to feel the great reception they received you would not believe how the people love them, how the people appreciated every word that was said and every bit of business that was done. When Iowa people pay $27.50, $16.50 and $11 for seats, and cheer at the end of the performance, it is a sign that it was truly great."

There was of course at no time any question about the success of the Victory Caravan.

It had too much talent and too high purpose to flop.

But nobody expected it to throw its Home Town into a dither.

That unexpected after-effect puts the project down in the record books as an all time high in a special variety of entertainment achievement.

▽

That demonstration of the Retiscope screen came off as scheduled at the Pantages theatre last week Wednesday and a goodly crowd was there.

Varied items of product were screened and the guests roamed the auditorium to view it from the various angles commonly considered undesirable.

Expressions of approval were the rule, but Rodney Pantages' verdict was implemented.

He bought the screen which had been installed for the demonstration and put it into steady operation forthwith.—W.R.W.

▽

Lew Ayres has been reclassified 1-Ao, a noncombatant division, and has left the conscientious objectors' camp at Wyeth, Ore., to report to Army officials at Hood River, Ore., for assignment.

The actor said his draft board had granted his request for noncombatant service with a recommendation that he be assigned to duty in the Medical Corps. Ayres said that he had charge of first aid and nursing at Camp Wyeth and that he had been a Red Cross first-aid instructor for quite a while and had lectured in Los Angeles on first aid and civilian defense against chemical warfare.

▽

James Vincent, for a number of years stage director for Katherine Cornell, has been engaged for film work by Paramount. His first assignment is to work with director Curtis Bernhardt in the capacity of dialogue director on "Happy Go Lucky," forthcoming musical picture in color.

▽

Samuel Goldwyn has signed Danny Kaye to a long term contract. Mr. Goldwyn plans to star the comedian in a musical in color, to be written by Sylvia Fine and Max Liebman.

▽

Charles Greenlaw has been appointed assistant to Tennant C. Wright, Warner studio manager. He succeeds James T. Vaughn, now a lieutenant in the Signal Corps at Fort Monmouth, N. J.

National Film Library Plan Confirmed

The Library of Congress in Washington, of which Archibald MacLeish, director of the Office of Facts and Figures, is Librarian, officially confirmed on Monday appointment of the Museum of Modern Art Film Library in New York as its agent in selecting the best of Hollywood's motion pictures for permanent preservation. As reported in MOTION PICTURE HERALD of May 16th, the Library has designated the Museum to "review and index new film and make recommendations to the Librarian towards his ultimate selection."

According to the Library of Congress announcement, the Library, "heretofore, although entitled under the Copyright Act to receive copies of motion picture films deposited for copyright, has been unable to select and keep film because of the lack of suitable storage facilities. The new arrangement, which will gradually build up in the national library a collection of the most important films produced by the American motion picture industry, has been made possible by the generosity of the Rockefeller Foundation and the Museum of Modern Art."

Mr. MacLeish declared the films "would be, in essence, a first-hand record of American history and would keep alive for posterity the changing aspect of the American scene."

Whitney Statement Praises Iris Barry

John Hay Whitney, president of the Museum and of its Film Library, and director of the Motion Picture Division of the Office of Coordinator of Inter-American Affairs, in announcing the appointment, paid tribute to Iris Barry, Curator of the Museum of Modern Art Film Library. Mr. Whitney commended Miss Barry for "the tireless devotion and the imagination with which she has worked for the recognition of motion pictures as a real force in our present society and as a great and living art."

The work of reviewing all the new films will be carried out by a special staff under Miss Barry's direction and will include: Margaret Jones and Barbara Symmes, film analysts and reviewers; Norbert Lusk, former New York film critic of the *Los Angeles Times,* who was for many years editor of *Picture Play;* and Philip Hartung, until recently film critic of *The Commonweal.*

More than 17,000,000 feet of film is contained in the Museum's Film Library collection, containing virtually all pictures of historic importance produced in the United States and abroad from 1895 to 1935.

According to the announcement from the Library of Congress, "it is impossible to estimate in advance how many films the Library will select for preservation. During the year 1940-41, 3,509 motion pictures, or approximately 28,000 reels, were copyrighted. The Library will attempt to select for preservation only those films which may reasonably be expected to interest students."

In the Library's vault in Washington, copyright deposit copies of early film dating from 1912 have been stored.

Universal Transfers Levy

Harold Levy, Universal booker, has been transferred to the Omaha exchange.

Trade Shows Sparsely Attended Due to Conflicting Dates: Kirsch

Chicago Bureau

"As long as the distributors persist in arranging trade showing dates that conflict with each other they can expect but sparse attendance and have only themselves to blame," was the opinion expressed recently by Jack Kirsch, president of the Allied Theatres of Illinois, following trade showings arranged by Paramount and RKO on the same days. This lack of consideration for the exhibitors, many of whom faithfully attend all the showings, should be remedied, he thinks.

"Last November I called this condition to the attention of the distributors but only MGM cooperated and made any effort to arrange their dates for the convenience of the exhibitor," he said.

Mr. Kirsch's letter to the distributors said:

"It has been called to my attention that the present form of trade showings in the Chicago area is very complicated and inconveniently adapted to the time of the majority of exhibitors. It is evident that when setting up the trade showings the consenting distributors do not consult one another as to the dates designated, thus causing two and sometimes three screenings to be scheduled for the same hours on the same days.

"As an exhibitor leader, if I am in order, I would like to suggest to the five consenting distributors that each distributor select one day of the week which is to be designated as their trade showing day, in order that the problem of overlapping screenings be overcome. It would, I believe, be very simple for the consenting distributors to hold a meeting and agree upon the screening day mutually convenient for them.

"It is also my suggestion and recommendation that morning showings be eliminated entirely. When pictures are shown in the morning and afternoon of the same day it becomes impossible for the exhibitor to carry on any normal routine of business on that day. For example, a picture screened at 10:00 a.m. would be over at approximately noon. Between the hours of 12:00 noon and 2:00 p.m. exchange employees are out to lunch. Therefore, when a second picture is scheduled for 2:00 p.m. of the same day, it is readily understandable that exhibitors are unable to transact any business on that day. It is my suggestion that screenings start uniformly at 1:00 p.m. with not more than two pictures shown on any particular day, thus giving the exhibitor the opportunity of transacting his business in the morning."

RKO Home Office, Studio Golfers Compete by Wire

RKO Radio's War Bond Golf Tournament was held Wednesday at the Westchester Country Club, Rye, N. Y., with the home office and studio golfers on the coast having a hole by hole duel by wire. For the New Yorkers the team was lined up as follows: Ned E. Depinet, A. W. Smith, Jr., Senator J. Henry Walters, Harry Michalson, Robert Wolff, Harry Pimstein and Lou Miller. It was rumored that the eighth golfer for the home office would be Byron Nelson, professional, who has just completed a golf short for RKO Pathe.

N. Y. Censors Again Reject "Outlaw"

For the second time in four months, the New York State Board of Regents refused last Friday to pass Howard Hughes' production, "The Outlaw." Irwin Esmond, director of the motion picture division of the State Education Department, refused a license for the film in January on the ground that scenes and dialogue were "immoral and indecent."

At the Hays office this week, it was learned that early this winter there was much discussion concerning the picture and that finally, it was agreed that a Production Code seal would be issued for "The Outlaw" after certain required deletions were made. The Hughes office was informed that a PCA certificate would be made out on that basis. Whether or not the producer made the necessary deletions was not disclosed.

Plaque to Abbott, Costello

Charles Kurtzman, chief of the New England division of Loew's Theatres, last week accepted for comedians Abbott and Costello, a plaque awarded them by Mayor Maurice J. Tobin of Boston for bolstering the morale of both men of the armed services and the public. The Abbott and Costello picture "Rio Rita" played at the two Loew's houses, Orpheum and State, over last weekend. In publicizing the picture, managers Edward H. McBride of the State and Howard Burkhart of the Orpheum had as their guests the first 25 persons surnamed Abbott and Costello for the opening show.

Steel Film Shown

"There's a Job To Be Done," a short subject produced by Mode-Art Pictures of Pittsburgh, made for the Allegheny-Ludlum Steel Corp., had its premiere on Wednesday in the J. P. Harris theatre. Opening with a message on Americanism and war production by War Production Board chief Donald M. Nelson, the picture treats the role of steel in the war, and the part played by individuals in winning the war. Al O. Bondy is the distributor.

Alley Promoted

Thomas Alley has been promoted from the Twentieth Century-Fox booking staff in Cleveland to salesman.

Harrison Manager

Edmund "Buddy" Harrison has been named manager of the Strand at Clarksville, Ark.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1052 Broadway	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	1052 Broadway	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	1052 Broadway	10:30 am
	The Magnificent Dope (20th-Fox)	1052 Broadway	2:00 pm

ATLANTA—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	197 Walton St., N.W.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	197 Walton St., N.W.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	197 Walton St., N.W.	11:00 am
	The Magnificent Dope (20th-Fox)	197 Walton St., N.W.	2:30 pm

BOSTON—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	115 Broadway	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	115 Broadway	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	115 Broadway	10:30 am
	The Magnificent Dope (20th-Fox)	115 Broadway	2:30 pm

BUFFALO—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	290 Franklin St.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	290 Franklin St.	2:30 pm
May 28	The Postman Didn't Ring & The Magnificent Dope (20th-Fox)	290 Franklin St.	2:00 pm

CHARLOTTE—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	308 S. Church St.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	308 S. Church St.	3:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	308 S. Church St.	10:30 am
	The Magnificent Dope (20th-Fox)	308 S. Church St.	3:00 pm

CHICAGO—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	1260 S. Wabash Ave.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	The Magnificent Dope (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

CINCINNATI—

May 27	It Happened In Flatbush (20th-Fox)	1638 Central P'kway	9:00 am
	Thru Different Eyes (20th-Fox)	1638 Central P'kway	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	1638 Central P'kway	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	1638 Central P'kway	9:30 am
	The Magnificent Dope (20th-Fox)	1638 Central P'kway	2:00 pm

CLEVELAND—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	2219 Payne Ave.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	2219 Payne Ave.	1:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	2219 Payne Ave.	10:00 am
	The Magnificent Dope (20th-Fox)	2219 Payne Ave.	1:30 pm

DALLAS—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1801 Wood St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	1801 Wood St.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	1801 Wood St.	10:00 am
	The Magnificent Dope (20th-Fox)	1801 Wood St.	2:30 pm

DENVER—

May 26	This Above All (20th-Fox)	2101 Champa St.	2:00 pm
May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	2101 Champa St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	2101 Champa St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	2101 Champa St.	10:30 am
	The Magnificent Dope (20th-Fox)	2101 Champa St.	2:00 pm

DES MOINES—

May 27	Thru Different Eyes (20th-Fox)	1300 High St.	11:00 am
	Ten Gentlemen From West Point & It Happened In Flatbush (20th-Fox)	1300 High St.	1:00 pm
May 28	The Magnificent Dope & The Postman Didn't Ring (20th-Fox)	1300 High St.	1:00 pm

DETROIT—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	2211 Cass Ave.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	2211 Cass Ave.	1:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	2211 Cass Ave.	10:30 am
	The Magnificent Dope (20th-Fox)	2211 Cass Ave.	1:30 pm

INDIANAPOLIS—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	326 N. Illinois St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	326 N. Illinois St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	326 N. Illinois St.	10:30 am
	The Magnificent Dope (20th-Fox)	326 N. Illinois St.	2:00 pm

KANSAS CITY—

May 25	This Above All (20th-Fox)	1720 Wyandotte St.	2:00 pm
May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1720 Wyandotte St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	1720 Wyandotte St.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	1720 Wyandotte St.	10:00 am
	The Magnificent Dope (20th-Fox)	1720 Wyandotte St.	2:30 pm

LOS ANGELES—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	The Magnificent Dope (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
June 1	This Above All (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

MEMPHIS—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	151 Vance Ave.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	151 Vance Ave.	3:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	151 Vance Ave.	11:00 am
	The Magnificent Dope (20th-Fox)	151 Vance Ave.	3:00 pm

Legal Notice of TRADE SHOWINGS continued

MILWAUKEE—

May 25	This Above All (20th-Fox)	1016 N. 8th St.	2:00 pm
May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1016 N. 8th St.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	1016 N. 8th St.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	1016 N. 8th St.	10:30 am
	The Magnificent Dope (20th-Fox)	1016 N. 8th St.	2:30 pm

MINNEAPOLIS—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1015 Currie Ave. N.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	1015 Currie Ave. N.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	1015 Currie Ave. N.	11:00 am
	The Magnificent Dope (20th-Fox)	1015 Currie Ave. N.	2:00 pm

NEW HAVEN—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	40 Whiting St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	40 Whiting St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	40 Whiting St.	11:00 am
	The Magnificent Dope (20th-Fox)	40 Whiting St.	2:00 pm

NEW ORLEANS—

May 27	It Happened In Flatbush (20th-Fox)	200 S. Liberty St.	9:30 am
	Thru Different Eyes (20th-Fox)	200 S. Liberty St.	11:00 am
	Ten Gentlemen From West Point (20th-Fox)	200 S. Liberty St.	1:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	200 S. Liberty St.	11:00 am
	The Magnificent Dope (20th-Fox)	200 S. Liberty St.	1:30 pm

NEW YORK—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	345 W. 44 St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	345 W. 44 St.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	345 W. 44 St.	10:00 am
	The Magnificent Dope (20th-Fox)	345 W. 44 St.	2:30 pm

OKLAHOMA CITY—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	10 N. Lee Ave.	9:00 am
	Ten Gentlemen From West Point (20th-Fox)	10 N. Lee Ave.	1:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	10 N. Lee Ave.	9:00 am
	The Magnificent Dope (20th-Fox)	10 N. Lee Ave.	1:00 pm

OMAHA—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	1502 Davenport St.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	1502 Davenport St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	1502 Davenport St.	10:30 am
	The Magnificent Dope (20th-Fox)	1502 Davenport St.	2:00 pm

PHILADELPHIA—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	302 N. 13th St.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	302 N. 13th St.	2:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	302 N. 13th St.	10:30 am
	The Magnificent Dope (20th-Fox)	302 N. 13th St.	2:30 pm

PITTSBURGH—

May 27	It Happened In Flatbush (20th-Fox)	1715 Blvd. of Allies	10:00 am
	Thru Different Eyes (20th-Fox)	1715 Blvd. of Allies	11:15 am
	Ten Gentlemen From West Point (20th-Fox)	1715 Blvd. of Allies	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	1715 Blvd. of Allies	11:00 am
	The Magnificent Dope (20th-Fox)	1715 Blvd. of Allies	2:00 pm

PORTLAND, ORE.—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	Star Film Exchange 925 N.W. 19th St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	Star Film Exchange 925 N.W. 19th St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	Star Film Exchange 925 N.W. 19th St.	10:00 am
	The Magnificent Dope (20th-Fox)	Star Film Exchange 925 N.W. 19th St.	2:00 pm

SALT LAKE CITY—

May 27	It Happened In Flatbush (20th-Fox)	216 E. 1st S. St.	10:00 am
	Thru Different Eyes (20th-Fox)	216 E. 1st S. St.	11:15 am
	Ten Gentlemen From West Point (20th-Fox)	216 E. 1st S. St.	1:30 pm
May 28	The Postman Didn't Ring (20th-Fox)	216 E. 1st S. St.	11:00 am
	The Magnificent Dope (20th-Fox)	216 E. 1st S. St.	1:30 pm

SAN FRANCISCO—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	245 Hyde St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	245 Hyde St.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	245 Hyde St.	10:30 am
	The Magnificent Dope (20th-Fox)	245 Hyde St.	2:00 pm
May 29	This Above All (20th-Fox)	245 Hyde St.	2:00 pm

SEATTLE—

May 25	This Above All (20th-Fox)	2421 Second Ave.	2:00 pm
May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	2421 Second Ave.	10:15 am
	Ten Gentlemen From West Point (20th-Fox)	2421 Second Ave.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	2421 Second Ave.	10:30 am
	The Magnificent Dope (20th-Fox)	2421 Second Ave.	2:00 pm

ST. LOUIS—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	10:00 am
	Ten Gentlemen From West Point (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	1.30 pm
May 28	The Postman Didn't Ring (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	11:30 am
	The Magnificent Dope (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	1.30 pm

WASHINGTON, D. C.—

May 27	It Happened In Flatbush & Thru Different Eyes (20th-Fox)	932 N. J. Ave. NW.	10:30 am
	Ten Gentlemen From West Point (20th-Fox)	932 N. J. Ave. NW.	2:00 pm
May 28	The Postman Didn't Ring (20th-Fox)	932 N. J. Ave. NW.	10:30 am
	The Magnificent Dope (20th-Fox)	932 N. J. Ave. NW.	2:00 pm

Halifax Trailer Launches UA's Navy Picture

Viscount Halifax, British Ambassador to the United States, in a specially prepared screen appearance made in Washington over the weekend, spoke from the screen Tuesday night at the Normandie Theatre, New York, at the private premiere of "Ships With Wings," the new United Artists release. The picture was scheduled to have its regular opening at the Rivoli Theatre this Saturday, May 23rd. Its premiere was sponsored by the Union Jack Club and the event was characterized "a gesture of appreciation" by Sir William Wiseman, club founder. British War Relief Society and the English Speaking Union were joint sponsors with the club.

In his screen address, Viscount Halifax expressed gratitude to the American people "for all the help they have given so freely to my people during the last 30 months. Since Pearl Harbor," he said, "our two nations have been partners in every sense."

The Ambassador declared that "Mr. Churchill has told you officially of the way we feel about what the United States is doing in this struggle for liberty, but those of us who live and work here may add a more personal word of thanks." The Viscount described "Ships With Wings" as a "British sailors' film," and added, "I am glad, therefore, that tonight it is the Royal Navy that has the opportunity of saying 'thank you' for us all."

British seamen currently in New York were ticket-takers, program sellers and ushers at the Normandie showing which was held by British societies in appreciation of the aid given officers and men of the British Navy by various American organizations. Much of the action of the picture was photographed aboard the aircraft-carrier "Ark Royal."

RKO Sets "Spy" Debut; Republic Opens "Squadron"

RKO announced this week that "My Favorite Spy," fourth of that company's films starring radio personality Kay Kyser, would make its New York bow next Thursday at Loew's State Theatre. Produced by Harold Lloyd and directed by Tay Garnett, the film features Ellen Drew, Jane Wyman and Robert Armstrong, in addition to Kay Kyser's band.

Sponsored by the Polish Women's Relief Society, "Suicide Squadron," new Republic release, opened last Thursday night at Loew's Criterion Theatre in New York, with Polish Ambassador to the U. S. Jan Ciechanowski heading a group of diplomatic and consular representatives of the United Nations in attendance. Proceeds of the premiere will go towards relief of Polish war prisoners.

Warner Sets $2.20 Top for "Dandy"

The engagement of "Yankee Doodle Dandy," at the Hollywood Theatre, following the $5,000,000 War Bond world premiere on May 29th, coincident to George M. Cohan's 55th anniversary in show business, will be on the basis of a two-performances-a-day reserved seat policy with the ticket scale ranging from 83 cents to $2.20. Three performances will be given Saturdays and Sunday, according to an announcement from Ben Kalmenson, Warner Bros. general sales manager. The $2.20 top scale goes into effect with the matinee show on May 30th. Night scale throughout the week will run from $1.10 to $2.20; Saturday and Sunday matinees, at $1.10 to $1.65, and week-day matinees at 83 cents to $1.10. An invitation press preview to the film will be held at the Hollywood the night of May 28th.

James Cagney, star of the picture who portrays George M. Cohan, will come to New York for the May 29th War Bond premiere. Also expected from Hollywood is a group of columnists and reviewers, accompanied by S. Charles Einfeld, Warner Bros. director of advertising and publicity.

Rubin, MGM, Presides at Dinner for Russians

Urging all "people in the arts to give generously to Russian War Relief," J. Robert Rubin, vice-president of Metro-Goldwyn-Mayer and co-chairman of the Radio, Film, Theatre and Arts Division of Russian War Relief, participated as master of ceremonies Monday night at a dinner held under the division's auspices at the Waldorf-Astoria Hotel, New York.

Mr. Rubin introduced speakers of screen, stage, radio, literature and diplomatic circles, among them: Garson Kanin, Raymond Massey, Burgess Meredith, Louis Nizer, Clifton Fadiman, John Kieran, Franklin P. Adams, Oscar Levant, Fred Allen, Vincent Sheehan, Sir Gerald Campbell, Mrs. J. Borden Harriman, Dr. Lin Yutang, Ralph Ingersoll and Cal Tinney.

Keynote of the speeches was emphasis of unity between the United States, Russia and the other United Nations.

Variety Club Aids Army-Navy Relief

St. Louis' Variety Club announced this week that it would handle the promotion and exploitation work for a three-day engagement of a musical comedy to be given by soldiers of Fort Leonard Wood near Rolla, Mo. The proceeds will go for Army and Navy Relief. The show will be held June 26, 27 and 28th in the Municipal Auditorium, St. Louis.

Variety Post 589, American Legion, presented a distinguished service certificate to George Jessel on the stage of the Nixon theatre, Pittsburgh, May 8th, for his visits to the Veterans' Hospital. Post commander, C. C. Kellenberg, 20th Century-Fox sales manager in that city, with state commander Gordon Forster and department adjutant Edward R. Linskey, made the presentation.

Chief barker Harry G. Ballance of the Atlanta Variety Club announced last week the start of the club's $35,000 recreation center for boys and girls which is being constructed in Atlanta. The project, when completed, will be operated by the Salvation Army for the club. In addition to a playground and baseball diamond, the center also will house a medical unit, now being planned.

Brown Republic Manager

Russell I. Brown has been named branch manager for Republic in Oklahoma City, succeeding Sol Davis, who has resigned.

Harnick Promoted

Harvey Harnick is now assistant at Columbia's Toronto office. He had been branch manager at Calgary.

Gregg to London

E. S. Gregg, vice-president and general manager of the Western Electric Export Corporation, left New York last week for London.

GET READY FOR

EAGLE SQUADRON

SMPE Studies Wartime Safety, Conservation

Wartime measures for theatre managements and projectionists drew the attention of the Atlantic Section of the Society of Motion Picture Engineers, meeting at the Hotel Pennsylvania in New York Thursday evening. The regular monthly session of the group was turned into a patriotic gathering to promote conservation and safety in the theatre, with a number of guests invited from among persons prominent in such activities.

The principal paper of the meeting, which was presided over by Dr. Alfred W. Goldsmith, chairman of the Atlantic Coast Section and also of the Theatre Engineering Committee, dealt with conservation of projection equipment and supplies. Prepared as a report of the Projection Practice Subcommittee, of which Charles Horstman, projection supervisor of RKO Theatres is chairman, this paper presented reasons for and methods of promoting cleanliness, maintaining lubrication, effecting economy in replacements and in the use of carbons, servicing equipment, and the handling of all apparatus so as to conserve its usefulness.

Committee Prepares Paper

The paper had been prepared by eight members of the Projection Practice Subcommittee as an elaboration of the "ten points" recently issued by Richard Walsh, president of the IATSE & MPMO, and each read the portion that he had written. These members were:

J. J. Hopkins, M. Gessin, John J Sefing, E. R. Geib, Henry Behr, Mr. Horstman, Adolph Goodman and E. R. Morin.

In the second paper of the evening Henry Anderson of Paramount Pictures described procedure devised for Paramount and allied theatres for the protection of patrons and property during blackouts and air raids.

Among the invited guests were:

Francis S. Harmon, executive vice chairman of the War Activities Committee; International Representative, Joe D. Basson, IA international representative and former president of Local 306, personally representing Richard F. Walsh, president of the IA; Arthur S. Dickinson and David Palfreyman, representing Motion Picture Producers and Distributors of America; James D. Lynett, supervising chief inspector of Water Supply, Gas and Electricity Department of the City of New York; Nathan D. Golden, chief of Service Industries Staff, U. S. Bureau of Foreign and Domestic Commerce; and Lester B. Isaac, director of sound and visual projection, Loew's, Inc.

General arrangements and press contacts were in charge of P. A. McGuire, advertising and publicity manager of International Projector Corp.

(The Projection Practice Subcommittee paper, entitled "Wartime Conservation in Theatre Projection," will be published in the May 30th issue of *Better Theatres*).

Revise Admission Scale

Loew's in St. Louis has revised its admission scale to 30, 40 and 50 cents, taxes included, through the week, and 30, 40 and 55 cents on weekends.

IN NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 24.—Gas rationing goes into effect on east coast....Quezon meets President....Hero of sea war saga....Snowstorm in Spring....Mammoth log drive....Marines adopt gliders....Air Cadets in Florida....Sports.

MOVIETONE NEWS—No. 73, Vol. 24.—RAF blasts German cities....Germans retaliate....Submarine Trout at Pacific....Marines get training....Cruiser Mobile joins Navy....Mail censorship....Mrs. William Hobby....Gen. and Mme. Chiang Kai-Shek....American Day.

NEWS OF THE DAY—No. 270, Vol. 13.—Crimea front....Gas rationing....Marines practice glider invasion....Auto-railer for Army hauling....President welcomes Quezon....Big log drive....Air Cadets in Florida....Field Artillery primed for action....Fashions....Beauty contest.

NEWS OF THE DAY—No. 271, Vol. 13.—R.A.F. blasts Germany in Spring offensive....General Chiang Kai-Shek in Burma as British make last stand....U. S. censors mail for foreign ports....Movie industry launches Army-Navy Relief Drive....Reinforcements for MacArthur.

PARAMOUNT NEWS—No. 75.—New "railer" trains....U. S. Army report....Air cadets in Miami....Hawaiian troops select typical sweetheart....Prison baseball....Fashions....Gas rationing.

PARAMOUNT NEWS—No. 76.—RAF Rostock report....New British planes ready....Bronx Zoo....Anthrapoids don helmets....Mrs. Hobby heads WAAC....Burma retreat....Gen. and Mme. Chiang Kai-Shek....U. S. aid reaches Suez....American Day.

RKO PATHE NEWS—No. 75, Vol. 13.—Gas rationing....President greets Quezon....U. S. and Guatemalan troops parade....Army pack mules tote supplies....Train runs on track or road....Air force school in Miami....Soldiers hold "Best Girl" contest....Loggers rush lumber for war.

RKO PATHE NEWS—No. 76, Vol. 13.—Germany blitzed by RAF raids....King and queen visit bombed city....Chiang Kai-Shek in Burma....Lend-lease aid arrives in Suez....Mail censorship....More U. S. troops in Australia....Save Philippine gold....Mrs. Hobby....Sports.

UNIVERSAL NEWSREEL—No. 84, Vol. 15.—Gas rationing....U. S. forces in Guatemala....Air cadets in Miami....Cleveland train wreck....Marines taught gliding....Rail-highway train....Drum majorettes....Bowling....Racing.

UNIVERSAL NEWSREEL—No. 85, Vol. 15.—RAF blasts Nazis....Cruiser Mobile launched....Ships sunk in St. Lawrence....More U. S. troops in Australia....Sub brings Philippine gold....Mail censorship....Women's Army corps organized....Gas rationing cuts traffic....American Day.

National Theatre Supply Offers New Budget Plan

A new budget plan for major repairs on projection equipment has been announced by National Theatre Supply Company. The plan is being offered to exhibitors by all the 28 branches of National and it will include the repair of projector mechanisms, the repair of lamphouses, the repair of magazines, regrinding and surface-treating of projection lenses, replacement of motion picture screens, purchase of booth accessories including lubricants, fire protection supplies and spare vacuum tubes. According to the company, the plan offers exhibitors convenient weekly or monthly terms after a nominal down payment, and that payment may be spread over a period of one year.

National Theatre Supply also announces a new synthetic plastic coating for glass, known as Hamlin Shatter Resistant Film. It is designed, according to the company, to eliminate the danger of injury and even fatalities to theatre patrons and personnel as a result of flying glass during enemy air raids or explosions growing out of potential domestic sabotage.

"Village" Injunction Denied

New York Supreme Court Justice Bernard L. Shientag last week refused to grant to Classic Features Theatre, Inc., operator of the Apollo theatre, an injunction to restain the Park Circle Theatre, Inc., owner of the Park Theatre, and Arthur Mayer and Joseph Burstyn, Inc., defendants, from playing the film "Forgotten Village" at the Park. The suit charged the breach of a contract made in April, 1942, under which the plaintiff allegedly was to have the right to exhibit the film seven days before any other New York theatre. Justice Shientag ordered a trial of the action after stating that there was an issue as to whether the plaintiff's contract had been cancelled.

Cartoon Studios Hit by Priorities

The Max Fleischer studio, turning out "Popeye" and "Superman" cartoons for Paramount release, is beginning to feel the stringencies of war, according to Sam Buchwald, general manager, and Isidore Sparber, studio director, at the New York Paramount office on Monday.

Cellulose materials, and skilled men, are the immediate shortages, Mr. Buchwald remarked, noting that the sheets on which characters are drawn, are now washed, and used several times. Mr. Buchwald said the conscription of manpower was being felt, but that neither the studio nor anyone in it had thus far asked for the blanket deferment which presumably may be obtained under a recent ruling applying to the motion picture industry, from the national Selective Service headquarters.

Mr. Buchwald added that the studio had "stocked up some" on vital materials, but that these proved insufficient. He foresaw no critical difficulties immediately ahead, however.

The Fleischer studio will spend more on the new season cartoons, he added. However, the bulk of this expenditure is caused by increased costs in every category of production. He refused to hazard how much the studio budget would be.

Mr. Buchwald noted that Fleischer financing is done independently from Paramount.

Although the studio has experimented, and has already brought four "nephews" into the Popeye series, it does not contemplate introduction of new characters now, Mr. Buchwald said, remarking the commitments to Paramount were only for the two series named.

Participation in the war effort is reflected by some short subjects made for the Navy, and by introduction of the Navy theme into the Popeye series, Mr. Buchwald commented. He added that officials of the company had been in Washington recently, and that more work directly for the Government appeared a prospect.

Artkino Releasing "Red Tanks"

Artkino Pictures, Inc., U. S. distributor of Soviet films, announced in New York this week that the release of the new Russian picture, "Red Tanks," scheduled for the Stanley Theatre in that city, depended entirely on the run of "Guerrilla Brigade," another Soviet picture, currently having its first-run at that house. "Red Tanks," which portrays the action of a Russian scouting detachment against a German fortified position, originally was to be released at the end of this month.

Nikola Napoli, president of Artkino, is in Hollywood where he is reported to be negotiating with major producing companies for remakes of Russian films and also is making arrangements for the dubbing of English dialogue in several new pictures made in Soviet studios.

John Farris Elected To FPC Directorate

John W. Farris of Vancouver, member of the Canadian Senate, has been elected a director of Famous Players Canadian Corporation, replacing his brother, Wendell Farris, who resigned his post following his appointment as Chief Justice of British Columbia.

20th-Fox and Consolidated Profits Up

Twentieth Century-Fox Film Corporation last Friday, in New York, reported a consolidated net profit, after Federal income tax, of $841,561 for the thirteen weeks ended March 28, 1942, after providing a reserve for foreign assets of $1,100,000. This compares with a profit of $404,089 for the first quarter of 1941, after a comparable reserve of $350,000 and a profit for the fourth quarter of 1941 of $3,372,762. This latter figure included a dividend from National Theatres Corporation of $693,000, and was also affected by the release of a portion of funds previously frozen in England. No dividends were received from National Theatres Corporation during the first quarter of either year.

The Corporation is not considered liable for excess profits tax on earnings for this period, it was said.

The profit for the first quarter of 1942 equals 28c per share of common stock after the usual preferred dividend.

The Board of Directors of the company at its meeting last Thursday declared a cash dividend of 37½c per share for the second quarter of 1942 on the outstanding preferred stock of the corporation, payable June 30, 1942 to stockholders of record at the close of business June 15, 1942.

Income:	
Gross income from sales and rentals of film and accessories	$13.402.924.45
Dividends	1.593.38
Proportion of profit of controlled company	17,811.79
Miscellaneous	373,783.19
	$13,796,112.81
Expenses:	
Operating expenses of exchanges, head office and administrative expenses, etc.	$ 2,944,483.92
Amortization of production and other costs	7,545,810.32
Participation in film rentals	650,090.76
	$11,140,385.00
	$ 2,655,727.81
Deduct:	
Interest	$ 2,185.09
Depreciation of fixed assets, not including depreciation of $159,425.68 on studio building and equipment, etc., absorbed in production costs	61,981.69
	$ 64,166.78
	$ 2,591,561.03
Provision of reserve for foreign assets	1,100,000.00
Net profit, before provision for federal taxes	$ 1,491,561.03
Provision for federal taxes on income	650,000.00
Net profit	$ 841,561.03

Paramount Earnings Put at $3,000,000

It was reported this week that preliminary estimates place the first quarter earnings of Paramount Pictures, Inc., this year, exclusive of British income, at approximately $3,000,000, after new taxees. For the same period last year, the company's earnings were in the neighborhood of $2,475,000, from all sources, according to Wall Street observers. The new earnings, therefore, represent a new 10-year high for Paramount. Final audit for the quarter is reported currently under way and probably will be completed shortly when official estimate of the earnings will be released. First quarter earnings thus evidenced are held by observers to indicate a possible record earning year for the company which is observing its 30th anniversary.

Consolidated Net $222,589 for Quarter

For the three months ended March 31st, 1942, net earnings of Consolidated Film Industries, Inc, and its subsidiaries, before deducting any provision for Federal taxes on income of such amount, are $222,589, according to a statement issued last week by H. J. Yates, Jr., vice-president and treasurer.

After deducting estimated provision for estimated Federal normal and surtax of $69,002, the balance of net earnings equals $153,586 which is equivalent to 38 cents per share on the 400,000 shares of $2.00 preferred stock.

CBS Quarter Profit Is $1,155,062

Net profit for the three-month period ended April 4th of the Columbia Broadcasting Company was $1,155,062 as compared with $1,261,247 for the first quarter of 1941, it was reported last week by William S. Paley, president, at the annual stockholders' meeting of the company. Directors were reelected and also declared a cash dividend of 30 cents per share on the present Class A and Class B stock of $2.50 par value. The dividend is payable June 5th to stockholders of record of May 22nd.

Income from the sale of facilities, talent, lines, records, etc., after deductions for discounts and allowances was $11,449,645 for the first three months this year, as compared with $10,380,335 for the same period last year.

Doney in Toronto on Leave

Major Ted Doney of the Canadian Overseas Army, formerly Western Ontario manager for Famous Players Canadian, has returned from England to Toronto on a short leave.

SEC Reports on Stock Deals

Disposition of 3,200 shares of Loew's, Inc., common stock by J. Robert Rubin, officer, New York, was reported by the Securities and Exchange Commission last week in Washington, in its first summary of March transactions of officers and directors in the securities of their corporations.

At the close of the month, Mr. Rubin held 10,415 shares of Loew common, it was shown.

The SEC also reported that Loew's, Inc., continued to pick up common stock of Loew's Boston Theatres, buying 224 shares during March to give it a total of 119,241 shares.

A report on Radio-Keith-Orpheum showed that Frederick L. Ehrman, director, New York, purchased 500 shares of common in March, to increase his holdings to 700 shares.

A belated report on Paramount showed that in December, 1941, Adolph Zukor, director, New York, exchanged 200 shares of second preferred for 180 shares of common, wiping out his interest in the preferred and increasing his holdings of common to 380 shares.

Reports on the holdings of persons becoming officers or directors of corporations showed that Howard Dietz, New York, held five shares of Loew's, Inc., common stock when he became an officer in that company February 3rd, and Allen L. Carter, Jr., Baltimore, held no Universal Pictures securities when he was made a director March 16th.

Fire Destroys Theatre

Fire destroyed the Salem, Ill., theatre, owned by R. C. Sluster, causing damage estimated at $50,000. Fire departments from six communities fought the blaze for four hours.

GET READY FOR
EAGLE
SQUADRON

WHAT THE PICTURE DID FOR ME

ATP

COME ON, GEORGE: George Formby—Print was bad, but business very good. Patrons liked Formby. Should do well anywhere.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Columbia

BED TIME STORY: Loretta Young, Fredric March —Most excellent and wholesome comedy. Recommend preferred play date if backed by good campaign. Audience highly pleased. Audible laughs aplenty. Played Wednesday-Thursday to double average gross.—Stanley Theatre, Galena, Ill. General patronage.

INVADERS, THE: Howard, Massey, Olivier—Ran this with "Mexican Spitfire at Sea" to just average attendance. Thought this would draw extra well here but I was fooled. Nevertheless it is a truly excellent picture and should be seen by everybody. The story is different and each actor has played his part perfectly. Beautiful scenes in Canada are an extra asset. Part of the poor attendance can be blamed on a country-wide blackout the first night. Running time, 104 minutes. Played May 8-9.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

PRAIRIE STRANGER: Charles Starrett—Not so good. Running time, 60 minutes. Played May 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth, Robert Benchley—The time has come again when we must offer a word of praise to Columbia Pictures for producing another dance sequence that was heartily enjoyed by all. As ever, Fred Astaire is still the master of "tapping toes" and we were really surprised to see how well Rita Hayworth filled the bill as his partner, a difficult task. Robert Benchley's dry humor came as a welcome change from the ordinary "slapstick" brand. Running time, 88 minutes. Played April 25.—J. A. Reynolds, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

Grand National

PANAMA PATROL: Leon Ames, Charlotte Wynters—Everybody seems satisfied with this. We were at the box office.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Wonderful story, color, acting. More favorable comment from patrons than any picture we've ever played. Don't miss it. Played April 27-28.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Rural small town patronage.

BORN TO SING: Virginia Weidler, Ray McDonald—This is pretty good entertainment and will please quite well—if you can get them in. Nearly hit a new low here for business. Running time, 82 minutes. Played April 17-18.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—A good picture that was allocated somewhere near the price that was within the picture's possibilities. Beery has always been a good draw here and this picture did average business, along with a new "March of Time." Made quite a bit of army stuff all in one show, but none complained and we didn't lose anything on the run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—Not a small town feature. Why Metro wastes three stars on such a picture as this, is beyond me. Apparently they are depending on the stars to draw in the people. Results: story slow moving, no draw, exhibitors complain. Surely Metro can produce better pictures than this, as they have the best personnel available. They should reverse their method and build a story around the stars. Running time, 117 minutes. Played April 29-30.—A. T. Wohlert, Main Theatre, Altamont, Ill. Small town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—Grand picture which more than pleased the few who saw it. When Spencer Tracy cannot get them out, there's something wrong and it wasn't the picture this time. Just why it didn't do business, we cannot understand. Running time, 112 minutes. Played May 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YANK ON THE BURMA ROAD, A: Laraine Day, Barry Nelson—A good programmer, with action, that created a lot of interest coupled with another feature with a radio connection; we had a very good double bill that did better than average business. 'Yank'' has some good stuff in it, the kind that people will pay money to see.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Color didn't help this one. Just a second feature. Running time, 82 minutes. Played April 26-27.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—The color was this picture's only redeeming feature and the business was way below average, barely grossing expenses. Worth a date on mid-week or weekend if allocated in the lower brackets.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Good musical but below average box office on a Sunday, Monday, Tuesday play date.—Stanley Theatre, Galena, Ill. General patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—Plenty of laughs and this from a mixed audience. Went over better than any previous picture of the series. Running time, 70 minutes. Played May 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—Excellent class picture, well acted, average Wednesday-Thursday gross.—Stanley Theatre, Galena, Ill. General patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina —Nice business on this picture. Good for small and large towns.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

PARSON OF PANAMINT, THE: Ellen Drew, Charles Ruggles — A made-to-order show for small towns and should be well received in larger centers. It's a picture with a moral and is exceptionally well produced. Played April 24-25.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin—A fair musical. Dragged with too much music. Story not strong enough to support it. Running time, 90 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Producers Releasing Corp.

REG'LAR FELLERS: Billy Lee, Carl "Alfalfa" Switzer—This was okay, but nothing to shout about. The sound was very poor; maybe we had a bad print. Running time, 65 minutes. Played April 29-30. —Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

BAD MEN OF DEADWOOD: Roy Rogers, "Gabby" Hayes—Nice picture that we played with "Panama Patrol," to satisfactory weekend business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

CODE OF THE OUTLAW: Tom Tyler, Bob Steele —Well received on week-end dual bill. Glad to see my old school chum, Ken Duncan, in the picture, but don't think they have have shot him.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GIT ALONG, LITTLE DOGGIES: Gene Autry, Smiley Burnette—Good Autry picture. Print was poor. Running time, 71 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

HOME IN WYOMIN': Gene Autry, Smiley Burnette—Another good western from Gene Autry which pleased the Friday-Saturday crowd. Running time, 67 minutes. Played May 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. DISTRICT ATTORNEY IN THE CARTER CASE: James Ellison, Virginia Gilmore—It seems that any picture with a radio following will bring out a class of people who seldom attend and you wonder where they have been. This is a good little programer, just the right length for a double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MR. DISTRICT ATTORNEY IN THE CARTER CASE: James Ellison, Virginia Gilmore—See review on "Sierra Sue" Republic.—Stanley Theatre, Galena, Ill.

SIERRA SUE: Gene Autry, Smiley Burnette—Very good Gene Autry. Played Friday, Saturday with "Mr. District Attorney in the Carter Case," a good program drama that brought in the radio fans. Above average gross for this combination.—Stanley Theatre, Galena, Ill. General patronage.

SLEEPYTIME GAL: Judy Canova—A most excellent musical comedy and thoroughly satisfied audience. Used three days, Sunday, Monday, Tuesday. Held up all three nights. Above average grosses.—Stanley Theatre, Galena, Ill. General patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—This is a good show, a little slow in spots, but definitely funny and will please most any audience in the average town. Our crowd got quite a kick out of it and some came back to see it again.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BANDIT TRAIL: Tim Holt—A pretty good western, plenty noisy, with a lot of riding and some action. The musical number was pretty good and the cast was better than most of the horse operas.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CITIZEN KANE: Orson Welles—One day after showing this we still feel hesitant about walking abroad without an escort. Half of the few dozen that paid to see this masterpiece walked out and the other half remained only to think up new dirty cracks to cast in our direction on the way out. Running time, 119 minutes. Played April 26-27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CROSS COUNTRY ROMANCE: Gene Raymond, Wendy Barrie—A nice second feature. Running time.

(*Continued on page* 52)

Get ready for

EAGLE SQUADRON

UNIVERSAL PICTURES

War Bond & Stamp Sale in Theatres begins May 30

(*Continued from page* 50)

66 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

IN NAME ONLY: Carole Lombard, Cary Grant—Don't skip this one. Excellent story, excellent acting. —G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—Good picture and fair business. Not a small town show. Running time, 116 minutes. Played May 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy, Fibber and Molly McGee, the Great Gildersleeve—We broke all existing house records for one day with this picture, and found out where our patrons have been hiding for the last 10 years. They've been turning dials and now they finally got a chance to see what their favorites looked like in real life, so they came to the show in droves, went home satisfied, and some of them have been back for other pictures. Book this one and let them know when; you'll do plenty of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MEXICAN SPITFIRE AT SEA: Lupe Velez, Leon Errol—Ran this with "The Invaders" to average attendance. My "Spitfire" fans are declining. I, perpersonally, get a big kick out of Leon Errol's impersonation of Lord Epping and there were some good laughs from the crowd during its showing. However, the plot idea has been used up so that its novelty is gone. Leon, how about a new idea now? Running time, 73 minutes. Played May 8-9.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly—Played Friday-Saturday single feature. Usually double feature this change. Box office up to average. Show well liked; comments good.—Stanley Theatre, Galena, Ill. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney cartoon—Brought this back to play while the kids were out of school. The best three-week days we had in years. Running time, 83 minutes. Played April 21-23.—H. Golden, Plaza Theatre, Chicago, Ill. General patronage.

VALLEY OF THE SUN: Lucille James, James Craig—Good western and good business.—Running time, 84 minutes. Played May 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

ON THE SUNNY SIDE: Roddy McDowall—An overgrown Our Gang comedy. Business was light. Running time, 70 minutes. Played May 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON THE SUNNY SIDE: Roddy McDowall—A dandy program picture based on children's lives. Loud praises were spoken. Good week in business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Fox would benefit more by staying out of the Western class with unknown Western stars. Youngsters and oldsters want "name" stars, not Zane Grey's. Running time, 56 minutes. Played April 17-18.—A. T. Wohlert, Main Theatre, Altamont, Ill. Small town patronage.

SMALL TOWN DEB: Jane Withers, Cobina Wright, Jr.—Believe this took with our patrons better than any Withers' picture in a long time. Well produced and a fine cast. Running time, 73 minutes. Played May 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SMALL TOWN DEB: Jane Withers, Cobina Wright, Jr.—A very good picture that drew average business. Jane doesn't weaken any and really steals the show, which is as it should be. Gives a good imitation of one of Fox's importations and does a real job on the drums. Swell show for family or bargain night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SUN VALLEY SERENADE: Sonja Heine, John Payne—This is swell mass entertainment. Attendance was very good. Running time, 86 minutes. Played April 26-28.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

SWAMP WATER: W. Huston, Walter Brennan, Ann Baxter—This was excellent entertainment. Business satisfactory and not a squawk from the audience. Another good point in favor of those who contend that good pictures and more of them will cure the box office blues. Running time, 90 minutes. Played April 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NEW CONTRIBUTORS TO DEPARTMENT

Three new contributors have reported to the What the Picture Did for Me department in recent weeks, and nine others have resumed after an absence of some time. The new contributors are:

STANLEY SUMNER, University Theatre, Harvard Square, Cambridge, Mass.

C. B. CARTER, Clemson and Co-Ed Theatres, Brevard, N. C.

L. C. ANDERSON, Anderson Theatre, Mullins, S. C.

The contributors who have resumed after a lapse are:

E. C. VAN FRADENBURG, Valley Theatre, Manassa, Colo.

U. S. ALLAIRE, Theatre Victoria, Victoriaville, Quebec, Can.

H. B. NARFASON, Foam Lake Theatre, Foam Lake, Saskatchewan, Can.

C. V. SCHOFIELD, Blackhawk Theatre, Lansing, Iowa.

C. E. FISMER, JR., Lyric Theatre, Hamilton, Ohio.

CRIST S. CAPORAL, Bison Theatre, Oklahoma City, Okla.

EDDIE MANSFIELD, Regent Theatre, Kansas City, Mo.

A. R. DAKIN, Rice Lake Theatre, Bissett, Manitoba, Can.

K. A. SPEARS, Roxy Theatre, Winlock, Wash.

SWAMP WATER: W. Huston, Walter Brennan, Anne Baxter—A good show that didn't do much business at our box office and we still don't know the answer. We played it late; maybe that had something to do with it, but still think the picture merits more business than we did. The locale was different; the cast was fine in parts that looked difficult. On a weekend, it'll do business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WESTERN UNION: Robert Young, Randolph Scott—A good western, with a lot of action. Running time, 95 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

United Artists

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Ruth Warrick—Although this was appreciated by those attending, it failed to do normal business. Running time, 110 minutes. Played May 3-4.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

KIT CARSON: John Hall, Lynn Bari—A western worth playing. Story good, mixed with plenty of action. Running time, 97 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

OF MICE AND MEN: Burgess Meredith, Betty Field, Lon Chaney, Jr.—To me it's a peculiar story. Can't say I liked it; can't say I didn't. Same goes for my customers. Running time, 106 minutesr.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RAFFLES: David Niven, Olivia de Havilland—Just fair; title meaningless; good only for second feature. Running time, 71 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—A nice mixture of humor, thrills and unexpected turns in the plot. This drew a very good crowd here and they seemed to enjoy themselves thoroughly. This good crowd came in competition with a free all-college dance, so the picture must have what it takes. Running time, 99 minutes. Played May 7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

BUCK PRIVATES: Abbott and Costello—Just a screwball picture that brought them in and satisfied all. Played May 1-2.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields—Ran this on our bargain nights. Our patrons didn't think it was much of a bargain. The poorest business in many a moon. Running time, 83 minutes. —H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NORTH TO THE KLONDIKE: Brod Crawford, Lon Chaney—Very fine North woods drama with excellent scenes. Played Friday-Saturday with comedy, "Jail House Blues," Universal, to slightly above average gross.—Stanley Theatre, Galena, Ill. General patronage.

RIDE 'EM, COWBOY: Abbott and Costello—These boys are tops right now in this town. We do better than average with their pictures, and they satisfy because people are going for pictures that are full of comedy. This picture has a lot of fun that is not forced, never restrained, and my patrons really feel amply repaid for the time and money spent. Who said "It is to laugh?" He was smart.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RIDE 'EM, COWBOY: Abbott and Costello—Top grosser, top audience pleaser. Played Sunday, Monday, Tuesday.—Stanley Theatre, Galena, Ill. General patronage.

UNSEEN ENEMY: Devine, Carillo, Terry—This one is not so good. These players deserve better stories. Couple it with a strong companion feature if you play it. Running time, 60 minutes. Played April 17-18. —K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy—Good feature. Don't pass it up if you have it bought. Running time, 80 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

WOLF MAN, THE: Claude Rains, Lon Chaney—We advertised the horror angle and got in quite a few of the young people, but the picture was a long way from a knockout. Not much of the scary stuff, nor any different from the many that have been made before.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—We substituted this for one of this year's group and are glad we did. It sort of eulogized the "bar men of Missouri." Running time. 74 minutes. Played May 1-2.&—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport—A good comedy, but worth playing only as a second feature. Running time, 56 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Some liked it, others didn't. There are a lot of funny lines and the one scene of over-imbibing is worth anyone's time. Drew average business, but reactions were mixed. Use your own judgment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn—Delightful picture. Good comedy and story pleased all. Played April 17-18.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—A religious subject that has been wonderfully handled. It has an excellent cast which makes this picture one of the outstanding dramatic successes of the year. Martha Scott and Fredric March in the feature roles deliver heart-warming performances, ably supported by many of the more favorite minor players. Definitely a good picture and deserving of much credit. Running time, 108 minutes. Played April 18.—J. A. Reynolds, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—Exceptionally good slapstick comedy. Used on double bill Friday, Saturday. Average box office—doubled with an equally good musical or drama suitable any date.—Stanley Theatre, Galena, Ill. General patronage.

WOMEN IN THE WIND: Kay Francis, William Gargan—A nice little feature. Play it, if you've passed it by before. Running time, 62 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Century
"THE PROJECTOR OF THE CENTURY"

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

CHANGING TIMES, CHANGING METHODS

The successful showman has earned that title because of his ability to adapt himself to varying conditions. He is a resourceful fellow who knows how to take advantage of what might, to men of lesser calibre, be a catastrophe, and twist it to suit his own purposes.

Today, because of the war and conditions resulting from the war, audiences are changing. Whereas, formerly Mr. and Mrs. Public picked up a newspaper and looked for a picture they particularly wanted to see, today they are finding themselves restricted to theatres within walking distance or in easy reach by public conveyance.

The result in many cases is that theatres have, to all intents, swapped audiences. The good showman will recognize this by redirecting his advertising.

Perhaps it would be better to withdraw advertising from surrounding towns and concentrate it on your immediate bailiwick. The money saved in a widespread billing campaign and in newspaper advertising in adjoining towns might well be put into an institutional campaign wherein you sell the consistency of the attractions at your theatre and the theatre itself.

The changing conditions suggest cooperation with local bus and street car lines; that portion of your audience which formerly relied on private automobiles will now largely patronize public transport. You perhaps can arrange with the traction companies to schedule a bus or car to coincide with the break of your shows.

Maybe some of your advertising should be car cards. Bus terminals are important points for advertising, too. Possibly a combination rate can be worked out covering transportation and admission to the show.

Bill Morton and George French of the RKO Albee, Providence, have devised a car card which has a background of institutional copy and a slot for inserting each new week's show. They foresaw the return to public transportation and took advantage of it. (See page 58.)

Let us hear what you are doing to meet changing times.

WAR SHOWMANSHIP AWARD

Monroe Greenthal says: "As Chairman of the Publicity and Advertising Division of the War Activities Committee, I want to compliment Motion Picture Herald on the War Showmanship Award. This special Award is extremely vital at the present time, when close to 15,000 theatres are not only merchandising their pictures but, at the same time, are working hand in hand with the various Government activities. If this Showmanship Award accomplishes only one thing, namely, assisting in the increase of the sale of War Bonds and Stamps, it will have earned its salt many times over."

MANPOWER

"Men are leaving so fast for the Army or Navy that I have been compelled, in addition to my other duties, to operate my machines four days per week," writes Tom di Lorenzo, manager of the New Paltz Theatre, New Paltz, N. Y. Here, indeed, is a serious situation.

Tom is faced with a problem which will confront many other theatre owners. Men who are skilled in operating projectors are often also able to perform work which is valuable to the war effort. So those who do not serve in the armed forces may be taken into other industries not necessarily more essential than the theatre but which might be more lucrative and also might offer better working hours.

His own ability to operate the machines has temporarily saved the situation for Tom. Have you a man or two in reserve?

AIDING THE WAR EFFORT

"I'm selling War Bonds and Stamps," says one showman, "and I'm showing all the Victory Films available. What more can I do to aid the war effort?"

Well, there is a lot that he can do.

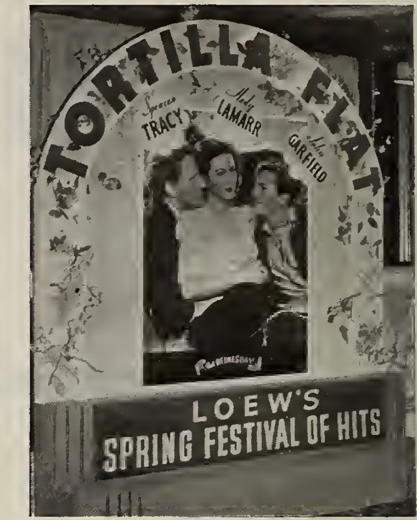
For instance, here's Will Briemann, manager of the Ambassador, Baltimore, who uses excerpts from an official publication by Baltimore's OCD, on the front page of his programs.

Nat Silver of the Strand Theatre, Lowell, Mass., staged Safety Defense Shows. The Skouras Theatres throughout New York's metropolitan area have thrown their doors open for instruction of air raid wardens on Sunday mornings.

—BOB WILE

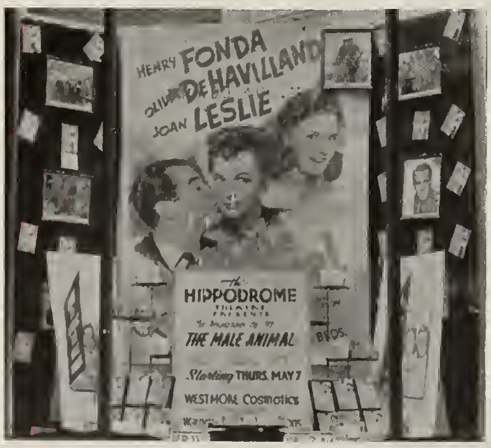
RIVAL MANAGERS IN QUIZ; HARRIS RECEIVES AWARD

These theatremen constitute the board of experts who answer questions on the "Your Movie Quiz" program over Station WJW, Akron. War Bonds are given to listeners who submit questions to baffle the experts. In this photo are Wayne Byers, WJW announcer, and the managers of four competing first-run theatres in Akron: Robert ("Dusty") Rhodes, Shea's Colonial Theatre; Millard Ochs, Warner Brothers' Strand; Sid Holland, Keith's Palace; Mrs. Tom Sawyer, guest, and Frank Henson, Loew's.


TORTILLA FLAT
Spencer TRACY
Hedy LAMARR
John GARFIELD
LOEW'S
SPRING FESTIVAL OF HITS

Bill Elder's lobby display at Loew's, in Indianapolis, is one of the first reported on "Tortilla Flat". He put the playdates in later.

Earl Rice (left), city manager for Fox West Coast in Glendale, Calif., presents Ed Harris, manager of the Glendale Theatre, with his Quigley Award plaque for the first quarter.
(Right) These ten girls sold "Playmates" for Jim Cattrell at the Park Theatre, Mansfield, Ohio.


HENRY FONDA
OLIVIA DeHAVILLAND
JOAN LESLIE
The HIPPODROME THEATRE PRESENTS
THE MALE ANIMAL
Starting THURS. MAY 7
WESTMORE Cosmetics

This window display was in a large Woolworth store in Cleveland. The store's cooperation was enlisted by Jane Meisel of the Warner ad and publicity department in Cleveland and Doug Fleming.

HAPPINESS
at the movies
CHARLES LAUGHTON
TUTTLES of TAHITI

"Many good movies are made from Post stories," says a line at the bottom of this easel in the lobby of the Capitol Theatre Madison, Wis., of which Marlowe Conner is manager.

Matt Saunders, manager of Loew's Poli Theatre, Bridgeport, Conn., is chairman of the Army and Navy Emergency Relief for Fairfield County. That's Matt in the middle between Sergeant Samuel Violente and Chief Petty Officer Robert D. Sweet. They're shown just after a meeting of 50 theatre managers over which Matt presided.

Krolick Adapts Selling Methods To Attraction

Adapting his selling methods to the type of attraction at hand, Art Krolick, manager of the Century Theatre, Rochester, N. Y., submits as examples of diversification his campaigns on three attractions—"Rings on Her Fingers," "Bashful Bachelor" and a triple horror show, "Wolf Man," "Strange Case of Dr. X" and "The Raven," the latter a short subject.

For the first named picture, one of Krolick's stunts was a teaser folder, accordion style, "Girls! How to get rings on your fingers in three easy lessons." Two thousand of these were distributed in front of schools and in residential neighborhoods. A mystery melody contest was conducted over Station WHEC; listeners identifying hidden melodies received passes. An usher, dressed and posing as a newsboy, yelled "Extra" and gave away heralds on a busy corner. Announcement cards were distributed in all beauty salons.

Radio Promotion

For the Lum and Abner picture, Krolick got several radio tieups because of the stars' radio background. He obtained the cooperation of a department store for a window display with a farm atmosphere. Two men in typical Lum and Abner garb made a hit on the principal streets; they distributed imprinted grab bags imprinted with full details about the show. The stars' radio sponsors, Alka Seltzer, furnished window cards which were planted with playdates in 150 stores.

The triple horror show was plugged over the radio in the lobby and extensively in the newspapers. "Wolf-bane" envelopes containing alfalfa were distributed on Main Street; "Faint checks" entitling the bearer to see a show another time if he fainted at the triple horror show, attracted lots of attention; all these were distributed by a "ghost-costumed" man who was followed by crowds.

Roberts Gives "Heaven" Special Campaign

George Roberts, manager of Warners' Grand Theatre, Camden, N. J., put on a special campaign for "One Foot in Heaven." In advance for two weeks he ran a coming trailerette and played a record of the picture title between intermissions. A week in advance, he carried an underline on three-sheets, a special lobby display, sound trailer, midget cards in nearby stores, underline in newspapers, personal letters mailed to newspapers, clergymen and civic groups. At a special screening George distributed pictorial accordion folders, and at the theatre distributed 5,000 special novelties telling how to be a father in seven not-so-easy lessons. Further, Roberts had special book window tie-ups, used special valance on the marquee, made personal telephone calls to prominent civic organizations, tied in with five-and-dime music counters, arranged for special announcements on the radio, and restaurants carried underline on menus announcing the playdate.

Selling Points
ON THE NEW PRODUCT

MEET THE STEWARTS (Columbia): This comedy of marital life will be sold principally as comedy. There are several pictorial strips available in mats showing some of the funny situations; on the serious side there are a number of stills showing the couple's newly furnished home. This offers opportunity to ask furniture stores, real estate offices, upholsterers and the like to cooperate with you. The story is adapted from a series in the Ladies' Home Journal; Curtis Publishing Co. has 1,000 lobby cards for theatre use and will furnish 100,000 display cards to dealers.

REAP THE WILD WIND (Paramount): In the three engagements this picture has played, national tieups figured largely in the selling. The story was serialized in the Saturday Evening Post and has also been published in book form. Tieups with magazine distributors as well as bookstores and libraries are indicated. There's good stuff for the kids in a study guide available in quantity, a study chart prepared by Paramount and a coloring contest.

THE BIG SHOT (Warner Bros.): To be sold strictly from the gangster angle, if local conditions permit. Humphrey Bogart's past pictures in which he portrayed gangsters can be brought to memory through a contest. A tabloid herald, a lifesize standee of Bogart pointing his gun straight at the viewer and "Wanted" posters are the best means for selling the gangster interest.

MISS ANNIE ROONEY (United Artists): Shirley Temple, star of this picture, is being glamorized. There's a full-page magazine feature, suggested cooperative ad and special art and publicity—all emphasizing "She's a Glamour Girl Now". Her appearance as "Junior Miss" in the radio show of that name offers opportunity for radio tieups, particularly spot announcements on Wednesday evenings. Shirley's first romance, her first party dress and her fondness for jitterbugging are suggested as subjects on which to base other efforts.

SYNCOPATION (RKO Radio): The title and the many musical numbers suggest that the cooperation of music stores, bands, hotels, night clubs and radio stations be enlisted. Glossaries of jitterbug terms and short paragraphs written in the vernacular, with prizes for the best translations, are also suggested. Radio stations which cooperated in selecting the seven leading dance bands are listed in the press book. Since the contest was sponsored by the Saturday Evening Post, inserts can be included in all copies sold from newsstands in your vicinity.

Golden Egg Hunt Aids "Gold Rush"

Contacting the largest market in downtown Providence, Manager George French and publicist Bill Morton ahead of "The Gold Rush" at the RKO Albee Theatre featured a "Golden Egg Hunt" wherein folks purchasing eggs during the week of April 30 to May 9 were invited to look among them for a golden egg which would entitle them to admission to the show and a twenty-dollar cash prize which was promoted from the cooperating merchant. The store featured a display with background copy reading: "See Charlie Chaplin in 'The Gold Rush' at the RKO Albee Theatre. With $20 and join in the Golden Egg Hunt here."

For outside attention, a member of the service staff was dressed as the comedian and sent out to cover local night clubs, in spots being invited to take part in the floor shows. In addition the man also covered the local schools. A lobby stunt included treasure chest and the distribution of tagged keys carrying copy to the effect that those whose keys fit the chest would receive a cash award, guest tickets going to runners-up. A wire received from Mr. Chaplin at the coast was blown up for display in Postal Telegraph window.

Day Publishes Theatre Tabloid

A miniature tabloid newspaper of four pages is being published by Jack Day, manager of Wilmer & Vincent's Penn Theatre, instead of regular programs or herald. In addition to theatre copy, it contains items of local interest and includes departments of interest to women, such as recipes and fan gossip. Some 5,000 papers are distributed in the area and once it gets under way, Day hopes to sell enough advertising for the paper to defray printing cost and distribution entirely. Scene mats from current pictures are used generously. In addition to the paid advertising, there are three ads for the theatre itself.

Lamm Features "Bugle" Contest

A stunt that is reported to have proved successful for Julius Lamm at Warners' Uptown, in Cleveland, ahead of "Bugle Sounds," was large setpiece which was planted in his lobby three weeks in advance. Bugle calls were played on an automatic phonograph and anyone identifying five consecutive calls received guest tickets to the show.

No Showmanship Blackout

BOX OFFICE
INSIDE
ADDED ATT N!

BOX OFFICE
INSIDE

Photos by Staff Photographer

To insure that passersby will know that the show is going on during blackouts, Bob Weitman, managing director of the Paramount, New York, uses these special blackout aids: luminescent sign, buttons and belt. So far, blackouts in New York have all been for practise. But, profiting by the experience of English theatres, Bob is prepared to let the public know that he is ready to fulfill that old slogan: "The Show Must Go On".

Exchange of Flag Ceremony Staged on "Clouds" by Burke

Contacting the Canadian Legion officials ahead of "Captains of the Clouds" at the Capitol theatre, in Sarnia, Ontario, Bill Burke promoted the idea of staging an exchange of flags ceremony at the theatre between the local Canadian Legion and the American Legionnaires from Port Huron. The two bodies paraded to the theatre preceded by the local Bugle Corps, while prominent speakers from both cities gave welcoming addresses on stage, stressing the good neighbor angle. The local veterans then presented the legionnaires with the Union Jack, they in turn presenting the Stars and Stripes. Burke reports a goodly crowd assembling to witness the proceedings with a photographer and reporter from one of the papers on hand to give the affair publicity.

To interest the children, Bill ran a special model airplane building contest, tying in with the Kiwanis Model Airplane Club. Taking a photographer and reporter to the club rooms where the boys were working on their entries, brought a large two-column cut with stories on the contest. In addition, Burke promoted tinted airplane photos for giveaway.

Tin Soldier Matinee Inaugurated by Lake

In an effort to interest children in the salvaging of scrap metals, Henry F. Lake, at the Broad Theatre, in Newark, N. J., tied in with the Mayor's Salvage Committee and the American Legion to have kids rummage through their toys and bring to the theatre any tin soldiers they had on hand. The idea was implanted in the Newark *Star Ledger*, which played it up big with stories, featuring the special matinee as "Tin Soldier Mobilization Day." Local cadets were enlisted to aid in rounding up the material and the theatreman promoted the Mayor's office and the American Legion for defense stamps to be awarded to the kids bringing in the largest aggregation of toys.

A local printer contributed 20,000 throwaways, which were distributed to every school in the city, window displays of tin soldiers and machine guns were featured, and a parade was staged with the kids marching to the theatre ahead of the cadets playing martial music.

Lake reports that both the New York *Daily Mirror* and the Newark *Star Ledger* sent photographers and reporters to cover the event which produced over a thousand pounds of metal.

Teaser Ads Featured By Pincus on "Mr. Bug"

For the opening of "Mr. Bug" at the Utah, in Salt Lake City, Charlie Pincus, ran teaser ads in his local daily reading: "Wait for the greatest Technicolor cartoon ever made." This was followed through the week before opening right up to smash ad on opening day with title, etc. Pincus secured ten 24-sheets, cut out the four figures thereon and mounted them for store window displays, in addition featuring a set for his lobby. Music store windows were tied in, phonograph booths and music departments festooned with streamers and playdate credits. For book store displays, Charlie had special one-sheet cards which featured production stills, including original sketches from the Fleisher Studio, while window cards were tacked around school blocks.

Another Round Tabler who went to town on "Mr. Bug" was John Makemson at Schine's Van Wert, in Van Wert, Ohio, by tieing up local dancing school instructress who held a "Hippity Hop" dance contest on the theatre stage Saturday night ahead of opening with several small children participating.

Flex Reports on Radio Selling

by JACK FLEX

Manager, Keith Theatre
Syracuse, N. Y.

Whenever there are electrical transcriptions furnished by the exchanges for their pictures, we have been lucky to get them played over one or several of the local stations, with tiein plugs for the theatre and playdate. These are used mostly on station recorded programs, and are spotted several times each day. Stations welcome these transcriptions in exchange for courtesies to the theatre.

Again, whenever we have a musical picture, we furnish radio stations with recordings of the song hits, and they in turn use these records on their recorded programs, with mention of the fact the songs are sung by so and so in the picture, including title of picture and name of theatre.

On special short subjects, such as March of Time, Information Please, Quiz Kids, etc., which programs are carried by local stations, we get spot announcements gratis, following station breaks whenever they can spot them in, mentioning the fact a subject carried by station is playing at theatre. In return for this, we give stations a one-frame trailer calling the attention of the audience that station carries the program on whatever day or night it is scheduled. Spot announcements given us run to an average of 40 a week.

One of the local stations has an hourly news program, and in return for plugs given us on our current attractions, we run a one-frame trailer on the news programs of the station. We get very good results from this tieup.

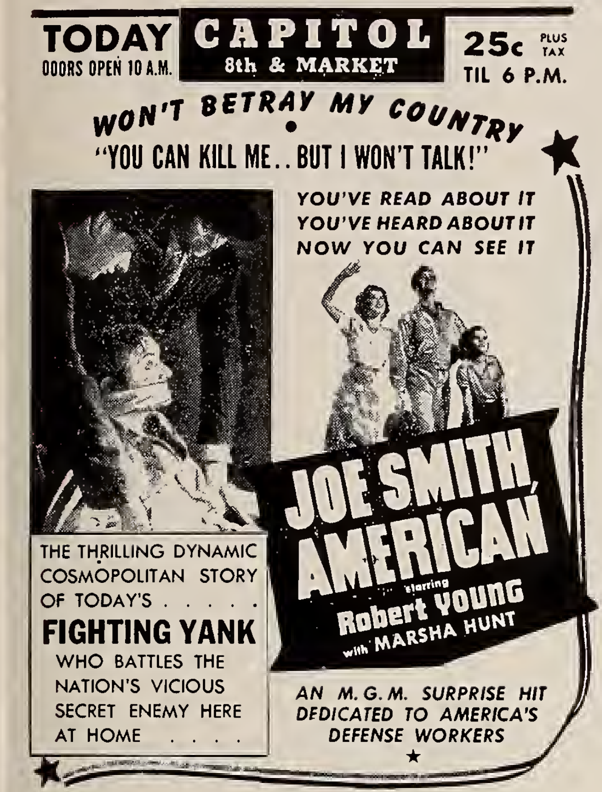
Two of the local stations have musical clubs, and play up to date hit tunes, along with old timers, asking club members to call in name of tune played. First limited number called in are awarded guest tickets to the theatre, in return for which we get plenty of mention on our attractions.

Special feature commentators come in handy to us, by using material furnished by us, for their programs. This includes Hollywood news about coming pictures, fashion notes, highlights of current attractions, and in cases of outstanding pictures, such as current topics, use the basis of the plot for their topic on that particular day they can spot same. Especially is this true when a March of Time subject is on our program.

Redmond Holds Sneak For "Remember the Day"

To sell "Remember the Day" at the Bonham, Fairbury, Neb., Jimmie Redmond held a sneak prevue three weeks ahead of playdate and at that time received written endorsements on the picture. A week before opening, Redmond sent out 250 letters to those giving the finest endorsements, telling them of playdates and suggesting that they see the picture again and recommending that they advise their friends of the opening. The Round Tabler reports a number of return customers and countless folks who attended on the word of their friends. In addition, various organizations gave the date a plug at informal talks.

Newspaper Ads Sell Awards and Remodeling



TODAY
DOORS OPEN 10 A.M.

CAPITOL
8th & MARKET

25c PLUS TAX
TIL 6 P.M.

WON'T BETRAY MY COUNTRY
"YOU CAN KILL ME.. BUT I WON'T TALK!"

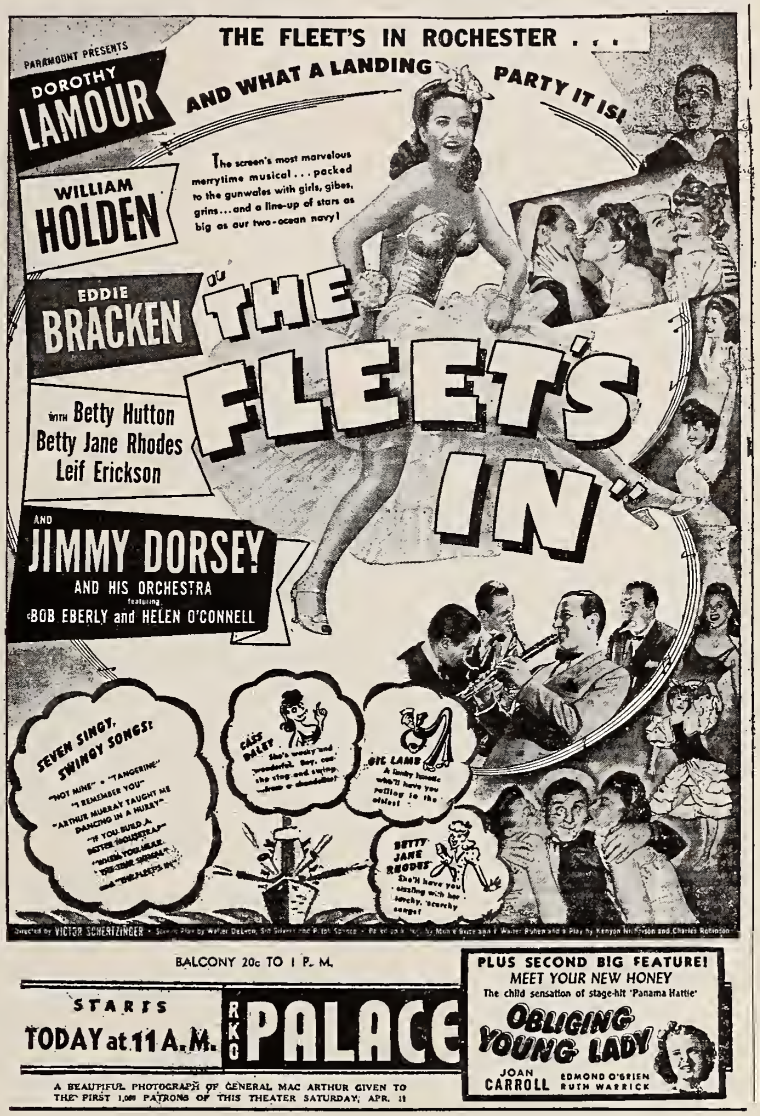
YOU'VE READ ABOUT IT
YOU'VE HEARD ABOUT IT
NOW YOU CAN SEE IT

JOE SMITH, AMERICAN
starring Robert Young
with MARSHA HUNT

THE THRILLING DYNAMIC COSMOPOLITAN STORY OF TODAY'S . . . . .
FIGHTING YANK
WHO BATTLES THE NATION'S VICIOUS SECRET ENEMY HERE AT HOME . . . .

AN M.G.M. SURPRISE HIT DEDICATED TO AMERICA'S DEFENSE WORKERS

Striking illustrations as well as attention-provoking copy are the highlights of Everett Callow's opening ad for the Capitol, Philadelphia (above). The Warner advertising and publicity head in the Quaker City pointed the ad specifically for the many defense workers there.



THE FLEET'S IN ROCHESTER . . .
AND WHAT A LANDING PARTY IT IS!

PARAMOUNT PRESENTS
DOROTHY LAMOUR
WILLIAM HOLDEN
EDDIE BRACKEN

The screen's most marvelous merrytime musical . . . packed to the gunwales with girls, gibes, grins . . . and a line-up of stars as big as our two-ocean navy!

"THE FLEET'S IN"

with Betty Hutton
Betty Jane Rhodes
Leif Erickson

AND
JIMMY DORSEY
AND HIS ORCHESTRA
featuring
BOB EBERLY and HELEN O'CONNELL

SEVEN SINGY, SWINGY SONGS!
"NOT MINE" • "TANGERINE"
"I REMEMBER YOU"
"ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY"
"IF YOU BUILD A BETTER MOUSETRAP"
"WHEN YOU HEAR THE TIME SIGNAL"
and "THE FLEET'S IN"

CASS DALEY She's wacky and wonderful. Boy, can she sing and swing—from a chandelier!

GIL LAMB A lanky lunatic who'll have you rolling in the aisles!

BETTY JANE RHODES She'll have you sizzling with her torchy, scorchy songs!

Directed by VICTOR SCHERTZINGER • Screen Play by Walter DeLeon, Sid Silvers and Ralph Spence • Based on a Story by Monte Brice and J. Walter Ruben and a Play by Kenyon Nicholson and Charles Robinson

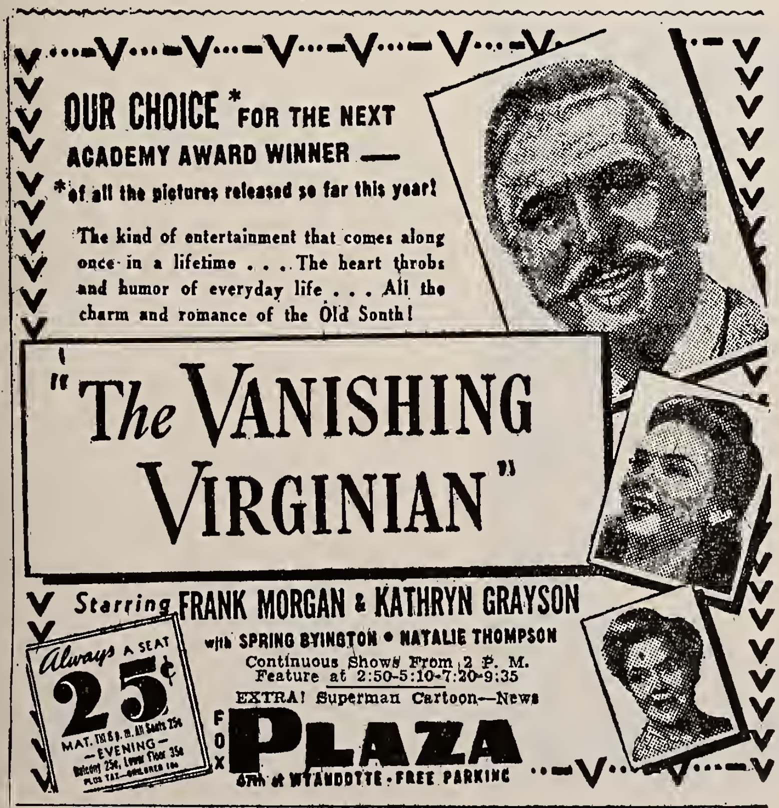
BALCONY 20c TO 1 P. M.

STARTS
TODAY at 11 A.M.
RKO PALACE

PLUS SECOND BIG FEATURE!
MEET YOUR NEW HONEY
The child sensation of stage-hit 'Panama Hattie'
OBLIGING YOUNG LADY
JOAN CARROLL
EDMOND O'BRIEN
RUTH WARRICK

A BEAUTIFUL PHOTOGRAPH OF GENERAL MAC ARTHUR GIVEN TO THE FIRST 1,000 PATRONS OF THIS THEATER SATURDAY, APR. 11

(Right) This four column by 11½ inch ad was Art Krolick's opening smash at the Palace, Rochester. Note the local angle in the headline at the top.



OUR CHOICE * FOR THE NEXT ACADEMY AWARD WINNER —
*of all the pictures released so far this year!

The kind of entertainment that comes along once in a lifetime . . . The heart throbs and humor of everyday life . . . All the charm and romance of the Old South!

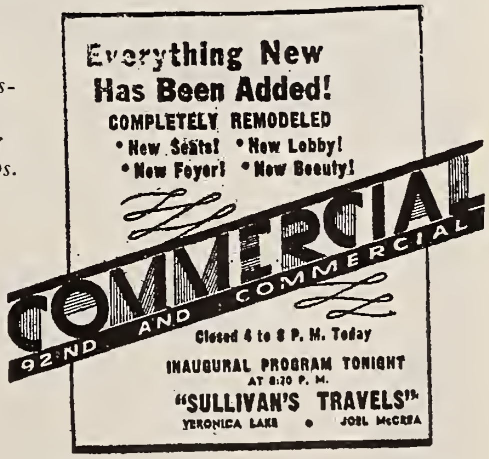
"The VANISHING VIRGINIAN"

Starring FRANK MORGAN & KATHRYN GRAYSON
with SPRING BYINGTON • NATALIE THOMPSON
Continuous Shows From 2 P. M.
Feature at 2:50-5:10-7:20-9:35
EXTRA! Superman Cartoon—News

Always A SEAT 25¢
MAT. Till 6 p. m. All Seats 25c
—EVENING—
Balcony 25c, Lower Floor 35c
PLUS TAX—CHILDREN 10c

FOX PLAZA
47th at WYANDOTTE • FREE PARKING

(Left) The Academy Awards are apparently a strong selling point for James C. Long, manager of the Fox Plaza, Kansas City. He submits in this newspaper ad (actual size) his candidate for this year's kudos.



Everything New
Has Been Added!
COMPLETELY REMODELED
• New Seats! • New Lobby!
• New Foyer! • New Beauty!

COMMERCIAL
92ND AND COMMERCIAL

Closed 4 to 8 P. M. Today
INAUGURAL PROGRAM TONIGHT
AT 8:30 P. M.
"SULLIVAN'S TRAVELS"
VERONICA LAKE • JOEL McCREA

(Above) Bill Galligan used this ad to announce the remodeling of the Commercial Theatre, South Chicago. This is a good example of institutional copy. It measured only 25 lines on one column.

AWARD CANDIDATES

Listed below are members who have scored in the Quigley Awards. Included are those whose entries are also eligible for the War Showmanship Award.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

JOSEPH BOYLE
Loew's Poli, Norwich, Conn.

LIGE BRIEN
Warner's Belmar, Pittsburgh, Pa.

BILL BURKE
Capitol, Sarnia, Ont.

JIM CATTELL
Park, Mansfield, Ohio

MARLOWE CONNER
Capitol, Madison, Wis.

LOU COHEN
Loew's Poli, Hartford, Conn.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

MAURICE CREW
Strand, Waterloo, Ia.

GEORGE CRONIN
Strand, Portland, Me.

BARNEY DE VIETTI
Huish, Price, Utah

MAURICE DRUKER
Loew's State, Memphis, Tenn.

ED ENKE
Skouras' Hempstead
Hempstead, L. I.

JACK FARR
Show Boat, Texas City, Tex.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

W. D. GALLIGAN
Commercial, Chicago, Ill.

JACK HAMILTON
Schine's Scotia, Scotia, N. Y.

ED HARRIS
Fox Glendale, Glendale, Calif.

GUY W. HEVIA
Schine's Hipp, Gloversville, N. Y.

ROY HILL
Gillioz, Springfield, Mo.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

LES KAUFMAN
Fanchon & Marco, St. Louis

J. C. KEEFE
Cambria, Johnstown, Pa.

LEE KLINE
Warner's Orpheum, Philadelphia

BUD KORNBLITE
Capitol, Waverly, N. Y.

JULIUS LAMM
Warner's Uptown, Cleveland

JANE MEISEL
Warner's, Cleveland

FRANK MURPHY
Loew's State, Syracuse, N. Y.

JOSEPH NEVISON
Bromley, Philadelphia

RAY PARKER
F. & M. Avalon, St. Louis

LES POLLOCK
Loew's, Rochester, N. Y.

CARL ROGERS
Loew's Granada, Cleveland

LLOYD ROLLINS
Mayfair, Bridgeton, Me.

JACK ROSENZWEIG
Manchester, St. Louis

JOE SAPPERSTEIN
Strand, Albany, N. Y.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

CHUCK SHANNON
State, State College, Pa.

NAT SILVER
Strand, Lowell, Mass.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

T. TESCHNER
Poli-Bijou, New Haven, Conn.

JACK THOMAS
Ritz, Russellville, Ark.

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
ACCOUNTING INFORMATION
TIME FILED
TELEGRAMS NEVER FORCE YOU TO GUESS. EVERY FIGURE . . . . FRACTION . . . . TRADE TERM IS THERE IN FULL FOR YOUR ORDERLY CONSIDERATION.
WESTERN UNION
Everywhere

Cornell Promotes Savings Stamps

Up in Tupper Lake, N. Y., Clay Cornell at the State Theatre has promoted his local merchants for sufficient Savings Stamps for prizes in connection with a contest for all school children on "Why We Should Buy War Savings Bonds and Stamps." In this connection, the local paper was also tied in to handle the attendant publicity.

To build interest in his "Tripoli" date, Cornell sold the Rotary and Lions Clubs on the idea of entertaining a group of men called in the Selective Service at the opening performance. As a further goodwill gesture, the Round Tabler has arranged with one of the merchants for a motorcade to transport a contingent of local draftees to Saranac Lake on the morning of their departure, this stunt broke local dailies.

For the new MOT reel "America's New Army" featuring Generals MacArthur and Marshall, the theatreman held a special screening of this subject for members of the Rotary Club and the press. In connection with the registration for volunteers for work in civilian defense, Clay set up tables in his lobby, so that women could register, attendants were on hand to handle the registrants.

Favorite "Male Animal" Search Landed by Kline

Contacting four local high schools in his area, Lee Kline at the Warner Orpheum, in Philadelphia, held a contest to pick the students favorite "Male Animal" or boy to rescue Olivia DeHavilland from a Desert Island. Schools were all provided with ballot cards, a display piece was planted in the lobby and Lee promoted a local merchant for a wrist watch to be presented to the winner.

Six boys were selected as the finalists and entertained at dinner at a local hotel, the actual presentation of the prize being handled by an announcer from the radio station which covered the event. The dailies came through with stories on the contest and the cooperating merchant displayed the watch gift in his window well ahead, with appropriate tiein copy.

Transportation Companies Utilized for Advertising

Trolley cars and buses are becoming increasingly important media for advertising as restrictions on gasoline and tires force automobiles off the road. George E. French, manager, and Bill Morton, publicity director of the RKO Albee Theatre, Providence, R. I., have taken steps to obtain the full value of this medium by developing a poster which is in the shape of a frame into which new copy can be inserted every week.

As Brown and French point out, not only does the idea put a message across to an increasing number of people each week, but the idea of an institutional ad with a place for changing copy each week saves paper, an important item in the future.

Stoltz Becomes a Father

Congratulations are in order for Arnold Stoltz, manager of the Warner Avon Theatre, in Utica, N. Y., who announces the arrival of Marjorie Lynn on Thursday, May 14.

Newsstands Help Meyer Publicize "Spy Smasher"

Ray Meyer, at Warners' 69th St. Theatre, Philadelphia, tied in with the newsstands and magazine stores to publicize "Spy Smasher." In the store window he placed a one-sheet mounted on board with copy: "Buy the Book—See the Thrilling Serial—Starting, etc,—." This was supported by two smaller easels plugging the serial along with a display of magazines which carry the character from which the serial is taken. In the upper portion of the window was a cut-out of the principal character in costume and typical pose, hung poised to give the effect of smashing through the window. This was made additionally impressive by painting jagged streaks on the glass.

Brien Has Gun Display

Patrons of the Belmar, Pittsburgh, were asked to "pick out the type of gun that killed Johnny Eager" from a display of arms in the theatre lobby arranged by Lige Brien for his engagement of "Johnny Eager." He also had newsboys distribute 2500 extras on the film.

Sells Academy Award

Charles Crowley, of Warners' Grand Theatre, Vineland, N. J., started two weeks in advance to sell "How Green Was My Valley" with a 40 x 60 calling attention to the Academy Award that the picture received this year. A special ad was placed in the local high school magazine stressing the Educational and Academy Award standards of the picture. A co-operative ad was promoted in the local daily, the motif of the full page being class and dignity. In keeping with the motif, the page was headed "Best of the Year," flanked by two miniature Oscars. The dozen advertisers used "The Best in . . ." theme for their copy with picture credit.

Boys in Aviator Garb

Charles Moyer, manager of Warners' State Theatre, Hanover, Pa., had boys dressed as aviators distributing heralds to publicize "Captains of the Clouds." The same campaign included notices on bulletin boards at three air spotter stations which reached over 500 families, announcements in all bars, tap rooms, clubs, and tie-in with bus drivers to endorse and plug the picture in surrounding towns.

Street Dancing Bally

Literal dancing in the streets helped exploit "We Were Dancing" for Will Crull, at Loew's, in Nashville. A boy and girl, wearing evening clothes, danced at the city's busiest intersections, to music from a portable radio. The couple carried a sign plugging the film.

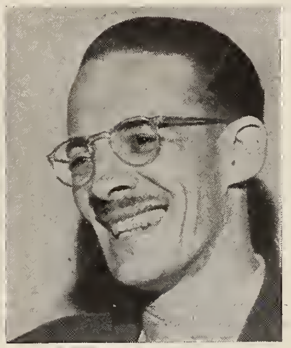
Makemson's Bowling Tieup

Booking two shorts called "Better Bowling" and "Ten Pin Parade," John Makemson at Schine's Van Wert, in Van Wert, Ohio, tied up with local bowling alley which agreed to pay for the entire cost and distribution of 2,000 heralds. In connection with the tieup, John arranged a "Schine Sweepsteak" at the alley the week preceding playdates with the high man and woman on certain days of bowling being awarded with guest tickets which were good during the showing of the shorts. The bowling alley ran a co-op ad in local daily, spotted a 40 by 60 and plugged the event to customers.

RECENT VISITORS

(Left) Dick Feldman, first of 1942's vacationing showmen, dropped in to the Round Table offices for a chat. Dick is manager of Schine's Paramount, Syracuse, N. Y. (Right) Kenneth Prickett, exploitation director in charge of M-G-M's Showbuilder No. 1, explains some of his difficulties during his travels.

(Right) They're using ladies as assistant managers on the Schine Circuit. Here's Mardel Maxey, assistant skipper of Schine's Russell, Maysville, Ky., a recent Round Table visitor.



(Left) This sunny smile belong to Les Kaufman, ad chief of F. & M., St. Louis. He spent last week in New York, conferring with Hal Horne about campaigns on new 20th-Fox releases.

All photos by staff photographer

HAPPY BIRTHDAY

Greetings and salutations to the members listed who are this week celebrating their Natal Day.

May 17
- J. Glenn Caldwell
- Jack Clifford
- Arthur Cooper
- Frank P. Bryan, Jr.
- James L. Brosius
- P. Clifford Tolmie

May 18
- Joseph Lourie
- W. M. Troxell
- Albert Spargur
- Gus Hoenscheidt
- Robert S. Sweeten
- J. Frank Gephart
- John J. Hamilton

May 19
- Frank Vincent Kennebeck
- Wally Allen
- Lou Mitchell

May 20
- S. R. Scott
- W. Steiner
- Art Warner
- Harry Goldberg
- A. Kent Craig
- Saul Kleinerman

May 21
- William E. Burton
- Paul G. Robinson
- John T. Ward

May 21
- P. A. Jordan, Jr.
- Gus F. Morris

May 22
- Steve Bennis
- Albert Avery
- J. E. Poynter
- A. E. Moule
- George E. Keenan
- Harold J. Moreau

May 23
- Alice Simmons
- James T. Grady
- Franz Westfall
- H. T. Wales
- F. H. Gow

May 24
- Carroll Coffell
- M. M. Swank
- George V. Pittsley
- Rex M. Bell
- Vernon Trembley

May 25
- Jay H. Guthrie
- Wayne Jenkins
- Murray Alper
- James Frailey
- George Laurey
- Bernard Payne
- Frederick B. Dressel

Local Violinists Sought By Longo for "To Be"

Highlight of Joe Longo's "To Be or Not To Be" campaign at Loew's State, in Boston was a radio contest which was launched by the insertion of an ad in the classified section of the local paper seeking violinists to participate in a competitive contest, entrants playing Jack Benny's favorite tune, "The Bee." Winners were given prizes and a picture was taken of the group, which resulted in a promotion story with art in the local papers. Another newspaper angle offered cash and guest ticket prizes to readers who phoned in news tips during the week.

For his opening of "Shanghai Gesture" Longo held a Chinese Night at which the local Mayor of Chinatown and other prominent Chinese were invited. A special luncheon was arranged for the press at a popular Chinese Restaurant which was followed by a screening of the picture. While for "Johnny Eager" the Round Tabler awarded a trophy, compliments of Lana Turner, to the photogenic queen, so selected by the Boston Press Photographers Association. This was good for art and stories in the paper.

Vitamin M for Movies

Printed in two colors was the recent program gotten out by W. S. Samuel, at the Lyric Theatre, in Port Neches, Tex. The front carried small cut of drum major with copy "A new vitamin joins the Keep Well Parade. Vitamin M — Movies for Pleasure."

Congratulations

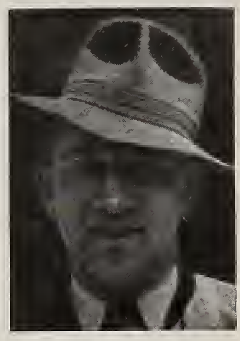
Another Round Tabler to become a father recently is Jim Cattell, manager of the Park Theatre, in Mansfield, Ohio, whose daughter, Beverly Joan, arrived Tuesday, May 12.

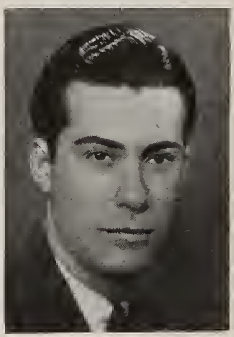
NORTH, SOUTH, EAST, WEST THEY'RE ALL SHOWMEN

Here Are Some of Your Fellow Members Whose Campaigns You Have Seen Reproduced in the Round Table

What does a showman look like? Well, he looks a lot like a go-getter in any other business would. On this page are photographs of Round Table members who have contributed campaigns for reproduction in these pages. Keep this page and next time you see these showmen's names, refresh your memory on what they look like.

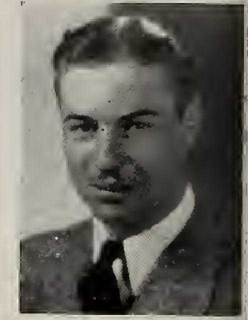
Ed Kalinowski
(below)
State Theatre
Mt. Carmel, Pa.

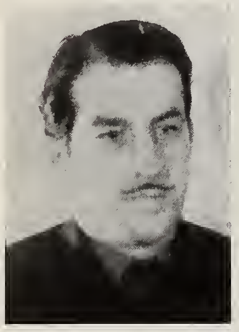




Paul Maines, Jr.
(above)
Times Theatre
Anderson, Ind.

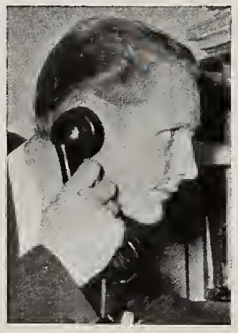
Spencer Steinhurst
(below)
Schine's Diamond
Selbyville, Del.

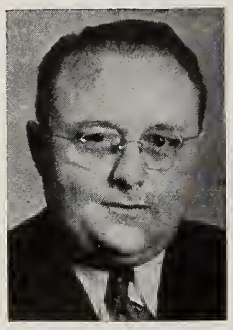




Mario Battiston
Rialto Theatre
Export, Pa.

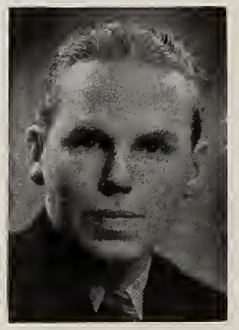
Edwin E. Enke
Hempstead Theatre
Hempstead, L. I.

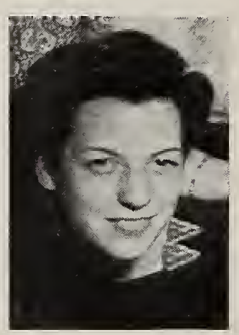




Walter Helm
Avon Theatre
Stratford, Ont.

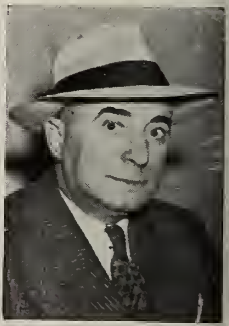
Douglas B. Keyes
Grand Theatre
London, Ont.

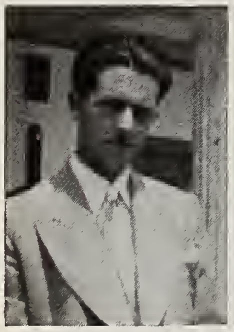




Jane Meisel
Warner Theatres
Cleveland, Ohio

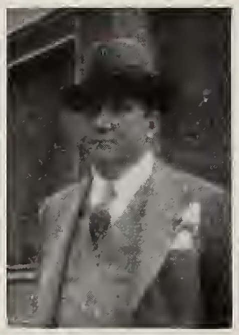
Fred Walton
Strand Theatre
Cincinnati, Ohio

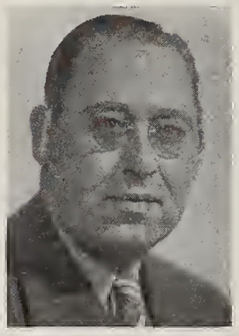




Russell J. Callen
Lake Theatre
Greenville, Miss.

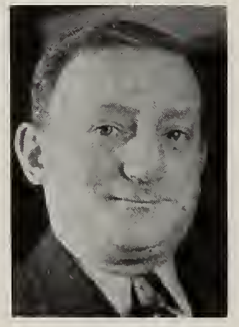
Jack Eugene
Sutton Theatre
New York City

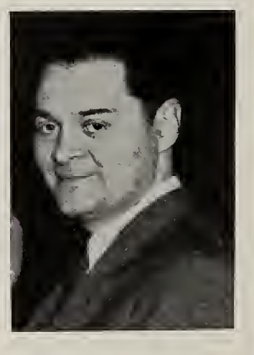




Len Herbert
Centre Theatre
London, Ont.

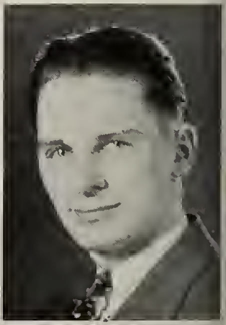
Julius Lamm
Warner's Uptown
Cleveland, Ohio

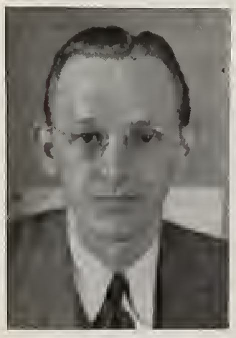




Ken Rockwell
Steuben Theatre
Hornell, N. Y.

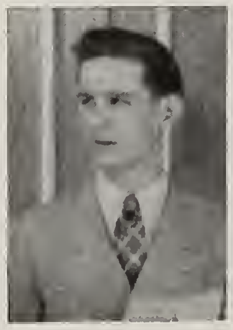
Nels Warner
Roxy Theatre
Wilkie, Sask., Can.

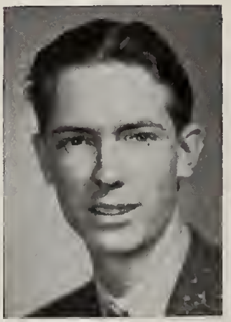




James Carey
Hiway Theatre
York, Pa.

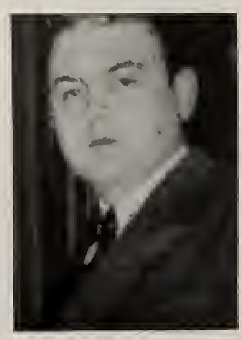
Harold Frakes
Kentucky Theatre
Latonia, Ky.

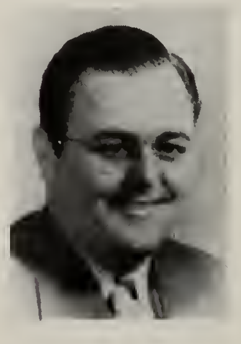




Farol Horton
Lafayette Theatre
Lafayette, Ala.

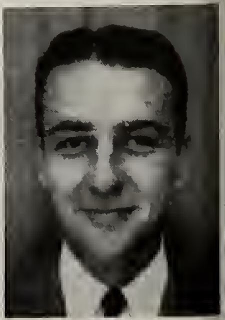
Fred Lee
Capitol Theatre
Wilkes-Barre, Pa.





W. S. Samuel
Lyric Theatre
Neches, Tex.

Ray Wilder
Drive-In Theatre
Shreveport, La.



OBITUARIES

Morris Gest, Producer of "Miracle," Dies

Morris Gest, producer of spectacles, whose supreme achievement was "The Miracle" in 1924, died of pneumonia last Saturday at Midtown Hospital, New York. He was 61.

Born in Vilna, Russia, Mr. Gest came to this country when he was eight. He drove a camel in the "Street of Paris" at the Buffalo Exposition of 1901. Next year he landed in New York as a ticket scalper outside David Belasco's theatre. Mr. Belasco's manager, Ben Roeder, was impressed by Mr. Gest's zeal and introduced him to Oscar Hammerstein, then a vaudeville manager. Mr. Hammerstein sent Mr. Gest to Europe as his agent in obtaining attractions. In 1906 Mr. Gest formed a partnership with F. Ray Comstock with whom he produced more than 50 plays. They persuaded the noted actress Eleanora Duse to cross the Atlantic and appear in five plays. In association with Mr. Hammerstein, Mr. Gest brought Mary Garden to her first real American success. He induced Geraldine Farrar to enter motion pictures, and he undertook the presentation of "The Thief of Bagdad" for Douglas Fairbanks.

Meanwhile, Mr. Gest had seen the Russian ballets in Paris, and in 1911 he imported the stars and corps of the Diaghileff Ballet Russe. Their success prompted him to bring over the Chauve-Souris in 1922 and the Moscow Art Theatre in 1923.

Converted Theatre into Cathedral

Mr. Gest brought "The Miracle" to New York in January, 1924. He had seen this lengthy pantomime in Germany, where it had been produced by Max Reinhardt. Mr. Gest took a lease on the old Century theatre and transformed it into an old Rhineland cathedral, with vaulted ceilings, columns, pipe organs, stained glass windows and altars. The initial outlay was over $600,000.

The last show to bear his name on Broadway was "Lady Precious Stream" in 1936. Previous to that he had produced "The Wonder Bar" with Al Jolson. His last excursion into show business was his midget show, "Little Miracle Town" at the New York World's Fair.

Mr. Gest, whose real name was Moses Gershonovitch, married Reina Victoria Belasco, daughter of the late David Belasco, in 1911.

Funeral services were held Monday in Central Synagogue, New York.

Henderson, Musicians' Executive, Dies

G. Bert Henderson of New York, 45, assistant to the president of the American Federation of Musicians, died May 17th in Chester, Pa., a day after he was stricken while attending a meeting of the union's Pennsylvania-Delaware council.

Mr. Henderson, who was born in Canada, was a pianist in Canadian dance orchestras in his youth, became president of the Toronto local, No. 149, of the American Federation of Musicians of the United States and Canada and a member of the executive board of the international union. For the last 11 years he had been assistant to the president of the international union.

MORRIS GEST

Ralph Schwarz

Ralph D. Schwarz, 55, western New York field checking supervisor for Metro-Goldwyn-Mayer, died in Syracuse May 11th. His home was in Buffalo.

Joe Jackson

Joe Jackson, 69, noted vaudeville performer, died of a heart attack in the wings of the Roxy theatre, New York, May 14th, as the audience applauded the tramp cyclist act for which he was internationally famous. He had been appearing at the theatre for two weeks prior to his death.

Justin, Reade Circuit, Dies

Leo G. Justin, executive of Walter Reade Circuit, died last Saturday at Beth David Hospital, New York, after an illness of six weeks. He was 44.

Mr. Justin was co-general manager with Walter Reade of the circuit, a position he had occupied since pooling his New Jersey theatres with Mr. Reade in 1933. Prior to that time, Mr. Justin operated his own theatres in Perth Amboy, Red Bank and other New Jersey cities. He first entered the industry about 18 years ago as a salesman for the old Fox Film Corporation.

Mr. Justin is survived by his wife, two children, Susan and Lynn; his mother, two brothers, Sidney and Arthur, and a sister, Rosalind. Sidney Justin, who is studio counsel for Paramount, came to New York from the coast to attend the services.

Funeral services were held Tuesday at Riverside Memorial Chapel with burial at Cypress Hills Cemetery.

Frank Churchill

Frank Churchill, 40, composer of the song hit, "Who's Afraid of the Big Bad Wolf," died May 14th on his ranch near Newhall, Cal.

The composer, long had been employed at the Walt Disney studios in Hollywood. Besides writing "Big Bad Wolf," which was from Walt Disney's cartoon, "The Three Little Pigs," Mr. Churchill wrote the songs for "Snow White and the Seven Dwarfs," including the memorable "Heigh Ho, Heigh Ho" and "Whistle While You Work." His last song, "Love Is a Song That Never Ends," is part of the score of the unreleased "Bambi."

CONSTANT, IMPERISHABLE LOVE IN A CHANGING WORLD!

SUICIDE SQUADRON

ANTON WALBROOK
SALLY GRAY
BRIAN DESMOND HURST—*Director*
Original Story and Screen play by TERENCE YOUNG
A REPUBLIC PICTURE
BUY U. S. WAR SAVINGS BONDS

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the great national medium for showmen

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THEATRES

WANT THEATRE ON LONG ISLAND WITH large stage for plays or summer tryouts. Will lease on long term if reasonable or play on percentage basis if completely equipped. Advise capacity and location. Prefer one located near transportation in summer resort town. BOX 1525-A, MOTION PICTURE HERALD.

THEATRE FOR SALE: DRAWING 3,000, HEART oil country and defense plants. North Western Pennsylvania. $5,000 down, balance small payments. BOX 1534, MOTION PICTURE HERALD.

THEATRE: 350 SEATS; INDIANA. SHOWS excellent gross and net. Must sell immediately. Terms. BOX 1528, MOTION PICTURE HERALD, 624 South Michigan Avenue, Chicago, Illinois.

THEATRE: PROFITABLE BUSINESS, SUBJECT to strict investigation, with or without property; Michigan. Half cash. BOX 1529, MOTION PICTURE HERALD, 624 South Michigan Avenue, Chicago, Illinois.

THEATRE: WISCONSIN; CONTINUOUS SUCCESSFUL operation. Can verify good net profit. Real opportunity in excellent town. Some terms. BOX 1530, MOTION PICTURE HERALD, 624 South Michigan Avenue, Chicago, Illinois.

WIDELY EXPERIENCED SHOWMAN WILL either buy, lease, or manage good theatre in good town. Write 19 ELLICOTT AVENUE, Batavia, N. Y.

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GET HOT NOW AND BUY AIR CONDITIONING. It'll be plenty hot later. Blowers, from $30.75; Air Washers, from $20; Exhaust Fans, from $9.80; Directional Diffusers from $11.65. Write for catalog air conditioning and free bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

REMOVAL SALE STILL SIZZLING. GRAB these quick. Baffle horns, $4.95; G. E. Mazda Regulators, $3.95; 1,000 Watt spotlamps on stands, $14.95; lenses, $2.95; soundheads, $9.95; amplifiers, $4.95; portables, 16mm, 35mm, from $29.50; Powers Mechanisms, $39.50; cushion seats, 39c. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BUY BLOWERS, WASHERS, VARIABLE SPEED pullies, motors now. New and used no increase in price. SOUTHERNAIR, 145 Walton, Atlanta, Ga.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXPERIENCE to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS. Movie Circuits. ROSHON, 603 Steuben Building, Chicago, Illinois.

MANAGERS, PROJECTIONISTS WANTED. State particulars, salary. BOX 1535, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITION WANTED

MANAGER, 14 YEARS CHAIN AND INDEPENDENT experience. Draft exempt. Best references. Go anywhere. M. E. BERKHIMER, Lusk, Wyoming.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

I Married an Angel

(Metro-Goldwyn-Mayer)

MacDonald-Eddy Musical

Jeanette MacDonald and Nelson Eddy are back at their singing, this time amid magnificence and splendor such as may be displayed on the screen with less frequency during the period of pressures, in this version of the Richard Rodgers-Lorenz Hart play which made Broadway history a season or so ago. It is a glamor production in all particulars and assuredly a feast for eyes and ears of the MacDonald-Eddy followers.

With production of this film Hunt Stromberg, Metro-Golden-Mayer's Number One producer according to *Fame* statistics, was winding up a studio affiliation of some fifteen years and he chose to do it in the grand manner. Cost figures are not available, but only "Marie Antoinette" and "The Great Ziegfeld" stand out in memory as pictures from his hand comparing with this one in point of grandeur. It may be written for the record books, regardless of ultimate eventuations as regards gate receipts, that Producer Stromberg indulged in no skimping of budget or effort on his last number for Leo.

What all this magnificence will turn out to be worth in terms of dollars and cents collected from the ultimate consumers is something of a question.

The Budapest and Paris of an era when bankers and their associates exulted in ermined frivolities unshadowed by portent of that which has come to them are the scenes of the excitements and enticements depicted with extravagance and sophistication such as may not have prevailed even there even then.

The angel of the title is represented as an angel in all but fact, the major portion of the picture constituting a dream in which a playboy capitalist experiences matrimony and other adventures with the heavenly visitor, and there are known to reside in this country a number of persons who do not fancy the representation of angels as characters in a comedy.

A large number of the players in the cast are types selected for their homeliness, their girth, their physical inappropriateness for the fine raiment and exalted station assigned them, and the camera dwells upon these variations from the norm with that persistency of closeup which Continental directors and producers used to use by way of dramatizing ugliness for the gratification of the smug.

But the MacDonald-Eddy singing is, of course, the factor of prime importance in any MacDonald-Eddy picture, from the consumer's point of view, and there is plenty of it in this one. Their songs are the Rodgers-Hart songs, with added lyrics by Bob Wright and Chet Forrest, and their score is by Herbert Stothart and a thing of beauty in itself.

Direction is by Major W. S. Van Dyke II, and it reflects a study and application to detail and whole which makes every inch of film count.

Anita Loos wrote the screenplay, spicing it a bit while keeping it flowing gracefully along its appointed way to a foreseen conclusion.

Binnie Barnes, Reginald Owen and Edward Everett Horton are standouts in a supporting cast as large as it is meticulously selected.

Previewed at the Village theatre, Westwood, a college community, where the singing received applause and much of the comedy eliciting laughter, just a little of it—as when the angel discovers on the morning after her wedding night that she's lost her wings—the guffaw variety.—William R. Weaver.

Release date, not set. Running time, 83 minutes. PCA No. 8041. General audience classification.

Anne (Briggitta)	Jeanette McDonald
Count Pala	Nelson Eddy
Peter	Edward Everett Horton
Peggy	Binnie Barnes
Whiskers	Reginald Owen

Doylass Dumbrille, Mona Maris, Janis Carter, Inez Cooper, Leonid Kinsky, Anne Jeffreys.

Once Upon a Thursday

(Metro-Goldwyn-Mayer)

Comedy

A blithe comedy whose situations make for universal entertainment, "Once Upon a Thursday" presents a story novel and amusing in treatment, hilarious in enactment. The socialite colony of a Long Island suburb is agog when a gossip column carries a line that one of the colony's maids has written a novel about the family for which she works. The matrons organize to ferret out the writer; the maids organize for their own protection.

Into this bustle is thrust a young explorer who brings his fiancee to meet his family, only to discover that the maid whom he had married secretly several years previously has not obtained her divorce and is still working for his mother.

The complications come to a climax at the betrothal announcement party, when all identities are exposed.

Marsha Hunt as the maid, Richard Carlson as the scion of the socialite family; Marjorie Main, Virginia Weidler, Spring Byington and Allyn Joslyn head a competent cast.

The original story and screenplay by Isobel Lennart and Lee Gold is a gem of cinema writing. Direction by Jules Dassin, a new director at MGM, was tip top, comedy and romance being neatly spaced. Irving Starr was the producer.

Previewed at the Westwood Village Theatre, Westwood, to an audience that roared, chuckled and guffawed.—Vance King.

Release date, not set. Running time, 66 minutes. PCA No. 8278. General audience classification.

Martha Lindstrom	Marsha Hunt
Jeff Sommerfield	Richard Carlson
Mrs. McKissick	Marjorie Main

Virginia Weidler, Spring Byington, Allyn Joslyn, Frances Drake, Barry Nelson, Melville Cooper.

Pacific Rendezvous

(Metro-Goldwyn-Mayer)

Three Days in the Navy

A mixture of humor, romance, spies and the Navy carries Lee Bowman from straight comedy roles to the part of romantic hero. The success of the experiment, despite Bowman's antics and the presence of talented Mona Maris, will remain in doubt for lack of substantial evidence.

Lieutenant Bowman of the Navy has three days to break an enemy cipher and recover the code book stolen from a U. S. Navy officer. The time limit on the first task has been set by a personal choice to return to active duty with the next group of recruits. The second must be accomplished to save a Pacific convoy from destruction by the Japanese. In the fast pace set by Director George Sidney both are summarily handled, notwithstanding the intrigue of Mona Maris on behalf of the spy ring and the brainless interference of Jean Rogers on behalf of romance.

Producer B. F. Zeidman has taken advantage of the essential drama of the times and the speed with which things move for a hastily fashioned drama with little semblance of reality. The comedy, however, provides sufficient entertainment to keep the audience amused.

Seen at a New York projection room where a small audience laughed at more than the conscious humor.—E. A. Cunningham.

Release date, not set. Running time, 76 minutes. PCA No. 8291. General audience classification.

Lieut. Bill Gordon	Lee Bowman
Elaine Carter	Jean Rogers
Olivia Kerlov	Mona Maris

Carl Esmond, Russell Hicks, Paul Cavanagh, Arthur Shields, Felix Basch.

The Day Will Dawn

(Soskin - General Film)

War Drama with Newspaper Theme

Free France, the Free Dutch, Belgium under the Nazi yoke, have all been tackled by British producers. Now it is Paul Soskin's turn to dramatize the heroism and the moral grandeur of Norway and its people. "The Day Will Dawn" should take its place at once with "The Invaders" and "The Foreman Went to France" as one of the most notable contributions made by the British industry since the war. Exacting critics may carp about its patterned accents, in relation to U. S. appeal. Its subject should appeal anywhere. In Britain, with its title, its topical subject matter, and its names, it should provoke widespread word-of-mouth publicity to add to the showmen's salesmanship.

Frank Owen, erstwhile editor of London's *Evening Standard*, vividly and persuasively wrote the story in terms of a sports writer turned war correspondent and British liaison in Norway, who escapes during the Nazi invasion, and returns to his friends in the Fiord to aid the British in bombing a U-boat nest. There is a love element, handled by director Harold French with consummate delicacy, naval engagements, Nazi jackbootery, Norwegian revolt and a final Commando raid. Something happens all the time, and it is generally exciting or dramatic.

The Norway scenes are entirely convincing in their setting and treatment, and the newspaper flavour has never been equalled in its accuracy and tang. The dialogue here—as elsewhere—is delectable.

Hugh Williams as the reporter has done no better work, and Deborah Kerr's delicacy of portrayal, her sensibility and her charm, will set her star shining high. Ralph Richardson makes all too brief an appearance as a war correspondent. Griffiths Jones is a feasible Nazi agent and Finlay Currie a human Norwegian skipper.

Harold French has done a grand directorial job and his film is both a moving propaganda tribute and rousing entertainment. The role of Terence Rattigan and Anatole de Grunwald in writing the screen play was filled brilliantly.

Shown in London to a mixed audience of public and press, the film gripped, with obvious passages of tensity, and provoked bursts of applause in its more actionful sequences.—AUBREY FLANAGAN

Release date, June 8. Running time, 98 minutes. General audience classification.

Lockwood	Ralph Richardson
Kari	Deborah Kerr
Colin Metcalfe	Hugh Williams
Gunter	Griffiths Jones

Francis L. Sullivan, Roland Culver, Finlay Currie, Bernard Miles, Niall McGinnis.

VICTORY FILMS

WINNING YOUR WINGS

This recruiting subject for the Army Air Force stars one of Hollywood's most popular actors, now a lieutenant—James Stewart, who enlisted as a private and came up the hard way. It is therefore with a sense of "He knows what he is talking about" that the young men of America—men from 18 to 26—will greet this subject when it plays in the nation's theatres. The Army Air Force seeks to enlist 2,000,000 men for flight and ground duties and this subject is an excellent method of recruitment. In addition it's entertaining. Warner Bros. produced the subject, which will be released by the War Activities Committee through Warner exchanges.—R. A. W.

10 *minutes*

KEEP 'EM ROLLING

Rodgers and Hart are credited as writers of the song bearing the title, "Keep 'Em Rolling." It is sung by Jan Peerce with a montage of war scenes as background. The tenor's fine voice is heard to good advantage. Universal is handling the distribution.—R. A. W.

3 *minutes*

MR. GARDENIA JONES

Boasting a cast as big as many a feature, this short subject is to be shown in every theatre in the country within the next few weeks. Ronald Reagan, Laraine Day, Charles Winninger and Fay Bainter head the cast. George B. Seitz directed, and Carey Wilson wrote the story. It depicts a family whose son is in the Army—the son is shown trying to amuse himself in a small Army post town without facilities. Later, the U. S. O. brightens the soldiers' lives and several of its activities graphically illustrate this. United Artists is handling the distribution of this subject for the War Activities Committee. One thousand prints have been made so that every theatre may show the film in connection with the current U. S. O. drive.—R. A. W.

12 *minutes*

Fighting Bill Fargo

(Universal)

Fast Western

Johnny Mack Brown is here cast in as difficult a situation as a western hero may be: a parolee, unable to tote a gun. But, eventually outraged by the efforts of criminal opponents to frame him, he packs one to fight "guns with guns."

He is the man returned from a jail term for a framed charge, and finding the home town in control of the crooked real estate agent, James Blaine; the sheriff, Kenneth Harlan; the agent's strong-arm man, Ted Adams, and the weak-willed publisher, Earl Hodgins.

The good element's candidate is killed by Adams, protected by Harlan. Hodgins then becomes candidate. When Brown and associates find Hodgins conniving with the bad ones, they evict him from his newspaper post. Adams then kills Hodgins, signing a confession that he had framed Johnny's father, and outlining misdeeds with Adams, Blaine, and Harlan. Johnny is accused, forced to flee.

But Fuzzy Knight, printer's devil, forever fiddling with photography, never securing a picture, inadvertently brings victory for justice. For Hodgins, being murdered by Adams, pressed his foot on a camera release and the picture, published in Johnny's newspaper, proves his innocence. The final rout is accomplished by a battle of guns and fists.

Knight's comedy is good, except where it occurs during tension. Definitely an interruption to the action, is the Eddie Dean singing trio. Except for these, Ray Taylor, director, has kept the picture moving rapidly; and the original story by Paul Franklin has some novel turns.

Reviewed in the New York Theatre, to a sparse early Friday evening audience, mostly male, whose audible appreciation was reserved for the antics of Fuzzy Knight.—FLOYD E. STONE.

Release date, April 17, 1942. Running time, 57 min. PCA No. 6065. General audience classification.

Bill	Johnny Mack Brown
Grubby	Fuzzy Knight
Linda	Jeann Kelly
Hackett	Kenneth Harlan

Nell O'Day, Ted Adams, James Blaine, Al Bridge, the Eddie Dean Trio

Meet the Stewarts

(Columbia)

Domestic Comedy

Producer Robert Sparks and Director Alfred W. Green sidetracked the war and its worries to turn out here a pleasant little picture about a couple of newlyweds who have trouble in living inside their budget but manage, after a separation, to do so.

The screenplay by Karen DeWolf, from a story by Elizabeth Dunn, sprinkles the running time with smiles and chuckles rather than guffaws and sets neither high nor low mark for success in the field of domestic comedy.

William Holden portrays with benefit of understatement the working man who marries a rich girl, played by Frances Dee, under an agreement binding her to live within his income. She tries hard, makes mistakes, leaves him in a tiff, makes her own way as a wage earner thereafter and, at length, rejoins him. Quite a number of amusing incidents transpire while this is going on.

Previewed at the Pantages theatre, Hollywood, where a midweek audience indicated satisfaction by chuckles and occasional outright laughs.—W. R. W.

Release date, May 28, 1942. Running time, 73 min. PCA No. 8250. General audience classification.

Michael	William Holden
Candace	Frances Dee

Grant Mitchell, Marjorie Gateson, Anne Revere, Roger Clark, Danny Mummert, Ann Gillis, Margaret Hamilton, Don Beddoe, Mary Gordon, Edward Gargan, Tom Dugan

ADVANCE SYNOPSES

YANKEE DOODLE DANDY (Warner Bros.)

Musical

ASSOCIATE PRODUCER: William Cagney. Directed by Michael Curtiz.

PLAYERS: James Cagney, Joan Leslie, Walter Huston, Richard Whorf, Irene Manning, George Tobias, Rosemary DeCamp, Jeanne Cagney, Frances Langford, George Barbier, Walter Catlett, Douglas Croft, Eddie Foy, Jr.

SYNOPSIS

The life of George M. Cohan, producer, composer and minstrel, is brought to the screen with James Cagney playing the author of "Over There." The picture traces the rise of the Four Cohans to one of the great vaudeville acts in the country, with George, his mother, father and sister. It portrays Cohan's successes in musical shows, his romance with Mary (Joan Leslie) and his contribution to the last war. The climax comes with the production of Cohan's most recent musical drama "I'd Rather Be Right" and the presentation to him of the Congressional Medal of Honor by the President of the United States. It is the story of a man, a family, a profession and a nation.

THROUGH DIFFERENT EYES (20th Century-Fox)

Murder Mystery

PRODUCER: Sol M. Wurtzel. Directed by Thomas Z. Loring.

PLAYERS: Frank Craven, Mary Howard, June Walker, Donald Woods, Vivian Blaine, George Holmes, Jerome Cowan, Charles Lane, James Flavin.

SYNOPSIS

Frank Craven, District Attorney, is lecturing on the famous Gardner murder case in which Harry Beach (George Holmes) was convicted and sentenced to hang. The murdered man's wife (Mary Howard) had asked him for a divorce so that she might marry Ted Farnsworth (Donald Woods). Both were at the lodge where Gardner was shot, as was his secretary, Beach, and both confess to the crime to shield each other. But Beach disappears suspiciously, and when found, tells a story of having been with Gardner at the shooting. A man he did not recognize fired the shot and escaped in a car he did not see. The story is too flimsy and Beach is convicted. But Craven's wife Margie (June Walker) is not satisfied. Delaying the man's execution by a ruse, she outwits the real killer who confesses.

IT HAPPENED IN FLATBUSH (20th Century-Fox)

Baseball Romance

PRODUCER: Walter Morosco. Directed by Ray McCarey.

PLAYERS: Lloyd Nolan, Carole Landis, Sara Allgood, William Frawley, Robert Armstrong, Jane Darwell, George Holmes, Scotty Beckett.

SYNOPSIS

In a fictional, but possible, story of a Brooklyn ball team, all the drama and fanatic enthusiasm of the players and their followers is brought to the screen. The plot centers around the new manager, Maguire (Lloyd Nolan) and his attempts to wipe out his past record of failure as well as to build up the Brooklyn team. He faces the enmity of sports writers who had driven him from the game some years ago and the indifference of the stockholders when the owner who hired him dies. He finally wins over the niece (Carole Landis) to baseball and himself. After a poor start without players the team takes a sudden and steady rise, and, in a final thrilling game, captures the pennant.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

INTERNATIONAL FORUM

(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365

RAYMOND GRAM SWING—HISTORICAL REELS

(6 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

ALL STAR COMEDIES

(Average 17 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	6-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-16-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	16-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-8-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3426	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	568
3411	Glove Birds (Glove Slingers)	2-12-42	586
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-26-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matador (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	..
3412	A Study in Socks	5-21-42	..
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	..
3435	Olaf Laughs Last (Brendel)	6-18-42	..
3407	Matri-Phony (Stooges)	7-2-42	..

COLOR RHAPSODIES

(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	..
3508	Woodman Spare That Tree	6-19-42	..

PHANTASIES CARTOONS

(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3703	A Battle for a Bottle	4-30-42	..
3704	The Wild and Woozy West	5-19-42	..

FABLES

(6 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	..
3755	The Bulldog and the Baby	7-3-42	..

CINESCOPES

(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3971	Exploring Space	8-8-41	285
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

COMMUNITY SING (Series 8)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3651	No. 1 (Patriotic Songs)	6-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	566
3857	No. 7 (Crooning Melodies)	2-22-42	566
3656	No. 6 (Sweetheart Songs)	3-27-42	625
3659	No. 9	4-30-42	..
3660	No. 10 (Songs of the Times)	6-5-42	..

QUIZ REELS

(Average 10 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3601	So You Think You Know Music, No. 1 (Series 2)	6-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625

PANORAMICS

(16 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3901	A City Within a City	8-8-41	285
3902	The Gallup Poll	10-17-41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	602

TOURS

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3656	No. 8	4-10-42	653
3859	No. 9	5-8-42	..
3860	No. 10	6-19-42	..

WORLD OF SPORTS

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3801	Toe Up	6-1-41	236
3802	Show Dogs	9-12-41	265
3603	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	652
3808	Fit to Fight	5-22-42	...
3809	Tennis Rhythm with Bobby Riggs	6-26-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-26-42	578

SPECIAL SUBJECT

(21 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
X-310	War Clouds in the Pacific	12-24-41	495

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-316	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	..

PETE SMITH SPECIALTIES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-384	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-26-42	578
S-366	Acro-batty	3-26-42	652
S-367	Victory Quiz	5-9-42	..
S-368	Pete Smith's Scrapbook	5-23-42	..
S-369	Barbee-Cues	5-30-42	..

PASSING PARADE

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-361	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-363	Flag of Mercy	1-31-42	566
K-384	The Woman in the House	5-9-42	..

MINIATURES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-331	Changed Identity	11-6-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	..
M-335	Further Prophecies of Nostradamus	5-9-42	..

OUR GANG COMEDIES

(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	567
C-396	Don't Lie	4-4-42	652

TECHNICOLOR CARTOONS

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	576
W-345	The First Swallow	3-14-42	567
W-346	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-346	Little Gravel Voice	5-16-42	..

PARAMOUNT

SPECIAL COLOR CARTOON

(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
FF1-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-1	No. 1	10-3-41	323
L1-2	No. 2	12-12-41	411
L1-3	No. 3	2-27-42	529
L1-4	No. 4	4-10-42	625
L1-5	No. 5	6-26-42	..

BENCHLEY COMEDIES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-1	How to Take a Vacation	10-10-41	323
S1-2	Nothing But Nerves	1-9-42	433
S1-3	The Witness	3-20-42	602
S1-4	Keeping in Shape	6-12-42	..

FASCINATING JOURNEYS (Color)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-1	Road in India	10-24-41	377

SUPERMAN COLOR CARTOONS

(6 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-1	Superman	9-26-41	251
W1-2	Superman in the Mechanical Monsters	11-21-41	435
W1-3	Superman in the Billion Dollar Limited	1-9-42	466
W1-4	Superman in the Arctic Giant	2-27-42	578
W1-5	Superman in the Bulleteers	3-27-42	625
W1-8	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	529

HEADLINERS

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-26-41	397
A1-3	Carnival in Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
U1-1	Rhythm in the Ranks	12-26-41	453

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	653
UI-5	Tulips Shall Grow	6-26-42	..

POPEYE THE SAILOR
(7 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
EI-8	Olive and Water Don't Mix	5-8-42	..
EI-9	Many Tanks	6-5-42	..

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625
JI-5	No. 5	6-12-42	..

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-29-42	..

SPORTLIGHTS
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-28-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	653
RI-10	Hero Worship	5-15-42	..
RI-11	Down They Go	6-19-42	..

QUIZ KIDS
(11 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
23,102	Norway in Revolt	9-28-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,108	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647

SPECIAL
(22 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-28-41	485
14,118	The Village Smithy	1-18-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
	1941-42		
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653

INFORMATION PLEASE
(Average 11 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-18-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	..

SPORTSCOPE
(Average 9 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
21.305	Fighting Fish	12-26-41	465
24,308	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	802
24,309	Cruise Sports	4-17-42	653

PICTURE PEOPLE
(10 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24.403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	...

EDGAR KENNEDY
(Average 18 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
23,401	Westward He-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602

LEON ERROL
(Average 19 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
23,701	Man-I-Cured	9-28-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	...

RAY WHITLEY
(Average 15 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-18-42	488
2205	Wings of Defense	4-10-42	602

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2105	Secret of the Fjord	2-13-42	568

MAGIC CARPET
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-28-41	352
2103	Call of Canada	12-5-41	568
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	..
2107	Gateway of Asia	5-8-42	..

SPORTS REVIEWS
(8 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2308	Setting the Pace	4-24-42	..

TERRYTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	..
2562	All About Dogs	6-12-42	..

TERRYTOONS (Black & White)
(7 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-28-41	453
2507	Funny Bunny Business	2-8-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-26-42	..
2512	Wilful Willie	6-26-42	..
2513	Gandy Goose in the Outpost	7-10-42	..
2514	Gandy Goose in Tire Trouble	7-24-42	..

THE WORLD TODAY
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602

UNITED ARTISTS

SPECIAL
(18 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
....	A Letter from Home	11-28-41	420

WORLD IN ACTION
(TWO REELS)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539

UNIVERSAL

TWO REEL SPECIALS
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	812

COLOR CARTUNE
(Average 7 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6248	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	..
6251	Ace in the Hole	6-22-42	..

STRANGER THAN FICTION
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
6371	Shampoo Springs	9-8-41	265
8372	The Hermit of Oklahoma	10-8-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	..
6381	Mysterious Fountain of Health	6-15-42	...
6382	Master Carver	7-6-42	..

VARIETY VIEWS
(9 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
8351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-28-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-52	..
6363	Wings of Victory	6-8-42	..
6364	Antarctic Outpost	7-13-42	..

MUSICALS
(Average 18 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
6221	Is Everybody Happy?	9-3-41	251
8222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	385
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	..
6232	Merry Madcaps	7-15-42	..
6231	Shuffle Rhythm		..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	..
7004	March On America	6-27-42	..

BROADWAY BREVITIES
(20 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7108	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	802
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
7301	Polo with the Stars	9-20-41	285
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	853

THE SPORTS PARADE
(10 Minutes)
1941-42

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
7401	Kings of the Turf	9-27-41	285
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	568
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	825
7407	Rocky Mountain Big Game	5-2-42	..
7408	Hatteras Honkers	6-13-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	..
7611	Hobby Horse Laffs	6-6-42	..
7612	Gopher Goofy	6-20-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Release Date	P.D. Page
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	..
7717	The Wacky Wabbit	5-2-42	..
7718	The Draft Horse	5-9-42	..
7719	Lights Fantastic	5-23-42	..
7720	Hold the Lion, Please	6-6-42	..
7721	Double Chaser	6-20-42	..

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OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Majors' Exchanges)

Prod. No.	Title	Rel. Date	P.D. Page
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		653
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674

U. S. TREASURY DEPT.
(Released Through National Screen)

Prod. No.	Title	Rel. Date	P.D. Page
	The New Spirit		529

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Defense of Moscow (Artkino)		518
	Hidden Hunger (Film Center)		518
	Kaltenborn Edits the News (Newsreel Distributors)		497
	Listen to Britain (British MOI)		554
	Movie Quiz No. 1 (R. U. McIntosh)		375
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		612

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SERIALS

COLUMBIA

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7861-92	Junior G-Men of the Air (12 episodes)	6-30-42	..

Advance Synopses and Information

THE MAGNIFICENT DOPE
(20th Century-Fox)

Comedy

PRODUCER: William Perlberg. Directed by Walter Lang.

PLAYERS: Henry Fonda, Lynn Bari, Don Ameche, Edward Everett Horton.

SYNOPSIS

The Dawson Success Institute needs a new exploitation stunt. Dwight Dawson (Don Ameche) and his sweetheart, Claire Harris (Lynn Bari) start a contest to find the man least likely to succeed. The winner is Tad Page (Henry Fonda) who spends his days relaxing and hoping for a fire engine. Given a course in the school he would have backed out if it had not been for his interest in Claire. On graduation he must land a job, which is fixed for him by Dawson, and show definite success. The job is selling insurance, and the prospect chosen is a man with high blood pressure. Tad's relaxing system works and the contract is signed. Claire loses respect for Dawson on learning the tricks he has been trying to put over on Tad. When the young man buys his fire engine she is riding in the front.

MISS ANNIE ROONEY
(UA-Small)

Drama

PRODUCER: Edward Small. Directed by Edwin L. Marin.

PLAYERS: Shirley Temple, William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan, Roland DuPree, Gloria Holden, Jonathan Hale.

SYNOPSIS

Shirley, a jitterbug with a weakness for good literature, lives with her father (William Gargan), an unsuccessful inventor, and her grandfather (Guy Kibbee), whose police pension provides the only income. She meets Marty White (Dickie Moore), the son of a socially prominent family, with whom she shares a common interest in books. At his sixteenth birthday party, Shirley receives a frigid reception from his family but wins over his friends with rug-cutting lessons. Her father interrupts the party, demanding that the boy's father consider his rubber formula. The mess explodes on the living-room floor, and Shirley and her father leave dejectedly. At home the bills are mounting but Mr. Rooney has not lost faith in his invention. At the crucial moment word from the laboratory confirms his belief, and a new company, White & Rooney, is established, to the delight of Shirley and Marty.

TEN GENTLEMEN FROM WEST POINT
(20th Century-Fox)

Historical Drama

PRODUCER: William Perlberg. Directed by Henry Hathaway.

PLAYERS: George Montgomery, Maureen O'Hara, John Sutton, Laird Cregar, John Shepperd, Victor Francen, Harry Davenport.

SYNOPSIS

The story is set in the early days of the Military Academy at West Point when Chief Tecumseh was threatening from the hills. A new appropriation from Congress has revived the institution and among the fresh cadets are Howart Shelton (John Payne) of a fine Washington family; Dawson (George Montgomery), a Kentucky backswoodsman, and Shippen (O. S. Whitehead). The cadets are assigned to a group of Bombardiers to be whipped into shape, and are roughly treated. A letter of complaint reaches Congress, and the boys, refusing to confess authorship, are cruelly punished. Only ten stay on, including Shelton and Dawson who are unfriendly rivals for the same girl (Maureen O'Hara). But all this is forgotten when the Indian Chief goes on the warpath. In a pitched battle Dawson is wounded. The girl rushes to his side, and they set out for frontier land in the west when he recovers.

SWEETHEART OF THE FLEET
(Columbia)

Comedy

PRODUCER: Jack Fier. Directed by Charles Barton.

PLAYERS: Joan Davis, Jinx Falkenburg, Joan Woodbury, Blanche Stewart, Elvia Allman.

SYNOPSIS

Phoebe Weyms plans an advertising stunt to impress her boss, who has refused to recognize that she is in love with him. Her idea is to present the "Blind Date Girls," radio singers, at a large Navy recruiting rally. The Navy reacts enthusiastically before the boss informs Phoebe that they are homely girls who refuse personal appearances. Undaunted, Phoebe proposes a substitution of two models—with the real Bella and Donna singing behind the curtain. The latter, supposedly voice coaches, accompany the girls and arouse the interest of two sailors who elope with them on the night of the rally. The scheme explodes and the hoax is confessed, but the Navy willingly accepts the substitutes and Phoebe has attracted the attention of her boss.

RIDERS OF THE NORTHLAND
(Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Russell Hayden, Shirley Patterson, Cliff Edwards, Bobby Larsen.

SYNOPSIS

Charles Starrett and Russell Hayden are Texas Rangers assigned to government investigation in Alaska. A government man has been killed and information is being radioed off shore to the enemy. The Rangers pick up clues after a ranch is set afire and set out after the Larsen gang. A small boy stumbles upon information and is killed. Suspicion falls on the Rangers but they clear themselves and set a trap for the outlaws. While Hayden acts as decoy to draw off the men, Starrett stampedes cattle through their hide-out.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 675-677.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 664-665.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493		..
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	...	....	....	p648	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	.
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	. ...	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	.	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.. ..	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Cadets on Parade	Col.	3035	Freddie Bartholemew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234.	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	..	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	....	....	....	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	...	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	....	....	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	...	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	....	....	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	...	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.		Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367

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Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	....	....	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Not Set	..	....	....	....	....
I Married An Angel	MGM	....	Nelson Eddy-Jeanette MacDonald	Not Set	98m	May 23,'42	p673	p507	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	..	....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	....	....	p674	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	..
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB		Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	...
Lady Has Plans, The	Para.	4119	Irene Dunne-Patric Knowles	May 8,'42	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Michael Redgrave-Sally Gray	Feb. 14,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	76m	Feb. 21,'42	p517	....	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Lady Is Willing, The	Col.	3007	Dennis O'Keefe-Francis Neal	Sept. 26,'41	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Paulette Goddard-Ray Milland	Block 4	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	...
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	Not Set	...	....	....	p677	....
Maisie Gets Her Man	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	...
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p673	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	....	....	p677	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	....	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	p663	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	..
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO		Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set		....	....	....	....
Mystery of Marie Roget	Univ.		Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	...
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452

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						M. P. Herald Issue	*Product Digest Section*		
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
(formerly Salute to Courage)									
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	..	...	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
(formerly Report from Russia)									
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	76m	May 23,'42	p674	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	....	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
(formerly Midnight Angel)									
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1942	Para.	...	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
(formerly Snuffy Smith, Yard Bird)									
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	....	Charles Starrett-Russell Hayden	....	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	..
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	...
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p674	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
(formerly Atlantic Ferry)									
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
(formerly Aunt Emma Paints the Town)									
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
(formerly Adolescence)									
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	....	....	....	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
(formerly Dangerous Moonlight)									
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	....
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	....	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Not Set	...	....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	....	....	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,42	p661	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	...
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Date
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nora Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Through Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	Not Set	...	....	....	p674	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	...	p443	...
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	...	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Not Set	...	....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	..	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	...	....	....	....	....
Wildcat	Para.	.....	Richard Arlen-Arline Judge	Not Set	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	....	....	p674	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	...
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 664.

SAVE AND SELL TO US FILM CANS AND CORES

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REVIEWS

(In Product Digest)

- Ten Gentlemen from West Point
- Bambi
- The Magnificent Dope
- Miss Annie Rooney
- The Postman Didn't Ring
- Stardust on the Sage
- Her Cardboard Lover
- Maisie Gets Her Man
- Through Different Eyes
- It Happened in Flatbush

Transportation Cuts on Location, Hollywood's Latest War Problem

Theatre Construction is Halted, Materials Returned for War Use

Decree 'Escape' Effective June 1, But Majors Stick to 'Unity' Plan

Columbia, Universal Next to Meet in Convention for Product Plans

—in

Better Theatres

DIMOUT DISPLAYS—BUILT-IN "NIBBLE NOOKS"

VOL. 147, NO. 9 In Two Sections—Section One MAY 30, 1942

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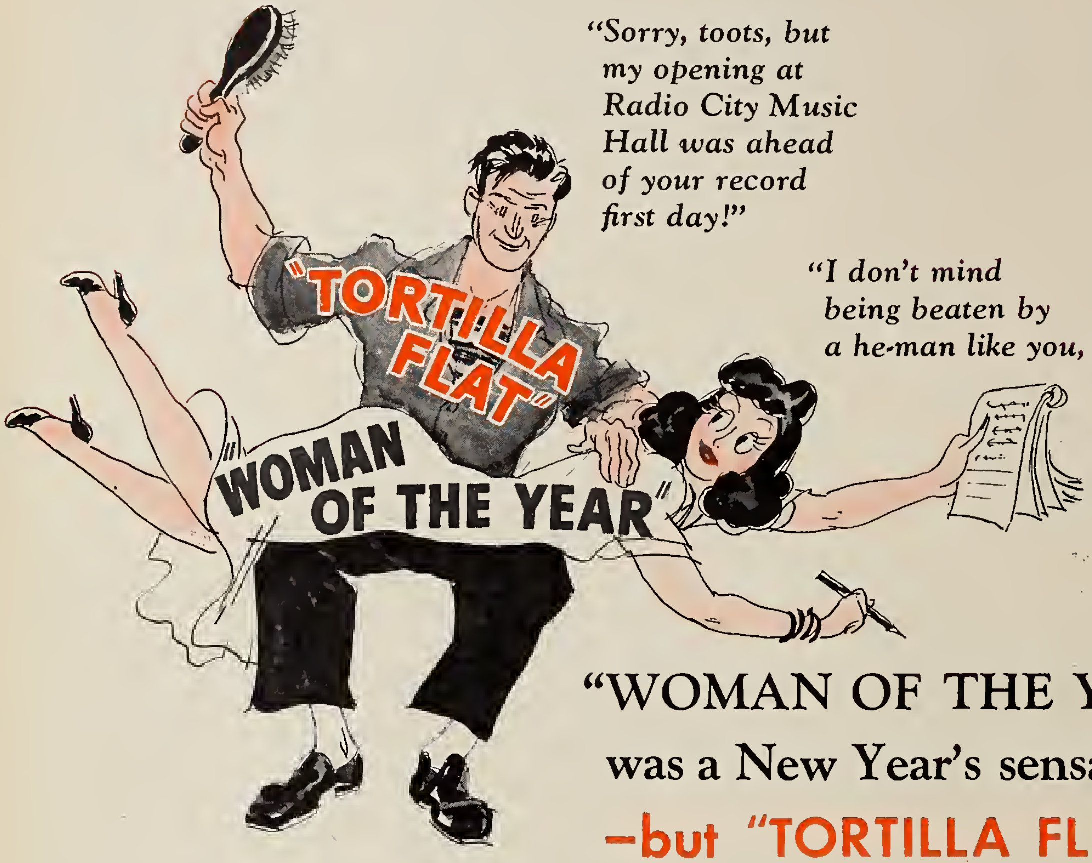
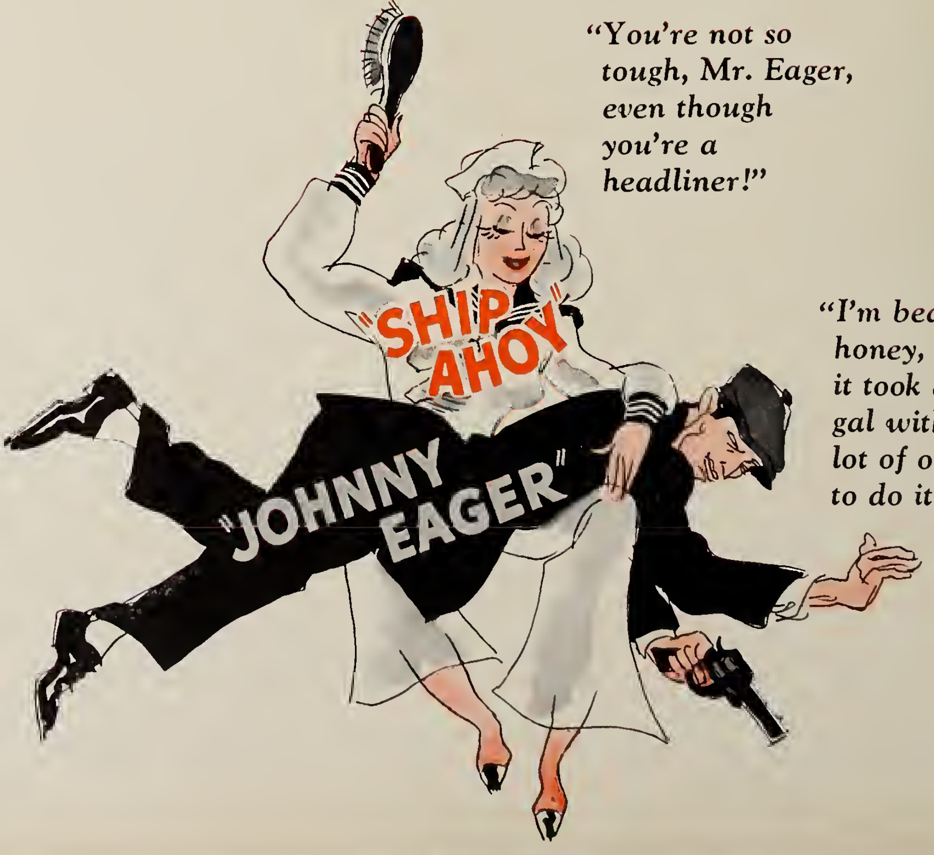
M-G-M TOPS M-G-M!

No matter how BIG they are
there's always a BIGGER One to follow!

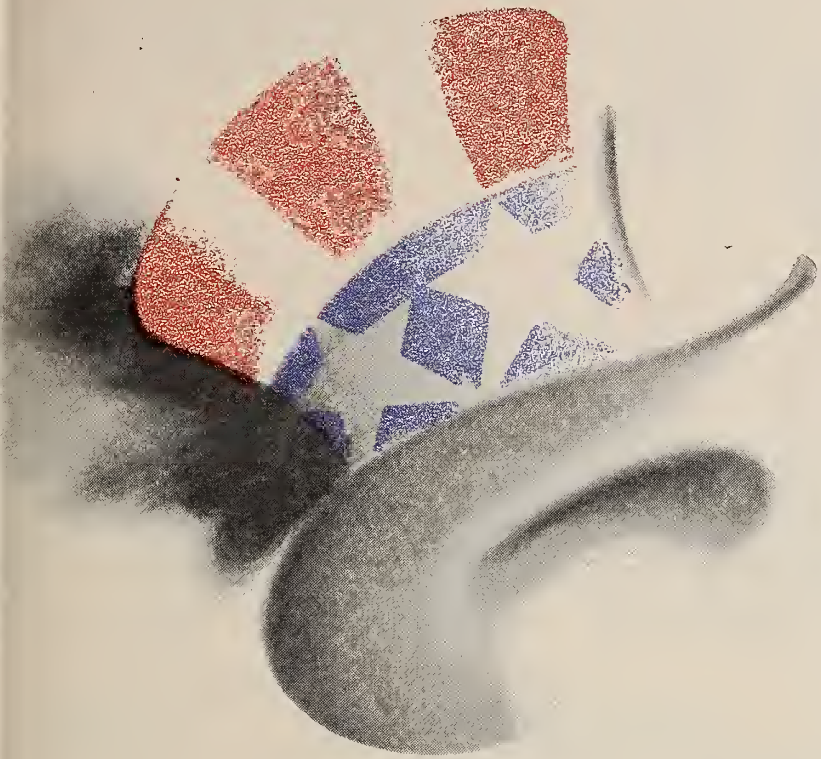

"Sorry, toots, but my opening at Radio City Music Hall was ahead of your record first day!"
"I don't mind being beaten by a he-man like you, mister."
"TORTILLA FLAT"
"WOMAN OF THE YEAR"

"WOMAN OF THE YEAR"
was a New Year's sensation!
–but "TORTILLA FLAT" TOPS IT!


"You're not so tough, Mr. Eager, even though you're a headliner!"
"I'm beaten, honey, but it took a gal with a lot of oomph to do it!"
"SHIP AHOY"
"JOHNNY EAGER"

"JOHNNY EAGER"
was the Box-Office's
Pride and Joy!
**–but "SHIP AHOY"
TOPS IT!**

Patriotic Theatres Sell War Bonds and Stamps!



THE WORLD OF SHOWMEN WILL ALWAYS REMEMBER 1942 FOR THESE WORDS!

AMES CAGNEY "YANKEE DOODLE DANDY" Based on the GEORGE M. COHAN JOAN LESLIE WALTER HUSTON

Jame

"YANKEE D

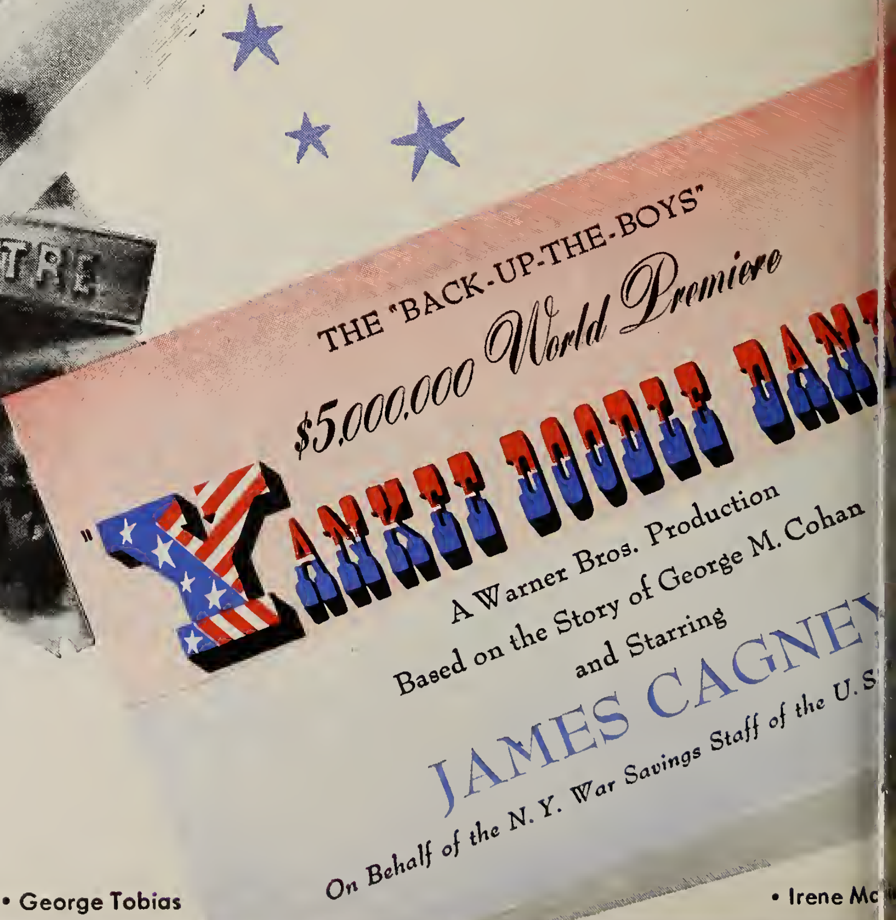
Now

HOLLYWOOD THEATRE

☆

Tieup with Uncle Sam—
Sell War Savings Bonds
and Stamps!

☆


THE "BACK-UP-THE-BOYS"
$5,000,000 *World Premiere*
"YANKEE DOODLE DAN
A Warner Bros. Production
Based on the Story of George M. Cohan
and Starring
JAMES CAGNE
On Behalf of the N. Y. War Savings Staff of the U.S

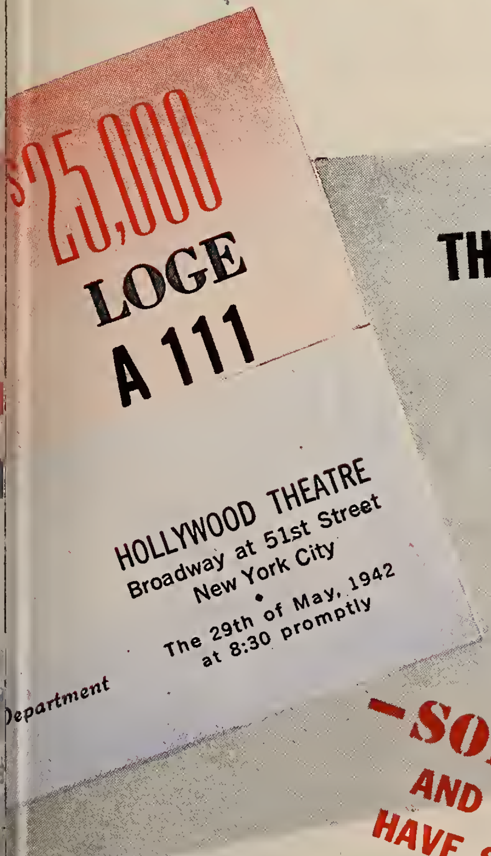
· RICHARD WHORF · Jeanne Cagney · Frances Langford · George Tobias

· Irene Mc

agney!

ODLE DANDY"

Playing!



$25,000
LOGE
A 111

HOLLYWOOD THEATRE
Broadway at 51st Street
New York City
•
The 29th of May, 1942
at 8:30 promptly

epartment

THE HIGHEST PRICED PREMIERE IN ALL THEATRICAL HISTORY!

LOGES – $25,000

TOP BALCONY – $25

OPENING NIGHT GROSS OVER $5,000,000

ALL IN WAR BONDS!

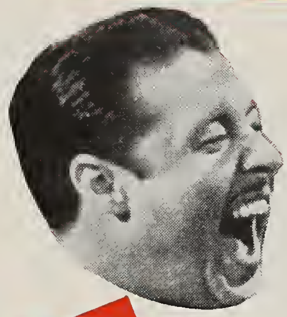
–SOLD OUT!
AND WE COULD HAVE SOLD MORE!

ected by **MICHAEL CURTIZ** • Screen Play by Robert Buckner and Edmund Joseph • Original Story by Robert Buckner • **Released by WARNER BRO**

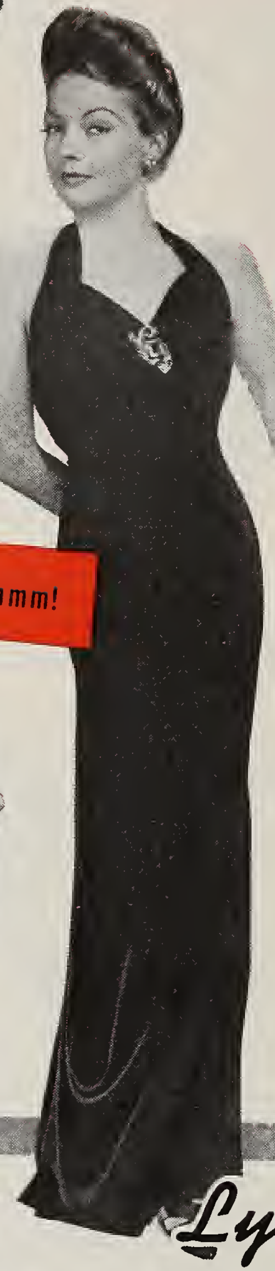
Mmmmmmmm WHAT A PICTURE!

Dope! Yeah! But Magnificent!

Mmmmmmmmmmm!



Mad-n'-Merry!



"The Magnificent Dope" is a Merry, Merry picture . . . Made for showmen and Marvelous for their boxoffices! It has triple-powered Marquee Magic . . . plus a fresh fun formula that Means Money in the bank! What you have in this picture . . . and what you can do with it. . . MMMMMM

Henry FONDA · Lynn BARI · Don AMECHE

in

THE MAGNIFICENT DOPE

with

EDWARD EVERETT HORTON · George Barbier

Directed by Walter Lang · Produced by William Perlberg

Screen Play by George Seaton · Original Story by Joseph Schrank

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 147, No. 9

May 30, 1942

LESSON IN ADULTERY

A SPECIMEN of the order of judgment and quality of guidance which now obtains in some areas of the public school system of this hectic era is afforded in an item from the columns of Motion Picture Daily, which reports:

"The sixth performance of the season for high school children of a legitimate stage play was announced yesterday by Alfred Harding, chairman of the central control board of the New York City School Theatre program. A matinee performance of 'Angel Street', June 4th, will be made available to students at 10 cents."

"Angel Street" is a bitter melodrama, laden with shock and psychological twists and turns. It contains one sequence on adultery, an interlewd, as it were. There is, too, a considerable spicing of murder, also a portrayal of a method of driving a victim mad. The play is very well performed, indeed. On Broadway such drama is one thing, and as cultural pabulum for the young, and under educational auspices, it is quite another thing.

△ △ △

SERVICE by ENTERTAINMENT

MR. JAMES SHELLEY HAMILTON of the National Board of Review set out the other day to see what some leading directors would have to say about what they thought the screen should be doing in wartime. Here are the answers he got:

PRESTON STURGES—"I don't think there should be the slightest difference in the type of pictures made. The contemporary picture naturally deals with its time, which means contemporary pictures will now have heroes. . . . I'm certain, however, that a picture laid in 1906 would be just as interesting, and the same goes for a picture laid in the year 1690. . . . "

ERNEST LUBITSCH—"In this present crisis the leaders . . . have to take into consideration not only what the public wants to see but what an audience should see. . . . We must have a sufficient number of escapist pictures . . . which will relieve the defense workers and the soldier on vacation from the present-day grim realities. . . . "

ARCHIE MAYO—" . . . In my humble opinion, I believe motion pictures can best serve our fighting men and our civilians by building up morale to the tune of comedies, which, for a moment, give us contrast to this grim crisis that is upon us. . . . "

Apparently these showmen consider the theatre primarily an institution of entertainment, and service by entertainment.

△ △ △

PROFESSIONAL JOB

"WINNING YOUR WINGS", a ten-minute Victory Film, starring Mr. James Stewart, produced by Warner Brothers and released by the War Activities Committee through Warner exchanges, is a hit, and a success of an order not common among shorts.

This little picture with the big appeal is now playing its first runs in metropolitan areas and is getting more word-of-mouth approval than the features on the same bills.

In contrast with some of the mediocre product that has come to the screen in the name of war effort, this picture, with its keen professional quality and demonstration of the special skills of Hollywood, may be cited to the array of semi-professionals and amateurs variously engaged in war picture making under various government auspices.

△ △ △

MAILING LIST MISHAP

HERE, last week, comment was made on the fact that all businesses, which seemed to include the motion picture, had received, from the Office of Price Administration, forms and demands for extremely exhaustive reports, quarterly, on all manner of detail, conspicuously beyond any prior federal inquiry, including the Department of Internal Revenue.

Now, after asking, Mr. Francis L. Burt, Washington correspondent for the Herald, is informed, he reports: " . . . there has been considerable confusion. . . . Since the motion picture industry is exempt from price control by specific provision of the law, such reports are not desired from film companies. . . . If any motion picture companies have received the forms and notify the OPA that they have received them, a written reply will inform them that they are exempt."

Many such forms and inquiries were received by motion picture corporations, in various branches of the industry.

△ △ △

FASHION GOES WEST

FOR long and ever, Lady Hollywood has been a slave of Paris. She and her acolytes of fashion had to fuss and strive in an endless struggle of anticipation to guess six months ahead what the styles might be when the picture should be released.

Now, somewhat as World War I gave Hollywood world dominance over the screen by shutting down the studios of Britain and the Continent, World War II is making Hollywood the capital of the fashion world.

Grey days and the curse of occupation have fallen on the Rue de la Paix and the Place du Dome in the Paris-that-was, where fashion artists and fashion reporters from New York, and the rest of the world, too, gathered to see and sketch in painful care and panting haste each whimsy, pleat, ruffle, tuck and flounce and curve and angle that Poiret, Cheruit and Worth and the likes of them had decreed for the season.

Now the fashion news is from this side. The other day eleven Hollywood designers brought a group of seventy models to an "American Viewpoint" show at the Waldorf-Astoria Hotel in New York. The list includes such names as Travis Banton, Jack Houston, Edward Stevenson, Vera West.

Incidentally, it is Hollywood's notion that the girls must use bows for fastenings, now that WPB has taken over zippers for the war. War is certainly hell.

—*Terry Ramsaye*

This Week

in the News

Radio Spots a Customer

THE RADIO industry thinks it would be a fine thing if the motion picture industry branched out to the airwaves with a regular institutional program to advertise its wares.

Seizing upon recent discussions of the subject by the industry's Unity Program committees, and in the new councils of public relations directors, east and west, and comments from individuals high in the industry, the sales staff in National Broadcasting's "new business" promotion division on the Coast is reported very busy whipping up ideas into prospectus shape for submission to big wigs of the film industry.

The radio networks share wholeheartedly, it was indicated, in the recent expression by Colonel H. A. Cole, Texas showman and Allied leader, of his belief that the star values of Hollywood entertainment, now selling soaps, cereals, and whatnots, should also be used to sell the screen. They would like to work out a program suitable for all-industry sponsorship—at a price, of course.

However, the radio men at the same time want to keep as customers the cereal and soap makers who now use Hollywood talent. So the negotiations move softly, and are described officially as being "in nebulous form." To date there have been a series of preliminary discussions between NBC in Hollywood and persons in the film industry, some of them high in both promotion councils. The object, NBC said, is to determine the extent of interest of the industry as a whole, or of a single company, in a network show to be conducted as institutional promotion for screen entertainment.

SOS for Cameramen

CAMERAMEN for the front lines, and the many other varied motion picture activities of the nation's armed services are in heavy demand. Cameramen's unions in California and New York report that the Army Signal Corps, Air Corps and the U. S. Coordinator of Information have all filed urgent requests for the enlistment of skilled motion picture photographers. Additionally, with the Navy and Marine corps, they are training their own recruits at schools in the California studios and in New York at the studio of March of Time.

However, one union agent, W. A. Lang, business agent of the International Photographers of the Motion Picture Industries, Local 644, IATSE in New York reported that while the calls for cameramen were plentiful the actual assignments to service, as civilian specialist or members of the armed forces, had been slow in coming. Over 100 of his union members are waiting, it was reported, with cameras cocked, to do their part for the nation's service.

HOLLYWOOD loads trucks on trains, cuts location plans Page 13
THEATRE BUILDING ends; materials frozen by WPB order Page 14
DISTRIBUTORS stand on Unity Plan, ignore decree 'escape' clause Page 15
BRITISH PUBLIC demands end of 'phoney' war pictures, Bernstein says Page 19
DIMOUTS fade into blackouts on east and west coasts Page 23
UNIVERSAL, Columbia next to meet on new season product Page 25
BRITISH theatre factions bar adoption of national admission scale Page 31
BRANDT circuit in New York charged with monopoly attempt Page 36
TELEVISION industry enforces drastic operation cuts for duration Page 38
ALL SIDES appeal cases to arbitration high court Page 40

SERVICE DEPARTMENTS

Asides and Interludes Page 29
Hollywood Scene Page 35
Managers' Round Table Page 49
What the Picture Did for Me Page 45
PRODUCT DIGEST, including Reviews and Release Chart Page 59

Tax Footage, Too

DEPUTY county tax assessors around Hollywood have begun their annual canvassing of studios' secured and unsecured property, including negative and positive film footage, for the annual tax rolls of Los Angeles County. The greater the footage in a producers' film vault, the higher the tax. All negative and positive footage in the county limits when the checking started, is liable to taxation, as well as real and personal property.

Studios are liable to county, city and school taxes, plus special levies, such as assessment districts, flood control districts and the like, depending upon the areas in which they are located.

For instance, last year's rate for property located in Tax District No. 1, Los Angeles city, was $5.647 per $100 assessed valuation.

The final tax rate must be set by law by the first Monday of September.

Deeper Dimming

SOUTHERN CALIFORNIA'S coast is suffering a "creeping dimout." Within the next two weeks, but gradually, lights are to be shaded, dimmed, and in some instances extinguished. Dimout of the coast from Santamaria to the Mexican border was announced Friday night, May 22d, after a meeting of officials from 50 communities to be affected.

Under the Office of Civilian Defense's publicized intent to avoid disrupting business and the public's peace of mind, gradual application was voted, and specific orders were withheld over the weekend, during which entertainment enterprises operated normally. The order was first enforced Monday night. State highway police detoured some coastal motor traffic; and, in instances, ordered use of parking headlights only.

Tuesday, the Los Angeles police authorized air raid wardens to enforce OCD orders in all sections visible from the ocean. Newspapers printed lists of such places.

The gradual application, plus long education of the public in protective methods, will lessen impact of the dimout on theatre business greatly, it was hoped.

Objection!

INADEQUACIES in the consent decree's arbitration rules were sharply criticized this week by a San Francisco arbitrator. Donovan O. Peters, who heard the fourth San Francisco case, a clearance complaint by the Piedmont theatre, in a letter to J. Noble Braden, executive director of the American Arbitration Association, listed what he believed were the principal shortcomings of the decree.

Mr. Peters asserted that the access to the Appeals Board, and presentation there of new arguments was too easy. The board, he declared, in effect supplants the arbitrator, rather than acts in a true appellate function. It rules, he said, on a transcript, which cannot carry many of the considerations and local factors which an arbitrator takes into account in passing an award. He also declared the arbitration sections of the decree were in need of more careful definition.

Mr. Peters' award, which granted a reduction in clearance to the Piedmont was reversed by the Appeal Board.

Moon Stays On

"THE MOON IS DOWN," John Steinbeck's play about life under the Nazis in Norway, and the story property which went to 20th Century-Fox last month for a record purchase price of $300,000, remained on the boards of New York's Martin Beck theatre this week. Set to close last Saturday, after a relatively brief stay of six weeks, the play continued on for at least another fortnight after the cast agreed to new contracts with Jules Leventhal, the manager, and after Mr. Steinbeck had accepted a 50 per cent cut in royalties.

The author himself was meanwhile occupied with a project for chronicling the drama of the U. S. Army Air Corps through the quadruple media of book, motion picture, radio and television. The Steinbeck writing project, surrounded with military hush-hush, was reported to contemplate a history of the lives of a bomber crew. Mr. Steinbeck, it was said, plans to trace their careers separately until they meet in the cabin of a B-17 bound on an adventurous military mission. That would provide the smash climax.

From the Steinbeck original the story would then be adapted for book, motion picture, radio and television circulation, with Mr. Steinbeck collaborating. He said he would devote full time to the project, not participating in 20th Century-Fox's production of "The Moon Is Down."

War Casualty

AFTER 45 years ballyhooing first run pictures and shows along Broadway with large and ingenious electric designs, the Artcraft Strauss Corporation on June 30th ends sign construction, and must depend for income upon maintenance—if any—of signs allowed to remain, unlit.

The company's latest sign, and probably its last, according to Benjamin Strauss, is that above the Astor theatre, heralding "This Above All," in greatly dimmed letters.

However, with police and military authorities dissatisfied this week with the dimout, Mr. Strauss emphasized that operation of the huge sign was on a day-to-day basis. He added that construction of signs had ended, not because the war-around-New York had decreed semi-darkness, but because metal would not be allowed in new signs henceforth.

How Many Radios

THE United States has 425 radio receiving sets per thousand of population compared with 62 sets per thousand for the Axis countries, the House Interstate and Foreign Commerce Committee was told this week by Frank E. Mullen, vice president of the National Broadcasting Company.

Appearing before the committee to testify on the Sanders bill for reorganization of the FCC, Mr. Mullen, in a series of colored slides exhibited in the darkened committee room, illustrated the broadcasting structure, the placement of stations in the United States and the services rendered by radio.

Comparing American broadcasting with radio abroad, Mr. Mullen told the committee, "A free radio supported by private enterprise, free from Government subsidy or ownership, is one of our democratic bulwarks. A combination of science, art and sound business management has given to the public and American business a national broadcasting service without equal.

"Had it not been for the war we would now find ourselves in one of the most important technical developments in radio history," he said.

"We were on the verge of new services and a new industry through the wider use of the ultra high frequencies in the fields of television, frequency modulation and facsimile. These new services are certain to exert a revolutionary influence upon our social and economic life in years to come and will raise problems vastly greater than any problem which may exist in radio today."

Holding the Audience

RADIO, facing an uncertain and restricted future, this week took comfort from one good item to appear on its home front: it has avoided the customary drop in listeners which usually accompanies the first two weeks of later daylight, arriving in May. The index of C. E. Hooper, Inc., research organization, showed a drop of only half a point from 28.8 per cent in April to 28.3 in May, as contrasted with a drop from 32.8 to 25.5 last year. The total May audience was 11 per cent higher than last year, it was reported.

The National Broadcasting Company announced last week that many commercial programs would remain through the summer, despite the war, which has shortened and eliminated some programs. Among those continuing are "Information, Please," Rudy Vallee-John Barrymore, Kay Kyser's "College of Musical Knowledge," "Telephone Hour," "Voice of Firestone," "Cities Service Concert," Fred Waring's "Pleasure Time," "Johnny Presents," "Mr. District Attorney," "Hour of Charm," "Fitch Bandwagon" and "Ellery Queen."

PICTURES ADVERTISED THIS WEEK

"Tortilla Flat," MGM, 2nd cover
"Ship Ahoy," MGM, 2nd cover, Pages 27, 28
"Yankee Doodle Dandy," Warners, Pages 3, 4, 5
"The Magnificent Dope," 20th-Fox, Page 6
"Gunga Din," RKO, Pages 16, 17
"King Kong," RKO, Pages 20, 21
"This Gun for Hire," Paramount, Pages 33, 34
"Submarine Raider," Columbia, Page 37

Rationing the Fans

HOLLYWOOD, every day, learns of new streamlinings, new trimmings, new economic requirements necessary for the war effort. Now, even movie fans are to feel the new order in Hollywood, for it has been learned that they will probably have to get along without photographs of their favorite stars. Reason: Need to conserve film, photographic paper, and chemicals, a considerable saving if Hollywood ceases sending out some 20,000 pictures weekly.

The Eastman Kodak Company, largest supply source for photographic materials, in its June issue of *Studio Light,* a guide for comercial photographers, records the discontinuance of 23 types of sensitized papers, 18 types of film and plates. For the latter, substitutes are suggested; for the paper, none.

The company describes the dropped materials as less essential, and comments that its plants are occupied with production of materials "essential to war."

It also warns commercial photographers: "The metal spool from every roll of Kodak film you develop, must find its way back to Rochester."

Taxes for Circuits

AN OCCUPATIONAL tax calling for $10 for each unit operated by a circuit having no more than five houses within or without the state, and running as high as $150 for each theatre that is linked with a circuit of 800 or more houses within or without the state, is included in a "public policy" bill introduced into the Louisiana Legislature by Representative Max B. Blanchard, New Orleans. The bill also lists a separate schedule of taxation on each seat within a circuit theatre, depending on the number of units. The amount ranges from 4 cents per seat to 60 cents.

Under the declaration of policy, the proposal sets forth, "It is determined and declared by the Legislature of Louisiana that due to the advantages of management and booking, and the more universal coverage and results obtained from their advertising, theatres operated in multiple units enjoy an advantage over independently owned and operated theatres in the matter of taxation in this state to the extent that it is fit and proper that such theatres be separately classified for the purposes of taxation."

Sword and Buskin

WHAT can you do? The Government shortly will have asked that question of everybody, via mailed forms.

But, in more detailed fashion, and specifically for those in the amusement industry, the American Theatre Wing War Service, Inc., in three weeks will issue questionnaires to 20,000 actors, stagehands, mangers, and the like.

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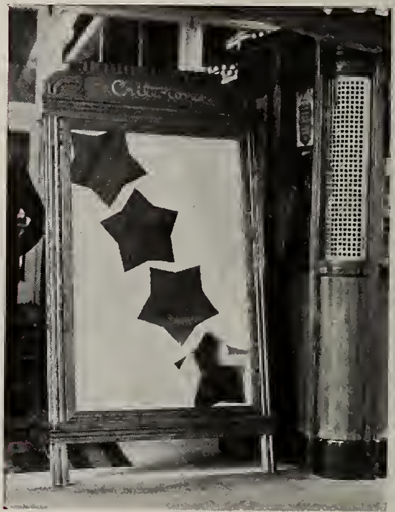
This Week

■ ■ ■ the Camera observes

F. J. Calabria

MARCH OF TIME, through its managing editor, Richard de Rochemont, receives a scroll of honor from 1,500 members of Youthbuilders Citizenship Forums in New York public schools. Paul Plummer, 11, of Stitt Junior High School presents the award which cites the producers for "having done most to help Youthbuilders realize their responsibilities as citizens."

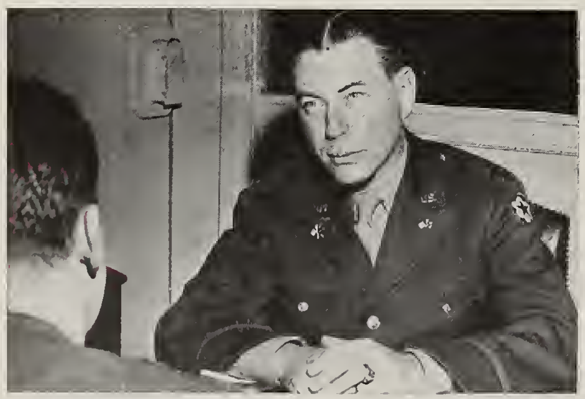
MORE on that star fight. Advertising Republic's "Suicide Squadron," Loew's Criterion in in New York tells the public simply and directly about the four star rating the critics gave the picture.



By Staff Photographer

THE KICKER'S HANDICAP prize in the RKO golf tournament is presented to Ned E. Depinet by George Schaefer at the Westchester Country Club dinner which followed the day's outing of the home office executives and employees. War bonds and stamps were the prizes awarded to the company men and their guests.

By Metropolitan



By Staff Photographer

FRANK E. CAHILL, JR., director of sound and projection for Warner Theatres reports for duty in the Army Signal Corps for the duration. Captain Cahill is a member of the SMPE and has taught sound and projection classes at Columbia University.

CHARLES MOSS, managing director of the New York Criterion, and Morris Epstein, Republic branch manager, greet Lt. Col. B. Kleczynski and Sylwin Strakacz, Polish Air Attaché and Consul General, at a benefit performance of "Suicide Squadron" for Polish war prisoners.

R. E. GRIFFITH, below left, chief barker of the Variety Club of Texas, presents a check for $45,033 to Gerald Mann, attorney general of Texas and state chairman for the Navy Relief Society. The sum represented collections made in the theatres of the state.

AN INDIAN farewell was staged by the Variety Club of Texas for Paul Short, above, southern division manager for National Screen who this week was appointed War Production Board Coordinator in charge of the Motion Picture Industry and the Legitimate Stage. He will be executive assistant to Christopher J. Dunphy, chief of the Amusements Section of the WPB.

Max Youngstein

Hal Horne

DIRECTORS of the new regime in the advertising and publicity department of 20th Century-Fox, shown above and left, this week assumed their new duties for the company. The department is headed by Mr. Horne, above, and by his immediate assistant, Max Youngstein, above left. The publicity department is headed by Richard Condon, left.

Pictures by Staff Photographer

PERSONAL APPEARANCE. Lynne Overman is welcomed to Providence, R. I., in advance of "Reap the Wild Wind," by Archie Silverman, owner of the Strand Theatre, Captain A. E. Littlefield who accepted a gift of cigarettes on behalf of new draftees, and Edward Reed, manager of the Strand.

By Staff Photographer

MANUEL B. MONTESINOS, senior partner and member of the board of Empresa Peruana de Cines, S. A., operating 36 theatres in the Cuzco, Huacho and Huancayo regions of Peru, visited New York with the entourage of President Manuel Prado. He is a member of the diplomatic committee of the Peruvian Chamber of Deputies.

GREETINGS FROM WORKERS in New York film offices, represented by Local 109 of the Screen Office and Professional Employees Guild, are extended to Russian workers, represented by Soviet sailors Nikolai Poliakov, second mate; Zinaida Matiosura; Anatol Nuzhdin, machinist; Alexei Dolzhikoff, first mate; and Alexander Fomeen of the Russian consulate. At the extreme right is David Golden, president of Local 109.

By Staff Photographer

EXHIBITORS, below, at the screening of the RKO-Disney "Bambi" at the New York exchange. Left to right: Norman Elson, Trans-Lux Theatres; P. N. Furber, chairman of the board of Trans-Lux; Bob Wolff, manager of the New York exchange, and John Benas of the Skouras circuit.

SYNCOPATION
MURPHY
SHIRLEY

By Metropolitan

By Staff Photographer

HERMAN GLUCKMAN, former Republic franchise holder in New York and Philadelphia, has been appointed assistant to Francis Harmon, coordinator of the War Activities Committee.

AARON GOLDBERG, owner, and J. W. Williams, manager, of the Newsreel Theatres, San Francisco, on a buying visit to New York, visit the Managers' Round Table.

By Staff Photographer

STUDIOS LOAD TRUCKS ON TRAINS; CUT LOCATION PLANS

Transportation Priorities New Managers' Worry; No Long Distance Plans

Hollywood has one of its greatest collective headaches in its history, with governmental orders curtailing transportation virtually hamstringing location work.

Some 50 pictures are set for extensive location work in the next three months, and production and transportation department managers are engaged in making extensive surveys into the possibilities of pooling all rubber borne vehicles in order to carry on the work.

That production trends may be influenced in the future by the government-ordered economies appears certain in the event location work is completely curtailed. More process shots will have to be used, and types of stories changed to prelude location work.

The extent to which studios are going to conserve tires was seen in the recent instance of the shipping by rail of a 20th Century-Fox sound truck to location at Phoenix at the Thunderbird Field there. Rather than make the 1,200 mile round trip on the truck's own tires, rail transportation was utilized for possibly the first time.

Twentieth Century-Fox has locations scheduled at Lake Louise, Canada, for "Springtime in the Rockies," in Utah for "My Friend Flicka," in South Dakota and Wyoming for "Sioux City," and in Nevada for "Ox Bow Incident." That is, the studio did until Joseph Eastman, war transportation director, ordered curtailment of tire usage.

MGM has a large location troupe in Northern California for location work on "Ox Train." Eighty actors and technicians were sent from Hollywood by train. Equipment was taken by truck but the vehicles will remain on location to bring it back.

Process Shots for RKO Navy Film

RKO, prevented from taking extensive pictures of the fleet in operation for "The Navy Comes Through," will utilize many feet of process shots. With no ocean locations possible under wartime rules, stock footage is being acquired from various libraries.

That studio is engaged in filming five more Tim Holt westerns on a ranch in San Fernando Valley, necessitating a round trip of 60 miles daily. The rush is to get the films completed before Holt joins the Army.

Pare Lorentz is doing extensive location work in Tennessee and North Carolina, as well as in Detroit and Chicago. His travel, however, is being done by train, with local trucks hired for the camera equipment.

A future headache for the studio will come up in October when "Grand Canyon" is filmed. The problem will be to transport the heavy Technicolor equipment to location. Much of the film will be shot outdoors.

Universal is in an excellent position for location work, most of its westerns and "Deep in the Heart of Texas," a high budget film of Texas in the Reconstruction Period, being taken on its back lot ranch.

When Warners takes its "The Desert Song" to Mexico and Arizona for outdoor shootings, much Technicolor equipment will have to be transported by such methods as are feasible at that time.

The "Now, Voyager" troupe now at Lake Arrowhead is being taken across the lake by boat, rather than by car and bus around the 20 mile circumference.

Columbia has a tremendous problem in its "The Pioneers," to be taken for the most part in Utah. The company and the equipment for the film, which will be shot in Technicolor, must be hauled by train to Cedar City. But the company will work 100 miles inland near the hamlet of Kanabe.

According to Charles Bigelow, production manager at Monogram, that studio has a complete self-sustaining western location ranch at Newhall, some 30 miles from Hollywood.

Prior to the order requiring transportation curtailment, Paramount had taken most of its location shots on "For Whom the Bell Tolls." The Hopalong Cassidy pictures are taken in most part at Dick Dickson's Bar 20 Ranch at Lone Pine, where accommodations are sufficient to house the entire company while shooting. Thus daily trips to and from the ranch are obviated.

Some Coney Island shots are required for "The Crystal Ball" and permission must be obtained from military authorities for shooting at one of the beach amusement parks. However, due to the "dim-out" order given last weekend, there cannot be any night shooting there.

Republic has "Call of the Canyon," "Sombrero Kid," "Commandos," "King of the Royal Mounted Strikes Again," "Frontier Days," and "The Flying Tigers" requiring extensive outdoor shooting coming up in the near future. "Commandos" requires much shooting at one of the beaches, where landing operations are to be filmed. Permission from military authorities must be obtained for this.

The new order on transportation will work a hardship on many actors who will have finished their work on location in two or three hours and then be compelled to wait until the rest of the company is taken back to the studio at the end of the day.

No More Limousines

Several unions, such as the actors', the hairdressers', directors', require first class transportation to and from work. "First class" transportation requires limousines, and should the use of limousines be further curtailed, a new dilemma would be created.

What probably will happen is that all studio location transportation may be by bus.

Hollywood Prepares to Cut Raw Stock; Reduce Output

Curtailment of raw film stock and other scarce materials, with eventual reduction of the number of pictures produced, was started in Hollywood this week, where a War Production Board curtailment order was thought probable within a few weeks. Studio and union officials met Tuesday night to discuss conservation of raw stock and other scarce materials.

Hollywood circles think the WPB may shortly forbid manufacture of films reels and containers.

The Tuesday night meeting, called at the invitation of Y. Frank Freeman, Paramount studio chieftain, and president of the Motion Picture Producers Association, resulted in formation of a committee representing all groups. It is to be known as the Motion Picture Film Conservation Committee for Hollywood, which is to meet weekly.

Conferees were reminded the WPB had decided, several weeks ago, to allow the industry to economize voluntarily. Every facet of the production line was represented. Cooperation was seen forthcoming from directors, cameramen, actors, cutters, and the like, in reducing the number of retakes and protection shots.

It is reported the WPB is emphasizing economy of raw stock; especially after comparing records of film consumption by large and small studios. The larger studios are said to have used inordinate amounts, even in instances where the final footage was the same.

Hollywood thought this week that the appointment of Harold Hopper, as head of the WPB's new photographic division, set production apart from distribution and exhibition.

THEATRE BUILDING STOPPED, MATERIALS TO BE RETURNED

New WPB Order Stops Amusement Construction; in Effect June 6th

Theatre construction has been ended by Government order, except under a few essential conditions, and materials on hand intended for building are to be returned for war use.

Foreshadowing a general tightening up on non-essential activities all along the line, the War Industries Board over the weekend ordered practically all amusement construction halted by June 6th.

The order applies to all types of amusement projects now under way, with the exception only of children's playgrounds, strictly temporary construction, construction costing less than $5,000 and building for which specific authorization has been or is granted.

It was indicated that authorizations for completion would be issued only for theatres in defense areas where the Government is attempting to provide housing, including recreational and amusement facilities, for large numbers of workers crowding into communities without such advanatges.

In announcing its order, the board pointed out that it was forecast a month ago when construction was placed under rigid control, when it was announced that a survey would be made of projects already under construction with a view to stopping them if the material and equipment to be used could be put to more effective use in the war program.

This week, the board said the amusement industry would not be the sole sufferer, but that other kinds of non-essential construction might be halted by subsequent orders.

WPB May Requistion Available Materials

In some instances where construction is stopped, the WPB will requisition the materials and equipment, in other cases it will assist owners to dispose of them by advising builders of essential projects of the availability of such equipment and material.

At the same time, the board served notice that no authorizations would be granted for non-essential construction, even though the applicants had all necessary materials on hand.

"Conservation Order L-41 was issued because the war requirements of the United States have created a shortage of materials for war production and construction," it was explained. "The construction bureau, which administers the order, points out that it is in the national interest to defer all construction which is not essential, directly or indirectly, to the successful prosecution of the war, and which involved the use of labor, material or equipment urgently needed in the war effort.

"In asking for authorization to begin construction prospective builders should appreciate that there is not enough material and equipment for both war production and for less essential use and that material which goes into non-essential building has to be allocated away from ships, planes, tanks, guns, war plants, war housing and other essential production."

WPB ADDS NEW FILM DIVISION

Add divisions of the War Production Board. This week, it's a Motion Picture and Photographic Section, under the board's Durable Goods Branch.

Its function, the board says in a statement, is to "handle problems in connection with the production of motion pictures, equipment for studios and theatres, movie supplies, including films, home movie equipment and supplies, and equipment and supplies for still photography."

Harold Hopper, of Hollywood, described by the board as "in the movie business for 20 years," heads the new section. He is president of the Cinema Mercantile Company, and the Fidelity Securities Corporation, Hollywood. The first company provides sets for films; the second is "an investment company which helps finance the production of movies." Mr. Hopper was formerly vice-president of Majestic Pictures, vice-president of the Darmour organization, and vice-president of Warren Doane Productions.

The halting of amusement building may have been due to the discovery of violations of the original L-41 order, it was rumored. Although definite details were lacking and board officials refused to comment, it was said that surveys had uncovered several construction jobs started in violation of the requirement that permission be secured in advance.

It was reported that the board had initiated surveys of construction in other lines to see whether violations were general, and that additional stop orders might be expected against other industries.

Reports reaching Washington said that the board had been apprised of theatre construction started after April 9 without reference to Washington first. It could not be ascertained, however, whether the owners of the projects comprised circuits or independent exhibitors.

Short, Interstate, Goes to War Board

Paul Short resigned as southern division manager for the Texas Interstate Circuit this week, and was to report Monday in Washington to the War Production Board, where he will assist Christopher J. Dunphy, in liaison duties between the board and the motion picture industry; particularly, in clearing requests by theatres for materials needed in construction and maintenance.

Mr. Short had applied for a Navy commission, and had expected to receive it shortly.

His unexpected appointment, reportedly made at the suggestion of many industry leaders, is said to pay $4,600 per year.

Mr. Short, chief barker of the Texas Variety Club, Tent 17, came to Interstate 12 years ago, from theatre work in Tennessee, Georgia and Florida. He is a native of North Carolina.

The Variety Club tendered Mr. Short a farewell stag party at the Adolphus Hotel, Dallas, Thursday night, May 21st.

Herman Gluckman Appointed to WAC

Herman Gluckman last week was appointed by George Schaefer, national chairman of the film industry's War Activities Committee, to assist the Coordinator, Francis Harmon, in the distribution of the so-called "Victory films." Mr. Gluckman was formerly franchise holder for Republic Pictures in New York and Philadelphia.

Schaefer on Manpower Conservation Committee

Cooperation with the War Production Board's drive to conserve manpower, was pledged last week by George Schaefer, president of RKO, and chairman of the film industry's War Activities Committee.

Mr. Schaefer will serve on the Publicity Co-operation Committee. The request came from W. A. Irwin of the United States Steel Corporation. Acceptances on the Committee have been made by Arthur Hays Sulzberger, Publisher, New York Times; Ben Hibbs, Editor, Saturday Evening Post; Niles Trammell, President, National Broadcasting Company; William Paley, President, Columbia Broadcasting System; and George H. McGraw, Publisher, McGraw-Hill Publications.

J. J. Milstein has completed his service as War Department consultant in distribution of war training films, and has returned to New York from Washington. He is arranging to renew activity in the film industry.

Conferring in Washington this week with War Production Board officials was William K. Hopkins, Columbia's director of industrial relations.

Tippett Joins Alliance

Ralph Tippett has resigned as manager of the Bartlestein circuit's Annetta theatre, Cicero, Ill., to become assistant booker of the Alliance Theatre Corporation, Chicago, where he will work under Pete Panagos, chief booker.

Gets Critic Post

Helen Detzel has taken over the theatre desk of the Cincinnati *Times-Star*, in Cincinnati, until the return of Groverman Blake, who has joined the Intelligence Department of the Government with the rank of first lieutenant.

DISTRIBUTORS WILL STAND BY UNITY; IGNORE 'ESCAPE' DATE

"Big Five" Let Opportunity for Release from Decree Pass; Lawyers Have Plan

The consenting distributors will stand fast by the Unity sales program as it nears completion.

Although the "escape clause," section XII of the consent decree, becomes effective on Monday, June 1st, each of the five distributor signatories to the decree indicated at mid-week that they will not go into Federal court to seek independent relief from the decree's blocks-of-five and trade show provisions. Legally, under the terms of the "escape clause," they are permitted to do so Monday, inasmuch as the Government has not succeeded in binding the "Little Three," Columbia, United Artists or Universal to a similar sales plan.

The Big Five however are pinning their hopes on the work of the United Motion Picture Industry, and its substitute selling proposal which would divide product into quarterly blocks-of-12. Rather than preparing to petition Federal Judge Henry Goddard at New York for relief from the decree's sales plan, as it was predicted they would do last winter, they are speeding work on the Unity proposals.

Work on the three main facets of the Unity trade practices plan meanwhile was described as "progressing." But spokesmen would not say how soon the selling formula, conciliation and arbitration proposals might be ready for submission to the Department of Justice at Washington.

Legal Phraseology Being Completed

Several committees of lawyers and exhibitor delegates were at work on each of the proposals. Their main task was to cast the principles already agreed upon by the UMPI sub-committees and Committee of the Whole into phraseology suitable for a formal amendment to the consent decree.

Attorneys close to the work expressed the belief that the trade practice program might be submitted to the government in parts, as each is ready.

Describing the sales plan as almost completed one attorney said that he expected it would be sent to Washington, or taken, as soon as it was ready. It is, he said, more urgent that it should be acted upon quickly. The arbitration and conciliation proposals can be worked over for a longer time without disturbing plans for selling product for the new season which starts on September 1st, he remarked.

A committee of distribution attorneys will probably submit the sales proposals in person to Robert Wright, special assistant to the Attorney General, and head of the Department of Justice's motion picture section. They will ask that the government then present it to Judge Henry W. Goddard, who signed the consent decree from the New York district federal bench, for incorporation in the document as a formal amendment.

WANTS PLAN WITH TEETH

The UMPI plan will not solve some of the worse ills and problems of the industry, in the opinion of Edwin Silverman, head of the Essaness Theatres circuit, Chicago. In a conversation recently, he warned that a trade practice code must carry enforcement authority.

"I am opposed to the present UMPI plan," he said, "but am in favor of unity within the industry if there is equity. I do not think there is equity in the present set-up of the plan which is not broad enough by any means. A plan should be adopted that has teeth in it, something to cure such ills that confront us in the business as giveaways and double and triple features. We live in a nation that is rationing sugar, tires and other things, yet we remain the only business with double and triple units."

Preparation of this formal draft of the trade practices plan was begun on Thursday by a committee of home office attorneys representing the five consenting distributors. They will cast the selling plan in proper phraseology as an amendment to the consent decree.

At the same time a group of exhibitor delegates to UMPI met at the office of Howard Levinson, Warner lawyer, to continue work on proposed changes in the arbitration system. The group included Colonel H. A. Cole, Ed Kuykendall, Robert White, Mr. Levinson and Robert Barton, independent exhibitor from Richmond, Va.

The attorneys, meeting in the office of Austin Keough, Paramount general counsel, included J. Robert Rubin, MGM, Joseph Hazen, Warners, Gordon Youngman, RKO and Felix Jenkins, 20th-Fox.

Washington Action Waits on Industry

In Washington, all developments with respect to the new Unity selling plan appeared this week to be centralized in the industry. Department of Justice officials said that no moves had been taken in the matter in Washington.

Not only has the plan not yet been formally submitted for Department scrutiny, but no film industry representatives have even dropped in for a discussion of it since the exhibitor group held an informal conference with Robert L. Wright, special assistant to the Attorney General on May 16th.

In the absence of any representations from exhibitor groups, department officials said, no move could be made toward determining the attitude to be adopted toward proposals which have not been offered in definitive detail.

Assurance was given, however, that any interest would be heard on the subject when it comes before the department. It will be possible also for dissident groups to fight the plan if they desire to make an issue of it.

At the department it was said that it was not anticipated that failure to secure revision of the consent decree before the present plan expires would offer any serious problem, since it was doubtful if any distributor would adopt any plan out of line with the present set-up, in view of the probability that formal action would be taken in the immediate future.

Objections Sent to Department of Justice

Several objections are reported to have been registered with the department against the Unity plan however. They were said to have come from the New England Exhibitors, Inc., which last week resigned from Allied; the Southeastern Theatre Owners Association and component groups; and the Society of Independent Motion Picture Producers.

In New York at the Department of Justice offices it was disclosed that there had been no request as yet to the district court clerk for a place on Judge Goddard's calendar. Nor had any of the distributors been heard from under the "escape clause" by the New York court at midweek. The only motion picture matter on Judge Goddard's calendar was a continuation from May 19th to June 16th of the government's theatre divorcement motion against Paramount and 20th-Centutry Fox.

No Changes in Grounds For Arbitration

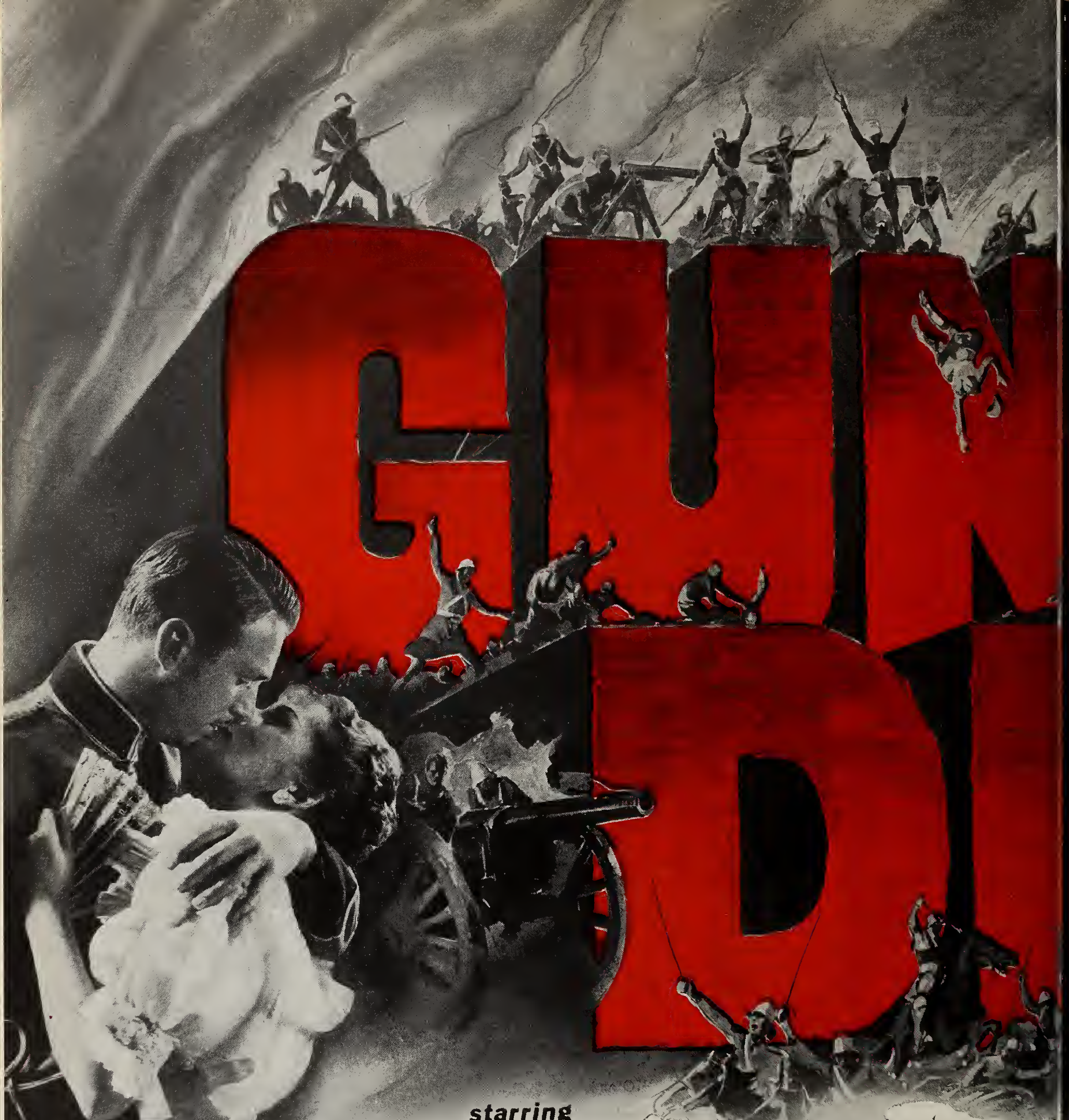
Greater flexibility in the classification of arbitration complaints under the decree was the principal suggestion adopted by the arbitration committee meeting with Mr. Levinson. Under one proposal it would be possible for an exhibitor to change his complaint to a more applicable section of the decree, prior to the close of hearings.

No changes in the grounds for arbitration have been suggested. However, the committee is working on a clarification of definitions in certain sections of the decree, notably those concerned with clearance, availability and competition. Suggestions are also under consideration for a reduction of time factors, a speeding up of hearings and appeals and a limitation of record costs.

An important proposal was also advanced to permit an exhibitor receiving an adverse decision to ask the arbitrator for a rehearing prior to a formal move for review by the Appeal Board.

The American Arbitration Association,

(*Continued on page* 18)



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om a story by Ben Hecht and
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Joel Sayre and Fred Guiol

RKO RADIO PICTURES

UMPI Studies Possible Changes in Arbitration

(*Continued from page* 15)

administrator of the motion picture system reported that it had not been approached for its advice on proposed changes in decree's arbitration mechanics. It was reported however, by a committee member, that the association and its executive director, J. Noble Braden who was active in drafting the arbitration sections of the decree would be contacted this week.

The UMPI program, and its future extension meanwhile was slated as a major subject on the convention agenda of New Jersey Allied. The group has invited William F. Rodgers, chairman of the UMPI committee of the whole and the chairman of all sub-committees to speak at its meeting in Atlantic City on June 3, 4 and 5.

National Directors Invited to Attend

Most of the members of the national board of directors of Allied, active participants in the unity program, have also been asked to attend the regional association's meeting. It is understood that they will hold informal sessions among themselves, and will also describe the unity program and its accomplishments to date to the New Jersey exhibitors.

M. A. Rosenberg, national Allied president, Abram F. Myers, general counsel, Sidney Samuelson, Jack Kirsch and H. A. Cole are among the national leaders who will attend.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America on Friday again renewed his exhortations to exhibitors to stand solidly behind the unity movement. "Practically 85 per cent of all the theatre owners of this country regardless of affiliation are in favor of the plan so far," he said.

"I remind those who are interested in a united motion picture industry that the plans now evolved are just the entering wedge and that we must be mindful of the fact that we should go into the set-up of a united motion picture industry cautiously and not in too great a hurry if we are to build it on a sound foundation. It is my opinion that what we have worked out will act as cohesive for the other plans to follow. If there happens to be something in the program that does not cover your every desire let's not lose patience but all of us should work together concertedly for the final goal."

Praises Supporters, Hits Opposition

Mr. Kuykendall paid special tribute to William F. Rodgers of Metro, chairman of the UMPI general committee, Jack Kirsch, and to the other members who have worked for the success of the plan. He sharply criticized opposition to UMPI by the Society of Independent Motion Picture Producers.

"I am much surprised and discouraged at the attitude of a small group of producers who are making every effort to destroy this attempt to unify the industry for the common good. It is very obvious that they are motivated by various selfish interests and are not at all interested in the general welfare of the exhibitors as a whole. I think the theatre owners of this country should know and understand who this group is and make their own decisions as to future relations with this group of producers," Mr. Kuykendall said.

Believes UMPI "Right in Principle"

"This same group of producers has been very active in Washington and among civic organizations generally evading the real issue and creating a false impression among those outside of the industry who do not understand the mechanics of our business. I think in spite of all this that UMPI will survive because it is right in principle and will do much to relieve the many trade relations that are now prevalent and objectionable to exhibitors as a whole."

The MPTOA, Mr. Kuykendall also revealed, will not hold a national convention this year. Instead the board of directors will meet some time during the summer. Transportation priorities and other war travel limitations prompted the move, he said. He will set a time and place for the directors meeting later.

Arkansas Theatre Owners Elect

The Arkansas Theatre Owners, MPTOA affiliate met at Little Rock on Monday and Tuesday. C. C. Mundo, of Little Rock was elected president, at the general session Monday in the Eastman Hotel. Louis Haven, Jr., Forrest City was reelected secretary and Charles Boner, Pine Bluff, was named vice president.

Speakers included Ed Kuykendall, MPTOA president, Henderson Richey of MGM and Claude Lee, of Paramount.

Essaness Quits Illinois Allied

The Essaness Theatres Corporation of Chicago has resigned from the Allied Theatres of Illinois, withdrawing its 30 houses. The circuit had been a member of the exhibitor group since 1936. Edwin Silverman, head of the circuit, declined to comment on the move. Jack Kirsch, president of Illinois Allied, expressed himself as being "extremely sorry that we have lost the members of the Essaness organization." Beyond that he refused to discuss the matter.

More UMPI State Tax Committees

More of the UMPI state tax committees have elected their chairmen according to Leon J. Bamberger, executive secretary.

O. A. Lam, Lam Theatres, Rome, Ga., will be Chairman of the Georgia Committee. Joe A. English, Washoe Theatre, Anaconda, Mont., will be Chairman of the Montana Com.

Samuel D. Schwartz, Warner Bros. Circuit, Philadelphia, has been elected State Chairman for Pennsylvania, where there are two committees, eastern and western. W. H. Lollier, Fox-West Coast Theatres, Los Angeles, has been elected State Chairman in California, where there are two committees, northern and southern.

It has been announced that the sub-committee headed by Jack Kirsch, heretofore known as the Sub-Committee on Point 5, will hereafter be known as the Committee on Intra-industry Relations, a name suggested by Felix Jenkins of Twentieth Century-Fox Corp. and Howard Levinson of Warner Brothers.

6-Point Program for Allied's New Jersey Meeting

Following is a six point program around which exhibitor discussion at the New Jersey Allied convention at the Ambassador Hotel in Atlantic City on June 3, 4 and 5 will center.

1. Wartime cooperation—a. Between distributors and exhibitors through UMPI. b. Between different exhibitor groups. c. Between individual exhibitors. d. Need for strong regional and national associations.
2. High film rentals—a. Facts as to the increase in number of top bracket pictures compared with last year. b. Prosperity of producer-distributors. c. Shrinking box office receipts and poor outlook in view of tire shortage, gas rationing and dim-out regulations. d. Allied's campaign for relief through UMPI.
3. War activities committee—a. Are the exhibitors satisfied with the organization and activities of this body? b. Should exhibitors be consulted through regional associations before commitments are made in their behalf? c. Should not definite steps be taken to insure proper credit to independent exhibitors and leaders in connection with drives? d. Do you favor transferring functions of WAC to UMPI in view of the fact that the latter is composed of authorized representatives of the exhibitor organizations?
4. Conciliation—a. Outline of the UMPI plan for conciliating grievances. b. How it will work in the case of individual complaints. c. How it will work in the case of territorial grievances. d. Important part that exhibitor associations will play in the work.
5. Arbitration—a. Progress of arbitration under the Consent Decree—increase in number of cases filed. b. More liberal policy by Appeal Board in clearance cases. c. Suggestions for reforms in procedure to be worked out by UMPI.
6. Other matters on Allied's agenda—a. Work of committee seeking revision of ASCAP fees. b. 16 m.m. competition. c. Canadian price regulations. d. Resumption of AID surveys.

BRITISH ASK END TO 'PHONY' WAR FILMS, SAYS BERNSTEIN

Former Circuit Operator in England Sent to U. S. as Official Film Liaison

"They don't want 'phony' war stories in England, any more," Sidney Bernstein said Saturday, on his arrival at the Hotel St. Regis, New York, after a trip from London by Clipper. A film adviser to the British Government's Ministry of Information for two years past, he is to be its American "film liaison" for the next three months, between Washington, New York, and Hollywood.

Citing "Target for Tonight" and other like pictures from British studios recently, Mr. Bernstein evidenced these as marks of the change of thought among the British peoples.

"We have suffered, and seen a lot," he said, "and we will not abide pictures which have no relationship to the war. That is, pictures about the war which have no sense of reality.

"We do not bar 'escape' pictures. Indeed, there is plenty of room for 'escape' films in British theatres; our studios are still turning them out; our comedians retain and enlarge their popularity. And you will note the success of American pictures.

"But we have also 'grown up,' so to speak. While I would not be impudent enough to advise American film producers, and have not enough knowledge of the scene here, it seems to me, broadly, and speaking only from my own experience in a country three years at war, that you people are undergoing the 'growing up' pains, in the making of films in wartime, which we have already gone through."

He added: "Our studios, like our factories, in a sense of speaking, have turned to war production."

Seeks "New Developments" In Cooperation

Mr. Bernstein defined his position as "liaison on all film matters relating to United States Government departments, and the United States film industry." Specifically, he will make available to Americans wishing to make films about the war all material compiled by the British Government.

He hopes for some "new developments" in film cooperation between the two countries. He said, however, he was primarily concerned with the making of pictures concerning the war, and then particularly in the non-commercial field.

He cited as example of an anticipated "new development" the shipment of American directors to England, there to review the war in films, as newspaper correspondents review it in dispatches.

He also desires to have British film "units" sent here to capture phases of America at war.

The British Ministry of Information film division has to some extent been parochial in its documentary war short subjects, Mr. Bernstein admitted, adding, however, he had attempted to remedy this, but that more of the American viewpoint was still needed.

By Staff Photographer

SIDNEY BERNSTEIN

Occasionally, he compels the MOI makers of the British shorts, produced by three units, the Crown, Army and R. A. F., to view American short subjects. By doing so, he said, they learn techniques and get a perspective on the American scene.

Documentary Films Not Sole Aim

The program now developing, to make easier American filming of the war in Britain, is not purely documentary, Mr. Bernstein qualified. He remarked that American producers of entertainment films would receive all aid from the MOI, so long as their activities were directed to portrayal of his country's manifold war efforts.

Mr. Bernstein commented that American pictures were doing better than ever in Britain, intimating, in a discussion of the monetary restrictions upon American producers and distributors, that the situation was extremely favorable. He added, however, that his duties would have no relation to the activities of the British Treasury and Board of Trade.

Sees Motion Pictures 'Staple of Entertainment'

Speaking again "only from experience thus far," Mr. Bernstein thinks that what happened in Britain will happen here: the motion picture theatre will remain the staple of entertainment. Whatever restrictions have burdened the cinema in Britain have burdened it less than other amusements, he pointed out.

"There are fewer man-hours required for the operations of theatres," he said. "The theatre in many instances is the only entertainment remaining. The public, additionally, requires information from films now."

This, he remarked, was an additional reason the British no longer had patience with a war story unrelated to the "blitz" which occurred in such fullness.

The Ministry of Information has from the beginning aided American films, as an industry, Mr. Bernstein noted, remarking that the cooperation proceeded to the extent of flying films in bombers to Sweden, so that American films still dominate the screen in that country. This cooperation in bringing American and British culture, via films, to neutral countries, took place with the help of the armed forces in Turkey, Iran, and other countries, Mr. Bernstein added.

American Distributor To Handle Films

The MOI films will be distributed in this country by an American distributor, Mr. Bernstein hopes. He said, however, he would use no "pressure" for this end; the films must "stand on their own." He has endeavored through the two years past to make them do so from an entertainment viewpoint, he said.

He admitted a need for improvement in some of the documentary efforts, but insisted that the quality of the output, as a whole, had been vastly improved since the MOI film units went to work.

He remarked that American distributors had seen entertainment value in short subjects; and cited Warners, Columbia and Fox. The first named distributed "Target for Tonight," "Christmas Under Fire," "London Can Take It;" Columbia distributed "This Is England" and "Squadron 992," and Twentieth Century-Fox sent out "Lightship."

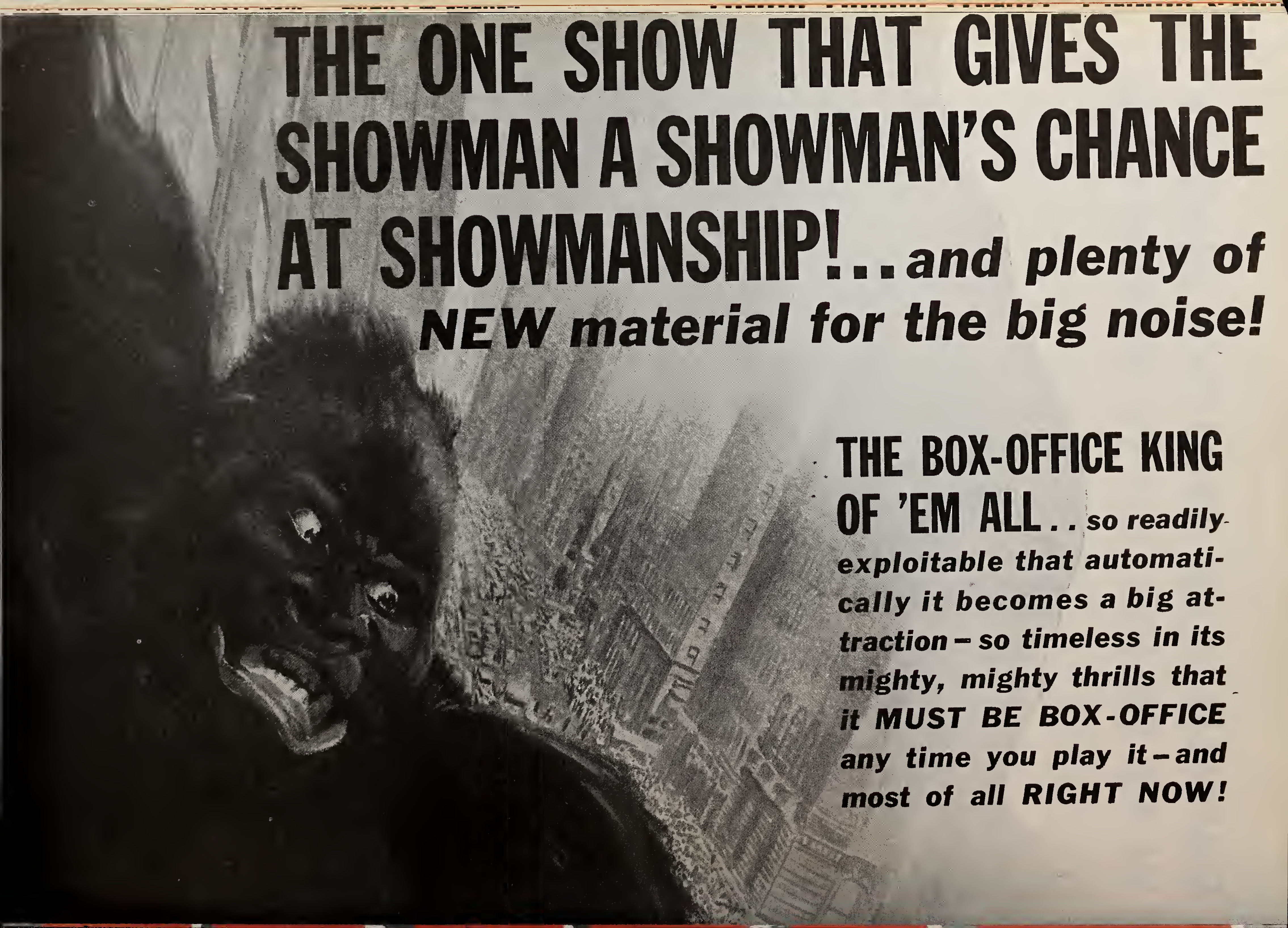
Approach Will Be Objective

He termed his approach "objective," noting that propaganda as such was sedulously avoided, and the necessity for eschewing pressure being carefully impressed upon the British Government's representatives, before their departure for America. Therefore, he will not approach circuits or individual theatre owners for distribution of the MOI shorts; the films must first satisfy an established American distributor, who alone is to have the job, he said.

Mr. Bernstein, "long interested in the film as an art form," resigned the chairmanship of the 35-theatre Granada circuit in July, 1940, and became film adviser to the Ministry of Information, at Alfred Duff Cooper's invitation. He is the British equivalent of the American "dollar a year" man, he said.

He remembers that in his commercial theatre activities, he was the originator of audience research, gaining some renown for the so-called "Bernstein questionnaire."

His experience in commercial activity reminded him, Saturday, of the development of the MOI approach; so "basically different from that of the Nazis or the Italians." The MOI shorts publicize every espect of the country's war effort, he pointed out. Those of the Axis countries dwell upon military might. The MOI shorts never publicize personalities, a rule adhered to in British press treatment of the war. The Axis films build ego.



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so readily-exploitable that automatically it becomes a big attraction—so timeless in its mighty, mighty thrills that it MUST BE BOX-OFFICE any time you play it—and most of all RIGHT NOW!

KING KONG

with **FAY WRAY** ★ **ROB'T ARMSTRONG**
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Production

From the Story by
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Chief Technician,
DAVID O. SELZNICK,
Executive Producer

RKO RADIO PICTURES

New Prints! New Accessories!

. . . and that always-new box-office wallop! . . .

$174,900 from First 'Gold Rush' Runs

Charlie Chaplin's "The Gold Rush," back in circulation after seven years, has grossed $174,900 in its first seven re-engagements, according to United Artists. The first "Gold Rush" was silent; in this one, Mr. Chaplin does a narrative.

The original issue, also released by United Artists in 1925, took in $5,000,000, according to a company spokesman, in domestic and foreign engagements, and topped all the "best sellers" of the old silent days, including: "Four Horsemen of the Apocalypse," MGM, $4,500,000; "Ben Hur," MGM, $4,000,000; "The Big Parade," MGM, $3,500,000; "The Birth of a Nation," Griffith-UA, $3,500,000; "The Covered Wagon," Paramount, $3,500,000; "The Freshman," Lloyd-Pathe, $2,600,000; "The Kid," Chaplin-First National, $2,500,000; "Ten Commandments," Paramount, $2,500,000; "Sea Hawk," First National, $2,000,000; "Way Down East," Griffith-UA, $2,000,000, and "What Price Glory," Fox, $2,000,000.

Production costs of $125,000 were involved in the new issue, for which Mr. Chaplin compiled a musical score and wrote and spoke the narrative to accompany the silent action. Theatre bookings have been arranged on a 60-40 per cent basis, it is reported, "just like any other UA picture."

At New York's Globe Theatre, a 1,400-seat house, not a first-run, the film, now in its sixth week, drew $100,000 in five weeks, grossing $34,000 the first week.

Other Theatres Report Records

Grosses in other situations to date are as follows:

United Artists Theatre, San Francisco, approximately $14,000 in its first week; Albee, Providence, nearly $12,000 in one week; RKO, New Orleans, where it opened last Thursday, expected to draw $11,000 in its first week; Fulton, Pittsburgh, $10,900, first week; Keith's Baltimore, $17,000 in two weeks, and Orpheum, Kansas City, where it opened over the week-end, expected to gross $10,000 the first week.

The picture is scheduled to open at other first-run houses within the next three weeks in Detroit, Philadelphia, Boston and Chicago.

At the Globe, in New York, where the film has "broken all standing records for attendance and receipts," according to UA and the Brandt management, "unprecedented demand for admission to the theatre," made it necessary to institute a new and expanded schedule of showings. In addition to the midnight performance of the comedy, there is an extra showing daily, starting at 2:00 A. M., 3:00 A. M. showings on Sunday, and 4:00 A. M. showings on Saturdays.

Songs for Holt Westerns

Tim Holt's six RKO Radio western series will have songs by Freddy Rose and Ray Whitley, according to producer Bert Gilroy, First of the six, "Singing Guns," is now being filmed on location.

Chicago Labor Leaders To Face New York Quiz

Echoes of the Browne-Bioff extortion trial reverberated in Chicago this week, in the report that theatrical labor leaders there have been asked by United States Attorney Mathias F. Correa, to come to New York for questioning.

When George Browne and Willie Bioff went to jail, the investigation into racketeering in the motion picture industry continued. Currently, a second extortion indictment is in the process of disposition, with the scheduled trial June 1st of Louis Kaufman, Newark IATSE local business agent.

Under that indictment, which mentions "more than $1,000,000" extorted from executives of major distributors, Nick Circella, former Chicago IATSE representative, and night club operator, has been jailed.

Mr. Correa is conducting the investigation.

No Decision on 'Star' Fight

How to enforce the agreement between major company advertising directors, to refrain from using stars or other symbols of reviewers in advertising a picture, was again weighed at the weekly meeting of the Eastern Public Relations Committee, in New York, last Thursday, May 21st.

It was reported a legal agreement had been drawn. J. Robert Rubin, Joseph Hazen and Austin Keough, Eastern members of the film industry's lawyers' committee, attended the meeting. They were said to have approved the agreement's form. The final formula was to be drafted and presented to the Public Relations Committee this Thursday.

Also to be studied was a program of long-range public relations for the industry.

20th-Fox Promotes N. Y. Sales Officials

Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, Wednesday announced the following changes in the Twentieth Century-Fox New York exchange: Harry P. Buxbaum, for many years branch manager, becomes home office representative. Joseph J. Lee, sales manager of the New York exchange, now becomes branch manager. Morris Sanders, formerly office manager of the exchange, becomes sales supervisor in charge of the New Jersey, Long Island and upper New York territory. Charles Goetz, formerly at the home office, becomes sales supervisor in charge of the New York City, Brooklyn and Staten Island territory.

General Declares Dividend

Directors of General Precision Equipment Corporation, New York (formerly General Theatres Equipment Corporation), on Tuesday declared a dividend of 25 cents per share on the capital stock, payable June 16th to stockholders of record June 9th. The same amount was paid on March 16th.

Open Producers Exchange

Lew and Milton Lefton formally opened their new Producers Pictures Corporation Building at 415 Van Braam Street in Pittsburgh on Monday.

Clark to Alaska

Ralph Clark, formerly representative for Warner Bros. in Australia, visited Seattle this week en route to Alaska on a sales and exploitation mission for Warners.

Fox Preview at West Point

West Point's first wartime graduating class the host at the Military Academy on the Hudson, Monday afternoon, at the premiere of "Ten Gentlemen from West Point," 20th Century-Fox release. Present at the debut as guests of the academy were more than 75 New York film critics representing the daily and trade press, and national and fan magazines.

A full dress parade of cadets, reviewed by Col. P. E. Gallagher and Cadet Capt. Carl Hinkle, greeted the visitors when they arrived at West Point at 5:00 P.M. The junket transported to the grounds via buses from New York, also was conducted on a tour of the reservation by Captain Donald B. Thurman, a buffet supper was served on the grounds and ten cadets were present to answer all queries relating to the academy's history and traditions.

Following the screening of the film which was held for cadets, officers and the invited guests, a reception was given by the officers and their wives.

The picture, produced by William Perlberg and directed by Henry Hathaway, will open at the Roxy Theatre, New York, on June 4th. George Montgomery, John Sutton and Maureen O'Hara have the stellar roles and featured players include Laird Cregar, John Sheppard, Victor Francen and Harry Davenport. "Ten Gentlemen from West Point" deals with the early history of the academy, after a bitterly contested Act of Congress established it in 1811.

Variety Club "Meeting" To Be Held in Chicago

The Variety Clubs of America will hold a national "meeting" instead of a convention, John H. Harris, national chief barker, announced Tuesday. It will be in Chicago in late June or early July, and will be attended by national and local officers, and other delegates.

The usual reports on tents' charity work will be submitted; and also to be discussed are the tents' participation in war efforts. The meeting will be for two days, and will have as climax a dinner to the national officers, and to the charter members of the Chicago club, now forming.

A. John Michel Leaves Fox

A. John Michel has resigned as financial and tax consultant to Twentieth Century Fox in New York, and will open his own service. Mr. Michel formerly was comptroller of Paramount, and for ten years past was financial consultant to the late Sidney Kent.

Sisk Joins Metro in Dore Schary's Unit

Robert F. Sisk, producer, moved to the Metro-Goldwyn-Mayer studio at Culver City last week as a producer in the unit headed by Dore Schary. Mr. Sisk moved to Metro after nearly a year at Paramount. Previously he had been an RKO producer for seven years.

Cliff Lewis Takes Air Post

Cliff Lewis, long identified in Hollywood in the advertising and publicity field, last week became public relations director for Vultee Aircraft, Inc., at Downey, Calif. He takes over his new post on June 1st.

ARMY WARNS BLACKOUTS WILL CONTINUE IN THE EAST

More Stringent Rules for Theatre Lighting Feared; Effect of Rationing Varies

New York's dimout, including that of the Gay and formerly White Way, is still insufficient; it still outlines ships for attack by submarines. Major General T. A. Terry, commanding the Second Corps Area, and other army officers, warned this week that a continuing blackout was in prospect.

Elsewhere along the Eastern seaboard, similar warnings, and similar stricter dimouts are burgeoning.

Meanwhile, in New York's Broadway area, Manhattan's second blackout, last week, for only 20 minutes, failed to diminish theatre grosses. Nor were other theatres in the borough, harmed materially. The experience was a contrast to the previous blackout when more than one million persons jammed Times Square, as if in carnival, and stayed away from theatres there and in their neighborhoods.

Elsewhere in the nation, the theatres are still assaying the effects of dimouts, blackouts, gasoline rationing, restriction on travel, scarcity of rubber, control of the bus and aeroplane lines by the Government.

The New York warnings that the dimout was ineffective, highlighted not merely violations against the banning of illumination directed upward or sideward, but also the strength of lighting shielded according to rule. Major General Terry urged fewer and less powerful bulbs.

Theatres in the Broadway sector were complying by extinguishing marquee and upright lights and some of the bulbs underneath marquees. However, they were subject to varying interpretations of lighting from policemen charged with enforcement of the dimout.

The Manhattan blackout, Friday, May 22nd, forced Broadway throngs into theatres and hotels; and so the former benefited somewhat. Officials warned that a complete blackout of Greater New York, comprising more than 1,000 theatres serving 12,000,000 persons, was to come soon.

Broadway theatres have equipped booths and doormen with luminous signs and buttons, for use in blackouts. In the tests thus far, these have been satisfactory.

Tennessee will undergo a blackout June 9th from 9:00 to 9:30 P.M. This is regarded by exhibitors as a favorable time.

ZUKOR GIVES WAR RECIPE FOR FILMS

Adolph Zukor, visiting Kansas City last week, and discussing the effect of war on pictures, expressed the opinion that films should be dominantly of lighter, entertaining type. The people, he said, are keyed to a high state of excitement. They are assailed from all sides by the news of the war and need relaxation; which they should find in the theatre. Pictures should largely be of the kind, therefore, that will enable them to forget the war, recover their poise, enjoy themselves, and go forth refreshed.

He indicated that if limitations on materials should result in restriction of production of features, this would have effect in improving the quality of pictures produced. Such better pictures should have longer runs, he added. And this factor, together with the public interest in shorts, might eventually tend to reduce the proportion of programs having double features.

Gasoline Rationing Effect Awaited

Gasoline rationing has closed at least one theatre, it is reported—the Esquire in Boston, of the M. & P. circuit. It depended upon the automobile trade.

The effect of rationing upon theatre receipts awaits, in exhibitor opinion, the use of the full gasoline tank on weekends, and, thereafter, the customer's evaluation of needs for his car, among them the need for transportation to the theatre with the best attraction. He may choose a theatre nearer or he may merely walk to his neighborhood house.

Clearance schedules may be altered for the industry as a whole, if national gasoline rationing is enforced.

Film salesmen thus far have been able to visit accounts, on B-3 cards, and have been assured of the possibility of obtaining more gasoline from rationing boards upon presentation of their cases. In New York industry circles, it was reported an effort might be made to have salesmen declared "essential" so they might obtain "X" cards.

Toronto theatres appear unaffected by gasoline rationing. Downtown theatres even report increased business, ascribing it to the office workers' desire to save transportation by attending a show before going home.

California Dimout Effect Discounted

The dimout of 45 coastal communities in California, from Santa Barbara to the Mexican border, is not expected to depress attendance. Exhibitors in the area for the most part prepared for dimout conditions by equipping lobbies with lobby lights designed by Rodney Pantages in cooperation with the Los Angeles Theatre Defense Bureau and approved by the OCD. Areas most likely to be affected importantly are Santa Monica, Ocean Park, Venice, Wilmington, San Pedro, Long Beach, Laguna, San Diego and Coronada which front directly on the sea. OCD officials said the ultimate extent of the dimout inland would be determined shortly but did not expect Los Angeles, Hollywood, Beverly Hills, Westwood, Culver City, to be affected.

Boston Regulations Made More Stringent

Boston's already drastic dimout regulations were this week made more so. No light may be shown which is more than 12 feet above the ground. All lights must be shaded. This means the extinction of theatre marquees as night advertisement, for the duration.

Outdoor theatres in the Albany-Schenectary-Saratoga area have been hit as much as 40 per cent by the gasoline rationing.

Both the Fabian and Warner circuits said that while business in Albany, Troy, Schenectady and Utica was less, it was not attributable to gasoline rationing, and insisted outstanding pictures would probably continue to do good business. The circuit theatres, in general, noted the proximity of houses in business districts to busses and street cars, adding it was too early to reflect the direct effects of gasoline rationing.

Most subsequent runs said their business was decidedly off.

Night baseball, motion picture's summer competitor, is already feeling gasoline rationing.

All-Night Shows Are Success in St. Louis

The Empress Theatre in St. Louis, largest in the Ansell Circuit of second-run houses, has introduced all night shows on Saturday night—the third St. Louis house to arrange programs to meet demands of personnel directors of war plants.

Louis K. Ansell, head of the circuit, said the shows would continue through 5:30 A. M., and persons coming as late as 2:30 A. M. would be able to see a complete performance. Prices will be the same, 30 cents. The Empress is located in the heart of the midtown amusement belt.

The Capitol, downtown second-run house, is running all night shows on Saturday, and Fanchon & Marco-St. Louis Company officials pronounce the enterprise a success. The same announcement was applicable to the Missouri, first-run house that has special war worker shows Tuesday nights. Personnel directors of the plants have informed F&M officials in letters that they appreciate the shows.

See Increased Theatre Hours in Columbus

Extended hours for amusement places and recreation centers to accommodate defense workers on second third shifts of Columbus, Ohio, war industries, looms as a possibility, according to Mayor Floyd Green, who discussed the matter with interested parties. The Federation of Labor unanimously agreed to support the movement, "because present closing hours make it impossible for some workers to get much-needed entertainment and relaxation."

Because of the higher operating costs, the plan may not be put into effect immediately, amusement operators say, but it is likely to be inaugurated soon.

Gasoline rations in Nova Scotia, New Brunswick, and Prince Edward Island, Canada's "Maritime Provinces," have been slashed 60 per

'War Bond Day' at 15,000 Theatres

This Saturday, proclaimed "Movie War Bond Day" by the Governors of New York, Ohio, Kansas, Indiana and Connecticut, marks the launching of the industry's War Bond Drive in 15,000 theatres across the country. Hundreds of special parades, and patriotic ceremonies arranged in various cities by independent and circuit exhibitors, in cooperation with organizations celebrating Decoration Day, called public attention to the efforts of the nation's film theatres in boosting the sale of wartime securities.

A special broadcast, originating in Hollywood, on Friday, May 29th, from 11 to 11:30 P. M., over the Mutual coast-to-coast network, urged radio listeners to make their local movie houses headquarters for bond and stamp purchases. Local broadcasts were arranged by exhibitors on the same day.

2,000,000 Pledge Blanks Mailed

The drive, under auspices of the theatre division of War Activities Committee, will continue for the duration of the war. The campaign committee, of which Si Fabian is director, hopes to raise $100,000,000 in bonds and stamps, through theatres, by the end of the year.

More than 2,000,000 pledge blanks for bond subscriptions were mailed to theatres last week, accompanied by a brochure illustrating advertising accessories available for the drive. These included one-sheet posters, window cards, usher sashes, valances, burgees and Treasury Department posters. National Screen exchanges acted as points of distribution. A short trailer has been made available, without charge, the campaign committee announced, to all showmen who are participating in the drive. Jules Brulatour and Eastman Kodak provided the necessary 500,000 feet of raw film. De Luxe Laboratories contributed the printing at cost, and National Screen Service, through Herman Robbins, president, will distribute the trailers, gratis. The committee suggested that the trailer may be attached to the end of Victory Films or other patriotic subjects.

The committee also reported this week that two national exhibitor organizations, National Allied States Association and Motion Picture Theatre Owners of America, have pledged complete cooperation in the campaign.

Film Payroll Purchases In May at $6,000,000

Ted R. Gamble, former Pacific northwest theatre executive and for the past months a consultant to the Treasury Department, verified his new appointment as assistant to Secretary Morgenthau when he arrived in Portland, Ore., over the weekend. Mr. Gamble reported that the May quota of bond sales through industry payroll savings, would reach more than $6,000,000. He expressed appreciation to Oregon and other state theatremen for their "valuable and unselfish assistance" towards swelling war bond sales.

Final plans were formulated for launching the drive in Chicago theatres at a meeting held last Monday at the Congress Hotel. Nearly 100 exhibitors and managers, representing all film houses in the city proper and vicinity, attended. Principal speaker was R. J. McGill of the Treasury Department. Mrs. F. R. Fifield, chairman of the woman's division, told how the 15,000 women under her direction would participate by selling bonds and stamps in lobby booths. W. K. Hollander, head of the publicity committee, outlined plans for the outdoor celebration, which was held on Friday, the day before the drive got under way. At the rally, on LaSalle Street, opposite City Hall, anyone buying a defense stamp of any denomination was given a pass for an outlying theatre, subject only to Federal tax.

Philadelphia, New York Stage Rallies

At midweek, the campaign committee reported that exhibitors in New York and Philadelphia, in competition, were completing plans to stage the most elaborate and most successful, in the way of bond-stamp sales, "preview rallies" of the industry, both held prior to May 30th, opening of the drive. Philadelphia's show was put on Thursday at the Rayburn Plaza. Glen Gray and his Casa Loma orchestra was scheduled to present a free swing session while uniformed members of the Navy League Service were to take bond pledges from the spectators. New York's rally, held on Friday in Duffy (Times) Square was expected to sell bonds and stamps running into seven figures. Representatives from each of the 900 theatres in the city were to be on hand, each holding a placard with the name of his film house, proclaiming to the public that that theatre is participating in the all-out industry drive. Leon Leonidoff, of the Music Hall, staged the theatrical spectacle.

Free Matinees In St. Louis

On June 6th, every film theatre in St. Louis and environs, will give special free matinees to stimulate the sale of bonds and stamps in that area. Admission to the show will be the purchase of either a 25-cent stamp or a bond in any denomination. Union operators, stagehands, service and office workers are donating their services, as are cashiers, managers and assistant managers for these matinees. Women representing the Better Films Council of Greater St. Louis will help sell the securities in theatre lobbies.

$1,450,000 for "Dimes" Drive

Total collections in theatres throughout the country during the March of Dimes campaign last January, amounted to $1,450,000, it was disclosed last Friday, following the announcement that half the total was being mailed to the various community organizations benefiting from the drive. The other 50 per cent went to the national headquarters of the National Infantile Paralysis Fund. Nicholas M. Schenck was chairman of the industry campaign.

Mr. Schenck, who was chairman of the recent Army and Navy Emergency Relief theatre campaign, last week urged all exhibitors to return the special trailer to local National Screen exchanges. He also urged theatremen to rush in their reports of collections and the checks.

Patrons of five LaCrosse, Wis., theatres, three operated by the LaCrosse Theatres Company and two by the Welworth circuit, contributed $937.30 to the Army-Navy drive in their city, it was reported. Manager James Dukas of the Grand, in Edwardsville, Pa., announced that $143.47 had been collected for the fund at his theatre.

New Victory Films Ready

Three new Victory Films are ready for release, the War Activities Committee announced over the weekend in New York. They are: "Winning Your Wings," two-reel film on the Air Corps, narrated by Lieut. James Stewart, produced and released by Warner Bros.; "Mr. Gardenia Jones," 13-minute subject made for the USO, produced by MGM and released by United Artists, and "Keep 'Em Rolling," three and a half minute trailer on the war production drive, produced by the Office of Emergency Management and released by Universal.

"Keep 'Em Rolling," contains a Rodgers and Hart war song, sung by Jan Peerce. Carey Wilson wrote the story of "Mr. Gardenia Jones" and the cast includes Ronald Reagan, Laraine Day, Charles Winninger and Fay Bainter.

Warner Sets Service Feature

Warner Bros. announced last week that "A Salute To The Armed Forces," a 60-minute feature combining several Technicolor service shorts, had been set up by Norman H. Moray, short subjects sales manager. Special main titles have been distributed to the company's exchanges and the picture will be ready for release this week, it was said. Warners have seven service shorts to draw from, all produced with cooperation of various armed units and describing the activities of different branches of the Army, Navy and Marines.

The company also announced that it had received approval from the War Department for the production of "Special Delivery," Technicolor two-reeler dramatizing an air force bombardier attack on a Jap flotilla, and "Sniffer Soldiers," a one-reeler in Technicolor dealing with Fort MacArthur's famed battalion of trained police dogs. Gordon Hollingshead will produce both subjects.

Paramount to Film War Hero's Story

Paramount has announced plans for a film based on the heroic exploits of Dr. Corydon M. Wassell which were told by President Roosevelt in his radio broadcast three weeks ago. Dr. Wassell, former medical missionary to China, was commissioned a lieutenant commander in the Navy after Pearl Harbor. He won the Navy Cross by evacuating nine wounded and helpless men from Java and bringing them safely to Australia. According to present plans, the Navy Relief Society will receive a percentage of the picture's gross, Paramount announced. The film will be a Cecil B. DeMille production.

Col. Darryl F. Zanuck, chairman of the research council of the Academy of Motion Picture Arts and Sciences, announced last week the start of a war department training film on the subject "Identification of U. S. Army Aircraft."

The picture will be photographed in animation combined with aerial photography and will be made at the Walt Disney studios under direction of Ub Iwerks, assisted by Carl Nater as unit manager, and with Andy Anderson in charge of aerial photography. Lieut. Col. Charles S. Stodter of the U. S. Signal Corps will act as War Department liaison officer.

Three new Marine Corps subjects are being scored at Sound Masters studios in New York.

UNIVERSAL, COLUMBIA NEXT TO MEET ON NEW PRODUCT

National Convention Set by Scully June 2nd in N. Y.; Republic Ends Meetings

With more than half the picture companies having held their national and regional sales conventions, two more stepped forward this week in anticipation of annual sales meetings: Columbia and Universal.

Columbia holds its annual meeting June 16th, 17th and 18th, at the Warwick Hotel, New York.

Universal's convention begins Tuesday, June 2nd, at New York's Waldorf-Astoria Hotel, and ends Friday.

William Scully, vice-president in charge of sales, will preside at the Universal convention at which 250 from the field and home office are expected. The company's policy has been regional sales conventions; but, whereas some companies have given up a national convention because of the war, Universal precisely because of it switched to a national meeting. It was explained that rail and other travel facilities had so constricted movement that gathering at one time of all the sales force was deemed the most efficient method.

Arrival of the various branch groups in New York was to be sufficiently staggered, so as not to create a special demand upon travel mediums.

Mr. Scully, in a pre-convention statement, predicted the industry would benefit greatly from restricted use of the automobile. The amusements which the automobile fed, and which were competitors to the theatre, will be hampered or eliminated, he ventured; and more Americans will "look to the motion picture as their almost sole source of entertainment."

Sees Need for Longer Runs

He expressed confidence that the product program planned by the company for 1942-43 would fit within the broader program of entertainment which the government is seeking to assure the public for the duration.

"Pictures must be planned to merit longer runs, so that full advantage may be had of the entertainment values of each subject. Furthermore, the exhibitor must cooperate to the fullest in assuring maximum playing time for worthy product by giving such pictures sound showmanship selling campaigns."

The convention will be attended by all Universal home office and studio executives, all district sales managers, all branch managers and their sales forces.

The following will attend annual sales conferences, to be held at the Waldorf Astoria, New York City, beginning Tuesday, June 2, and ending Friday, June 5:

From the home office: J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president; William A. Scully, vice-president and general sales manager; John J. O'Connor, vice-president and executive assistant to the president; Joseph H. Seidelman, vice-president in charge of foreign affairs; Charles D. Prutzman, vice-president and general counsel; Universal treasurer Sam Machnovitch; Universal secretary Peyton Gibson; Universal attorney Adolph Schimel; William J. Heineman, assistant general sales manager; F. J. A. McCarthy, southern and Canadian division manager; Fred Meyers, eastern division manager; E. T. Comersall, western division manager; B. B. Kreisler, featurette manager; Maurice Bergman, eastern advertising and publicity manager; F. T. Murray, manager of branch operation; James J. Jordan, contract sales manager; Andrew J. Sharick, studio sales contact manager; Morris Alin, editor of "Progress"; Herman Stern, non-theatrical film manager; Tom Mead and Joseph O'Brien, Universal newsreel editors.

Also from the home office will be: Walter Barber, Fortunat Baronat, O. C. Binder, George Buhler, R. S. Coyle, H. V. Frampton, Jack Huber, C. A. Kirby, Hank Linet, C. C. Margon, Ed. McAvoy, R. M. Miles, James Miller, J. H. Murphy, Anthony Petti, Carl Reardon, Syd Roye, Alex Schimel, M. Wally, E. F. Walsh and Irving Weiner.

Cliff Work, Universal vice-president and general manager of the studios, will head the studio delegation, which will include Walter Wanger; Dan Kelley, executive assistant in charge of talent, writers and directors; Milton Feld, production executive, and John Joseph, director of exploitation, advertising and publicity.

From Canada will come the executives of Empire Universal Films, among whom will be Haskell Masters, president; Paul Nathan, vice-president; A. W. Perry, general sales manager; Clair Hague, Universal representative; M. J. Isman, manager of the Montreal branch, and Frank Fisher, assistant to Mr. Perry.

Universal's product for 1942-43 will be announced to the convention. Company spokesmen said the program would have as keynotes action comedy, and timeliness.

The Columbia convention at the Warwick Hotel, New York, will be attended as usual by home office, branch, and field sales staffs.

The home office group will include Jack Cohn, vice-president; Montague, Rube Jackter, assistant sales manager; Louis Astor and Louis Weinberg, circuit sales heads, and Max Weisfeldt, short subjects sales supervisor.

Division managers will include: Phil Dunas, Midwest; Carl Shalit, Central; Jerome Safron, Western; Nat Cohen, New York; Sam Galanty, Mideast, and Sam Moscow, Southern. Lou Rosenfeld, Canadian general manager, and managers of the Canadian branches also will attend.

Republic Holds Final Regional

Republic concluded its third, final regional sales meeting in Hollywood Thursday, May 21st. Herbert Yates stressed man power's importance, and the delegation of authority to branch managers; authority unhampered by "red tape."

The western division, whose convention it was, highlighted the discussions by presentation of $2,000,000 in contracts closed since May 1st.

Reports from men working smaller situations, while pointing out that they had suffered from the draft and the pull of industries in large centers, held out hope of better business with the induction of women into men's work.

M. J. Siegel, studio head, pointed out that for the first time, it would have its current program complete by July 15th; and that by September it would have ready for the new season's schedule: "Hi, Neighbor," "Ice-Capades Review," "The Commandos," "Hit Parade of 1943," "Heart of the Golden West."

Paramount's final two-day regional sales meeting was held Friday and Saturday, May 22d and 23d, at the St. Francis Hotel, San Francisco.

Present were: San Francisco—H. Neal East, J. Bettencourt, H. Haustein, D. Spracher, R. McDonnell, J. Hurley; Los Angeles—H. W. Graly, M. R. Clark, S. White, H Haas, C. Roeder, L. Bristol, M. Burles, J Curry, E. Bauerman; Portland—A. R. Anderson, G. Brogger, G. deWaude, L. G. Sang; Seattle—M. Segal, G. Haviland, W. Pennington, R. L. Estill

Warners to Deliver 36

Warners will release 36 pictures this season, it disclosed last week. This is exclusive of three re-issues. It is 25 per cent fewer features than normally released.

It was recalled the company did not specify at the season's beginning the number of pictures to come. The production schedule normally delivered 48 to 50 features per season.

The company said the reduced number was because of holdovers and special dates on certain leading pictures.

The overall result, the company pointed out, is that it will have at least 12 features completed this season, which will be put on the 1942-43 schedule.

The company's advertising outlay is currently 60 per cent more than last year's, S. Charles Einfeld said this week.

The advertising and publicity director, arriving in New York from the studio, added that no set advertising budget was adhered to. A budget is assigned for each picture.

He also announced that $250,000 would be spent for exploitation of "Sergeant York" during its general release run.

Budgets for others were to result from conferences in New York with Harry Warner, Mort Blumenstock, Ben Kalmenson, and Joseph Bernhard.

Mr. Einfeld said he intended, while in New York, to establish an exploitation campaign for "The Constant Nymph," which may be roadshown, he hinted, and for "Yankee Doodle Dandy" and "Wings for the Eagle."

The latter will be shown to the trade June 1st, he said.

Goldwyn May Stay Longer with RKO

In Hollywood, last week, Samuel Goldwyn confirmed reports he was negotiating with RKO for a releasing deal extending more than the present one year.

Under the current agreement, Mr. Goldwyn will release "Pride of the Yankees," the still untitled Bob Hope-Dorothy Lamour vehicle, and "Spitfire."

Ben Katz has been appointed by Universal as publicity representative for the Midwest. He had been with the George Skouras chain, Fox Midwesco, Warner Wisconsin, and RKO Dayton Theatres. He was born in Milwaukee, and attended Marquette University there.

Shift Branch Personnel

Changes at the RKO Pittsburg exchange, announced by manager Herbert Greenblatt, are promotion of office manager Carl Peppercorn to sales, of head booker Paul Reith to Mr. Peppercorn's former post, first assistant Marvin Wolfish to Mr. Reith's old berth, second assistant Earl Friedman to first assistant, and shipper John Weltner to booking. Student salesman Herman Black has been transferred to Indianapolis.

Set Two Dix Films

Harry Sherman, producing for Paramount release, announced in Hollywood this week that the first two of four pictures starring Richard Dix would be "Peace Marshal" and "Buckskin Empire."

New Films Set For Department Of Agriculture

Motion picture activities of the Department of Agriculture during the current fiscal year will cost $262,309, of which $133,733 will be for salaries, $50,466 for contractual work and $78,110 for overhead, it was disclosed this week by Acting Secretary Grover B. Hill.

In a report to Senator Henry F. Byrd of Virginia, chairman of a committee investigating non-defense expenditures of the Government, Mr. Hill revealed that the department will spend a total of $823,700 on publicity this year.

In addition to the motion picture work, the department has a number of radio activities, which will cost $174,633, in addition to $21,862 to be spent for the preparation and distribution of electrical transcriptions. The department press service will cost $264,896.

The report showed that 667 employees are engaged either wholly or partially in publicity which, Mr. Hill emphasized, is centered "on the war job of helping farmers and other citizens play their full part in the war program."

Six Companies Incorporated

In Albany, Michael F. Walsh, secretary of state for New York, has issued papers of incorporation to the following motion picture outfits:

Tom Fizdale, Inc., 300 shares, no stated par value, general publicity and advertising, by M. L. Soper, Anne Eichel and Sylvia Riesler, 630 Fifth Ave., New York, Sol A. Rosenblatt filing.

Stereo Research & Supply Corp., deal in third dimensional pictures, 200 shares, by Samual Fine, Anatole Skolnick and Leo H. Brown, New York, as directors, same and J. K. Brown, 201 W. 16th Street, New York, subscribers. Brown & Brown, 291 Broadway, filed.

Skouras Theatre Holding Corp., Brooklyn, 100 shares, no stated part value, by David L. Peel, Leah Berens, and Betty Mindlin, 36 West 44th Street, New York, Charles Caches, same address, filing.

Manhattan Films, Inc., Manhattan, 100 shares, no stated par value, by Paul D. O'Brien, T. Newman Lawler and Cora Tarvernia, 152 West 42nd St., New York, with O'Brien, Driscoll & Raftery filing.

Syr-Avon Theatre Corp., Rochester, 200 shares common stock, no stated par value, by Cordon B. Harris, David A. Cohen and M. J. Brady, Rochester, with Rosenberg and Cohen, Rochester, filing.

F. B. A., Inc., by Mildred Davidson, Jeanne Kordish and K. E. Young, 30 Broad Street, New York. Papers were filed by Hays, Wolf, Schwabach and Sklar, 30 Broad Street, New York.

Ayres on Canadian Screen

Lew Ayres pictures have been returned to Canadian circuit screens following his entry into active service with the U. S. Army Medical Corps. The ban against the former conscientious objector was lifted by the Odeon and Famous Players circuits.

Rapoport to Panama

Jasper D. Rapoport, Paramount manager in Cuba, left New York this week for his new headquarters in Panama.

Managers Shifted By Essaness Circuit

Several managerial changes have been made in the Essaness circuit, Chicago. Louis DeWolfe, formerly with the Bartlestein chain, is now manager of the Essaness "400" Theatre replacing Isadore Komode who was transferred to the Biograph. James Donnelly, formerly at the Biograph, is now manager of the company's Liberty Theatre.

Julius "Red" Edinson, assistant to Norman Kassell, publicity head of the circuit, is leaving the company June 1 for service in the armed forces. Before being inducted he plans to visit his family in Toronto, Canada.

Hope, Nelson at MacArthur Rally

Bob Hope, Paramount star and radio's top comedian, will be master of ceremonies at the United Nations Day patriotic festival to honor General Douglas MacArthur, to be held at Soldier Field, Chicago, Sunday afternoon, June 14th. Sponsored by the Chicago *Herald-American*, the spectacle is being planned in cooperation with the United States Treasury Department. Mr. Hope will headline a list of screen, stage and radio celebrities. Donald M. Nelson, War Production Board chief, is expected to be the principal speaker.

A civilian defense parade wil be staged prior to the festival. Drum and bugle corps, massed military bands, drill teams and units of the U. S. Army, Navy and Illinois Reserve Militia will be on hand to lend color and music to the ceremonies.

Knapp Plans Film on Peru

Herbert E. Knapp, whose latest picture on Ecuador, "Latitude Zero," was acquired by the motion picture division of the Office of the Coordinator of Inter-American Affairs, has signed a deal with the latter organization to go to Peru shortly and produce a film on the customs and life of that country. The film division of the Rockefeller-Whitney group is arranging for an early release of "Latitude Zero" to non-theatrical audiences in the United States.

RKO Signs Max Baer

RKO reported from Hollywood this week that it had signed Max Baer to a contract which will give him a month's work with the studio in a top role in "The Navy Comes Through." The company said that Baer turned down an offer guaranteeing him $10,000 to fight Lee Savold on June 15th in Toledo, to appear in the film. The former world's heavyweight champion will not fight in the picture. He has been cast in a comedy role.

Change Philadelphia Staff

Ollie Guilfoil, booker at the Warner exchange in Philadelphia has been promoted to salesman to succeed Wally Howes who has moved to a New York Warner sales post. William Mansell, branch manager, promoted Edwin Carlin from office staff to a booking desk and Richard Brown, head of the accessories department, was named head checker. Tony Blase succeeds him.

New Denver Newsreels

Two downtown Denver theatres have switched their operating policy to newsreel and short subject shows. The Senate theatre reopened on May 22nd as the Telenews theatre with Leslie Allen as manager. Fox Intermountain circuit's Rialto plans to shift to a newsreel policy on May 29th.

FCC Accused of Air 'Raids'

Charges that "raids" have been and are constantly being made on the clear channels for broadcasting were laid before the House Interstate and Foreign Commerce Committee at Washington last Thursday, with a warning that a further reduction in the number of such frequencies might leave the vast rural population of the country without the broadcasting service which the U. S. Communications Act seeks to assure.

At the last of the hearings to be held this month on the Sanders bill for reorganization of the Federal Communications Commission, Victor Sholis, director of the Clear Channel Broadcasting Service, told the committee that the number of clear channels, originally set at 40, had been "whittled down" to 23 and that efforts were being made constantly to secure further cuts for the benefit of stations having less desirable assignments.

He cited, as an instance, the action of the Commission in breaking down the 850-kilocycle channel of Station KOA, Denver, by permitting a Boston station to operate on the same frequency and, later, a station at Akron, Ohio. Another instance, he said, is the clear channel on which KPO operated, which was assigned to a station in Raleigh, N. C., and another at Lawrence, Mass.

"Although the allocation structure is frozen for the moment," Mr. Sholis declared, "I feel it is still mandatory upon us to think of the future. It is ironic that although American genius has created the finest system of broadcasting in the world, we have failed to spread the pleasures of that broadcasting equitably among all our people."

For some 50,000,000 people living in rural areas, he said, the clear channel stations offer the only satisfactory broadcasting service they can receive. These people have been kept in close touch with the war effort by radio, he pointed out, and it is imperative that they get good service after the war.

Chicago Reel Club Elects

The Reel Fellows Club in Chicago last week elected Harold Wirthwein, second vice president, Ted Meyers, assistant treasurer and Sig Dicker, assistant secretary, to fill vacancies. District and branch managers will be guests of the organization at its next meeting June 21st. A picnic for members, their wives and children will close the club's activities until September on June 26th.

Holland Named President

C. B. Holland of Beaumont, Texas, has been elected president of the Outdoor Advertising Association of Texas, Inc., at the convention last week in Fort Worth.

Kalmine Aide Leaves

Etty Phillips, secretary to Harry M. Kalmine, Warner Theatres assistant general manager, was given a farewell luncheon at the Picadilly Hotel, New York, last Friday, on the occasion of her retirement.

Enlarge Exchange

The Paramount exchange in Philadelphia is undergoing extensive renovations. Additional office space is being provided for the salesmen and the accounting department and four booths for exhibitors' use have been provided.

K

DRAWING POWER!

Patriotic Theatres Sell War Bonds and Stamps!

"Johnny Eager" was a terrific hit!

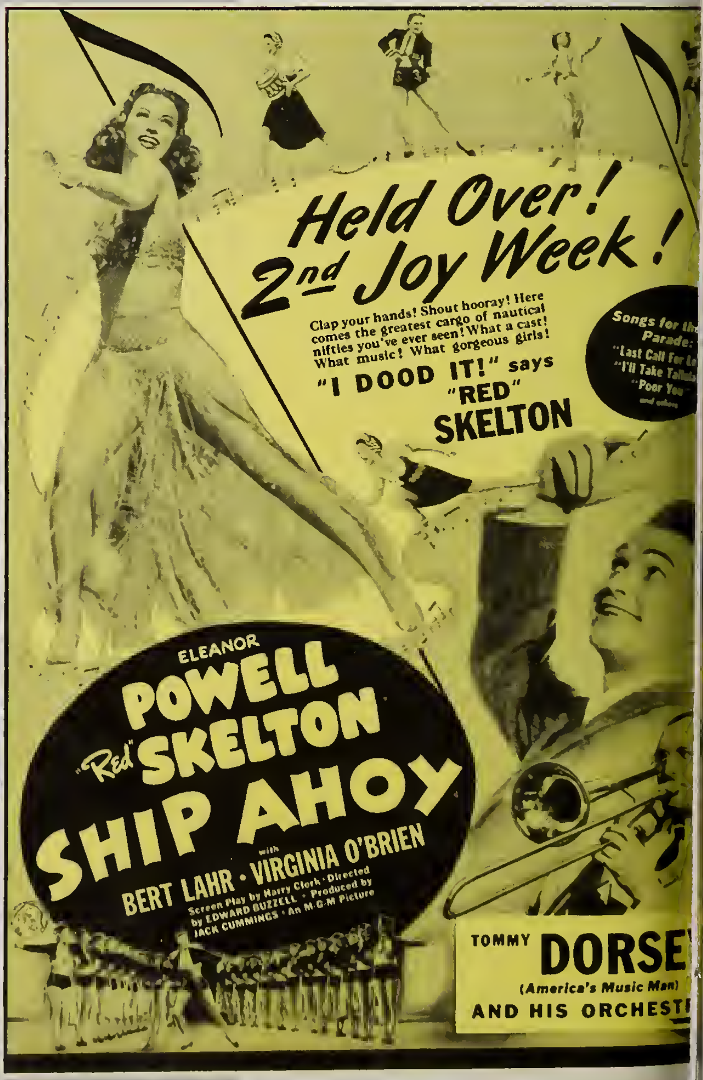
"SHIP AHOY" TOPS IT AT THE BOX-OFFICE!

"Ziegfeld Girl" was a honey!

"SHIP AHOY" TOPS IT AT THE BOX-OFFICE!

A natural for hold-overs, it's topping the Biggest of audience hits! And no wonder, it's got the stuff that hits are made of!

Launched by a great Promotional and Advertising campaign. (Below) Go gay in the ads. It pays!



Held Over! 2nd Joy Week!

Clap your hands! Shout hooray! Here comes the greatest cargo of nautical nifties you've ever seen! What a cast! What music! What gorgeous girls!

"I DOOD IT!" says "RED" SKELTON

Songs for th Parade: "Last Call for L" "I'll Take Tallul" "Poor You" and others

ELEANOR POWELL "Red" SKELTON

SHIP AHOY

with BERT LAHR · VIRGINIA O'BRIEN

Screen Play by Harry Clork · Directed by EDWARD BUZZELL · Produced by JACK CUMMINGS · An M-G-M Picture

TOMMY DORSE (America's Music Man) AND HIS ORCHEST

LITHO U S A

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The President started some quick-trigger action, in Hollywood, toward motion picture marquees and motion picture screens when he told, in his broadcast of the evening of Tuesday, April 28th, about the heroic exploits of Army and Navy men in foreign fields of battle.

On Monday night, last, city desks of newspapers in New York received the following item from the home office of Paramount:

"The fabulous heroism of Dr. Corydon M. Wassell, which was recently disclosed by President Franklin D. Roosevelt, will be brought to the screen under the guidance of Cecil B. DeMille, it was announced today by Paramount. The Navy Relief will receive a percentage of the picture's gross in return for the screen rights, under an agreement reached in Washington between Paramount's Y. Frank Freeman and Secretary of the Navy Frank Knox. A large down payment is being made in advance. . . ."

Dr. Wassell is a former medical missionary to China, who was commissioned a Lieutenant Commander in the U. S. Navy after war broke out. He won the Navy Cross by the heroic feat of evacuating nine wounded and helpless men from the interior of Java, running the Japanese blockade and bringing them to safety in an Australian port 1,500 miles away.

President Roosevelt, in a broadcast to the nation on April 28th, told all about it.

The day after the broadcast Paramount and two other Hollywood studios filed with the Producers Association their intention to film the story and it was announced simultaneously that several free lance writers had set to work on screenplays. What nobody knew was that five minutes after the President was off the air, Mr. DeMille and Mr. Freeman had a telephone call into the White House and a wire on the way to the Navy Department in Washington. First under the wire with an application to the Government, Paramount won first hearing and Mr. Freeman closed the deal in Washington after a flying trip from Hollywood a few days later.

In the meantime, Dr. Wassell and all of the nine men whose lives he saved had been contacted by the Navy Department. Special representatives of Paramount in Australia have been in touch with the men rescued by Dr. Wassell, accumulating factual data which will be incorporated in the screenplay.

Mr. DeMille also has another production in the first-run houses: "Reap the Wild Wind."

▽

Harry W. Flannery, former air correspondent for CBS in Berlin, and now similarly holding forth in the Hollywood sector for the same network, tells of his experience in sending a hat out to be cleaned while in Berlin. Flannery was not aware that there just wasn't any cleaning fluid in Berlin. He learned about it when they sent his chapeau back six weeks later, in three pieces—hat, band and lining. They wash 'em.

▽

Ed Klingler, movie editor, is using his Evansville (Ind.) Press columns to locate "a big trap for a big rat." The town wants to use it for the person who stole an Army-Navy Relief collection box from the lobby of the Woodlawn Theatre. The Woodlawn's house manager, estimating the possible amount in the box, paid that sum out of his own pocket to the Army-Navy Fund.

Columbia Picture's press biography of Actor Lloyd Bridges, describes Mr. Bridges as "a man of many interests," adding: "For instance, his two pet dishes are hot fudge sundaes and wiener schnitzel. . . "

▽

Hollywood actress Dona Drake originally changed her name from Rita Novella, then to Una Villon, and Rita Rio, and Rita Shaw, and Dona Drake.

Paramount says she lives in a small house, high on a hill above Stone Canyon Lake, in California, and that she has a blonde cocker dog named 'Jackie', and pair of white rabbits named 'Hug' and 'Kiss', and that she'll stop whatever she's doing promptly at 5 PM to rush home and feed her livestock."

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And then there's the biographic research unearthed from the original 'handout' by Paramount on actor Richard Denning, which told how "His mother's idea was that, to be healthy, he should eat a great deal, and the fatter he became the more healthy she considered him.

"In high school other students called him 'Fatty' and kidded him because of his size. For this reason he became self-conscious, avoided his schoolmates and hid under the athletic field stands during gymnasium periods.

"In his senior year he decided to go on a diet. Daily his mother packed a huge lunch for him to eat at school and always he gave it all away, except for an apple or some similar bit of fruit. After his graduation he obtained a summer job in the mountains, digging cesspools, and still adhering to his rigid diet.

"The hard work and diet brought his weight down from 230 to 180 pounds and began to change his outlook on life. Just as summer was ending, he fell into one of the cesspools and broke a leg."

▽

The Canadian Pacific Railway travel folder, describing the Province of Quebec, says: "French Canada is a world in itself, and it is, therefore, not surprising that they (the French-Canadians) have kept up the old customs of their forebears as they have their language. Nevertheless, there is no dearth of such modern institutions as comfortable hotels, excellent transportation facilities, fine golf courses, and —the inevitable moving picture theatre."

Quebec merely has upwards of 180 of these inevitables.

▽

Priorities in War bring some strange items to motion picture theatre box offices.

Houses in Wisconsin are admitting persons upon presentation of phonograph records or golf balls. In Milwaukee, Fox's Shorewood, Parkway, Paradise, Riviera and Layton admitted children and adults to Saturday matinees with two phonograph records. At Sheboygan, Warner's Sheboygan got five records as each admission price. In Marinette, the Fox Theatre passed youngsters presenting two golf balls each.

▽

The newly opened Surf Theatre, in Chicago, operated by Harry and Elmer Balaban, must be awfully anxious to please its patrons. It has effected an idea borrowed from restaurants that give a second cup of coffee without charge. Anyone desiring a second helping of the Surf's film fare may return the next day and see the same program over again without charge.

Standing before the bar of justice, in New York, the other morning, was one Demetries Tsakiris. Demetries said he was a motion picture producer and director, although there's no Demetries Tsakiris mentioned among the 12,000 biographies in the "Who's Who" of QP's *Motion Picture Almanac*. Anyway, he was before the bar, accused by Assistant District Attorney Harold Sussman of selling bars of platinum, which were not bars of platinum at all, but bars of steel. They cost one Mrs. Ourania Georgopoulous $29,000.

Echoes from the days when they "sold" gold bricks.

▽

Headline in *Motion Picture Daily*:

LOS ANGELES THEATRE OWNERS
ATTEND POISON GAS SESSION

▽

Motion picture theatres long have been vulnerable to civil court attacks by patrons for damages from claimed injury. Some cases are legitimate, many more are questionable. In Worcester, Mass, the other day, they brought back one Edward Liebman, 32, New York City salesman, who had previously collected $1,500 from an insurance firm on claims of injuries sustained in a Worcester theatre. The insurance company had gone out to prove that Liebman was injured, not in the theatre, but while doing a handspring on a Worcester lawn. He received a year in jail.

▽

In an interview published in the *New York Times*, the other morning—according to Paramount Pictures—the good Professor Robert Gessner, chairman of the motion picture department of the Washington Square College of Arts and Science of New York University, declared: "Animated cartoons such as Popeye and Superman (Paramount) have the youth of America gobbling spinach and flexing their muscles. . . ."

Says the good Professor Gessner.

▽

'Member Ben Lyon and Bebe Daniels? The two American screen favorites of other Hollywood years are continuing in London, serving now as unofficial U. S. Ambassadors to Great Britain. They are both playing in the George Black show, "Gangway," at the London Palladium Theatre, from where they entertain American doughboys and other Yanks in uniform who may be in town. The stars have rented a box at the Palladium and throw it open every night for six members of the American Eagle Club. The boys are later invited backstage to Ben's dressing room "to have a couple."

▽

The music publishing house of Robbins, in New York, is currently 'plugging' two little tunes from the Twentieth Century-Fox motion picture, "My Gal Sal," and entitled "Here You Are"—"Oh, the Pity of It All."

▽

The Town of Larned, in Kansas, has a newspaper named *The Tiller and Toiler*.

The other day, *The Tiller and Toiler* promoted a "John Schnack Week" in Larned, observing 40 years of showmanship for John Schnack, Larned exhibitor, operating the Electric Theatre, oldest in Kansas.

IN BRITISH STUDIOS

By AUBREY FLANAGAN
In London

Talent Groups seek Revision of Methods

Discontent with the Quota position and the general attitude of the Government to production is not the only form of discontent in British studios today. An appreciable body of thought and opinion inclines increasingly to the view that there is much room within the industry itself for an overhauling both of policies and of machinery. In some quarters it is felt that a tendency towards monopoly and trustification exists, coupled with an indifference to first mechanical principles, plus an insufficient link between the Ministries and Services on the one hand and the producers on the other.

The vast majority of established commercial producers, it would seem, are content with the condition. A lesser, but both vigorous and active band of production figures, are not. Among those who have joined forces in seeking a way out of the tangled situation are Noel Coward, Leslie Howard, John and Roy Boulting, Herbert Marshall, Adrian Brunel, Miles Malleson, Michael Redgrave and Bernard Miles.

So bent are these on doing something about it that they have summoned a conference, on a date early in June, to examine the whole production situation. Though so far invitations to the conference have been ignored by the British Film Producers Association, a complete and wholehearted blessing has been given by the Association of Cine Technicians.

The conference aims at bringing into the discussion not only producers and production executives, but no less directors, artistes, technicians, writers, and unskilled studio workers. The Ministry of Information have been invited to send a representative, but it is not known yet whether the invitation has been accepted.

No agenda so far has been set for the Conference, but the main subjects to be discussed will fall under three headings, (A) The right type of film to be made to assist the war effort; (B) Production efficiency; and (C) Collaboration between the Ministries and the Services and the industry.

In many respects it will follow the lines of the round table aimed at by the Technicians Association for a discussion of their memorandum on efficiency in wartime production, and which has been fully reported on in Motion Picture Herald, and which equally has been ignored by the Producers' Association.

First initiative in calling the action group together was taken by John and Roy Boulting, producers of "Pastor Hall" and who are currently making "Thunder Rock" for Metro.

Ideological Theme

Though not essentially a war subject by virtue of its theme, "Thunder Rock," a film with a difference, deals with the philosophical and ideological roots of the human spirit and the social and moral weaknesses which have provoked the conditions of today. Though a controversial and discursive subject, the film, based as it is on the stage play, is being woven by the Boultings into a dramatic pattern, equal roles in which are played by action and spectacle, personality and setting.

"Thunder Rock" itself is far from being the solitary background for the drama, which it was in the play. Already the canvas has shifted about the globe, from Italy, Austria, and Switzerland, to the lighthouse on Thunder Rock itself, and this last week has centered on a town in the Potteries of Britain a century back. The change of scene plus the flashback device, with its variegated costuming should, it is believed, remove any doubts that a philosophical subject can be visually of interest.

Michael Redgrave and James Mason have the leading roles under Roy Boulting's direction, with Barbara Mullen and Lili Palmer in the principle feminine spots. Duncan Sutherland is art director and Mutz Greenbaum in charge of the cameras.

Asquith's Submarine

At the other G.B. studio at Shepherds Bush a more serious note is being struck, with Anthony Asquith directing a submarine drama "We Dive at Dawn." In the hot, greasy surroundings of a full-scale submarine interior, Asquith has completed his fourth week on the film which co-stars John Mills and Eric Portman: Edward Black producing and Maurice Ostrer in charge of production.

Complete realism of undersea conditions is being obtained by the persistence of Asquith in confining all his camera movement to the cramped space of the submarine's hull. Naturally obstacles to the action, such as torpedoes, bulkhead doors, iron ladders, piping and engine fittings are not removed to facilitate the camera viewpoint, but remain in picture, so that from a cinemagoer's angle, the impression of being imprisoned under the sea is said to be exceptionally real.

Two for National

British National continue their wonted and many handed activity with at the moment of reporting, two films on the floor and another planned for launching in the immediate future. More ambitious of the twain currently in production is the (Bud) Flanagan and (Chesney) Allen comedy at Elstree "We'll Smile Again" which John ("Love on the Dole") Baxter is directing, with Gordon Maxwell, the "discovery" of "The Foreman Went to France," in support.

At Hammersmith, Leslie Hiscott is directing "The Lady from Lisbon" with Francis Sullivan, Jane Carr and Martita Hunt.

Almost ready for shooting is Oswald Mitchell, who is to go to work at the month's end on a Max Miller comedy, "Looking for Trouble."

Elsewhere in the British National studios—but for release by Columbia, George Formby's "Much Too Shy" is being cut and made ready for trade show.

'Mission' at Denham

Elsewhere at Denham, and making his second film in immediate succession, is Marcel Hellman, whose "Secret Mission" has followed his "Talk About Jacqueline." Harold French ("Unpublished Story," "The Day Will Dawn" and previously, for Hellman, "Jeannie"), is directing, with Carla Lehmann, one of the British industry's soundest—and most beautiful—latter day stars in the feminine lead, Hugh Williams, and, running to and from the "Thunder Rock" set, James Mason opposite, and Roland Culver, with Michael Wilding.

The film is yet another creation of Anatole de Grunwald, most prolific of contemporary scenarists here, and of Sir Basil Bartlett. It has been adapted from Shaun Terence Young's story, has a theme of espionage, Free France and whatnot, and is composed of equally applied ingredients of drama, romance, comedy, thrill and suspense. Bernie Knowles is director of photography.

On the Light Side

The lighter side of the war is to be exploited by Gainsborough when, at Islington next week, Arthur Askey starts work in what is claimed to be Britain's most ambitious wartime musical, "King Arthur Was a Gentleman." Askey's role is a "straight" one, it is stated, which means probably that he will essay less slapstick than is his wont, in a story which exploits the comedy side of life in the Army. The title takes its inspiration from Arthur's discovery of his greater namesake's sword, Excalibur, and the deeds to which his discovery inspires him.

The cast includes the American swing singer Evelyn Dall, who has the feminine lead, with Jewish drummer-comedian Max Bacon, radio artiste Jack Train—the man with a myriad voices—Anne Shelton, Britain's 1942 Sophie Tucker, and Vera Frances.

BRITISH EXHIBITOR FACTIONS BAR FIXED ADMISSION SCALE

Rates Vary Widely According to Territory and the Conditions of Run

by AUBREY FLANAGAN

in London

Exhibitor discussion throughout the country, in local CEA branches and Groups, has justified the forecast in these pages that whatever the future held for theatre admissions there was not likely to be any national scale. Many of the areas have now agreed on the new rates of admission and the result is a pattern of most divergent and different detail.

Not even a minimum admission has been agreed upon, despite the circuit suggestions. Some first-run houses are likely to set the lowest admission at less than one shilling. Despite the circuits' suggestion that nowhere should prices go below sixpence there will remain in various parts of the country picture houses with a minimum admission as slight as 2d. or 3d.

Reasons for this divergence in price are, of course, mainly local. Circumstances differ greatly throughout the country in various areas, with some districts more wealthy in the commercial sense than others. Whereas in the centre of larger provincial cities it will be easy to secure 1/— minimum for first-run houses this would not be possible in backward rural areas, certain mining districts and poor neighborhoods where the wage level is still, despite the superficial prosperity of the times, remarkably low.

It is certain, however, that the public will accept the increased admissions with a good grace.

Circuit Profits Increasing

The entertainment boom, parallel with the absence, so far, of heavy bombing raids, continues. Cinema shares are rocketing and during the past week, with the prospect of increased revenues as a result of higher admissions, share prices of all the circuits have appreciated in varying degree.

A reason, however, over and above the local reason referred to previously, for the independents' unwillingness to accept the circuit scale is the habitual disinclination of many exhibitors to follow the lead of the groups on matters of policy. In local discussions it has been contended that independents do not follow the theatre circuits on programs and policy and there is no reason why they should follow them on the question of admission rates.

In many districts first-run houses of the circuits continue to show unduly long programs, often with attendant frills, music, vaudeville, etc., etc., and it is believed that, whilst they may be justified in a scale starting from 1/— upwards, picture houses which have to compete against these conditions are justified in keeping the price of entertainment to a lower figure.

Most discordant of all the discussions have been those over the question of a minimum admission. The circuits, as reported in these columns, suggested 1/— minimum for first-run houses and on no account a minimum less than 6d. for any theatre. Both policies have been virtually ignored by exhibitors in general.

BRITISH CIRCUIT HEAD RESIGNS

Considerable speculation in industry and financial circles has resulted from the sudden resignation of Sir Ralph Wedgewood as chairman of Associated British Cinemas, Ltd., and Union Cinemas, affiliated company. He has been replaced by A. G. Allen.

It was understood at the time of his election that Sir Ralph's appointment had the approval of the Board of Trade and was related to the British principle that control of large circuits remain in British hands. This followed the acquisition of an interest in the circuit by Warner Brothers.

Max Milder, the American company's managing director in England, remains joint managing director of the circuit, the post to which he was named following the acquisition.

In Edinburgh, for instance, first-run houses have agreed that the minimum price of admission will be 1/3d with a scale graduating up to 2/6d. In Sussex the first-run houses will charge 1/— minimum. Yet in the Manchester area, a wide industrial centre with a varying scale of labor conditions, there has not been a local agreement, because conditions vary according to the area, and the existence of seats at 2d. and 3d. has complicated the whole problem.

Some parts of Cheshire, Devon and Cornwall, and other areas, will set their lowest figure at 9d. The shipbuilding centres of Newcastle and Middlebrough fix it for 8d. The Yorkshire groups will vary their prices according to local needs. And so the pattern is being worked out, complex and variegated.

Tax Rate Involves Admission Change

A notable achievement, since the Chancellor's agreement with the CEA on a revised tax scale, has been the adjustment of one of the increases so as to permit an admission rate of 1/3d. The price is a key price in many British picture houses and the Chancellor's gesture will enable the exhibitor to recoup a penny for himself on the 3d. increase.

A reflection of the situation has been seen this week on the share market, where there has been keen bidding for picture house and certain circuit stocks. Most of the prices for preference and ordinary shares of the various circuits have gone up several points. On the Associated British shares a rise of 1/3d to 12/3d has been noted this week.

Union Cinemas (Union is associated with the ABPC group) first preference shares rose during the week 2/7½d to 12/—. Gaumont-British and Odeon have shared in this new bidding, the former's ordinaries rising 3d. to 9/9d and the latter's ordinaries 3d. to 9/—. PCT (associated with Gaumont-British) showed a keener market value with the preference shares rising 2/— to 25/—.

G B Stockholders Ask Investigation

Meanwhile, the Committee representing critical shareholders of Gaumont-British have this week decided to investigate further the question of G-B control and are asking for elucidation of the situation regarding the Metropolis & Bradford shares, 5,100 of which, with a controlling interest, have recently, it is said, been acquired by J. A. Rank at a suggested figure of £750,000.

The stage is set for a revival in exhibitor-rental circles of discussions, if not indeed a downright dispute, over the question of Sunday bookings. The matter was raised by the CEA in February last and the ball was passed back with a resounding thwack by the KRS. The KRS have once again taken the bat in their hand and sent the ball walloping into CEA headquarters.

The present plan is for the KRS to approach the CEA and ask for a joint and honest discussion of the whole problem. It has been the contention of the renters that the films booked by exhibitors for showing on Sundays and the prices offered are lowering to the prestige of the industry and unjust to the public. That the renters' revenue is suffering in consequence will probably not be mentioned by them; that it is the root of the whole matter is no less probably the case.

Outdated Pictures For Sunday Shows

Despite the protests and counter protests, the truth is that, in general, the Sunday program is composed of old, outdated film, poor entertainment paid for at a rental infinitely below that paid for six day programs.

The distributors seem determined upon changing this, especially in view of the current entertainment boom, particularly at weekends. Exhibitors are fearful of a renter effort to secure a percentage policy for Sunday shows. Saturday and Sunday trading is at present the salvation of the exhibitors and they are likely to put up an intense fight against any interference. Whether the solution will lie in an extension of booking periods, or in the institution of percentages, it is at his juncture difficult to foretell. That it will lead to some hard hitting on both sides would seem to be certain.

Ease Order on Building in New Brunswick

by VICTOR SERVICE

in St. Johns, N. B.

The Dominion Government has granted the appeal of A. I. Garson, of St. Johns, N.B., against an order stopping the reconstruction of a building at Moncton, N.B., into a theatre. The order was the first of its kind. Mr. Garson had been given permission to convert a furniture store and apartments, on three floors, into a theatre, his application coming after the specific ban on all such conversions. He appealed the stoppage order, and after six weeks of inactivity, the work has been resumed, following receipt of governmental permission from Ottawa. When the order came the remodeling had progressed about a third.

The new theatre will be the fourth for Moncton, where business at the current trio has been excellent since the start of the war. Mr. Garson participated in the B. & L. Theatres, with headquarters in St. Johns, but is now out of that circuit. He owns the Garrick, a former stage show house at Halifax, N. S., and which is leased to Famous Players Canadian. The Moncton theatre to seat about 600, will be operated independently by him and will place him in opposition to his Halifax tenants, FPC, who took over the ex-independent Imperial last year. The Capitol and Empress, are in the Odeon lineup, and owned by F. W. Winter, of Moncton, who took them out of FPC last summer.

The war boom has made Moncton one of the busiest centres in the maritime provinces, and has resulted in several of the leading circuits looking over the field there with a view to theatre locations. However, the theatre building ban wrecked such projects.

British Product for Canada Assured

by ED BAKER

in Winnipeg

War has not curtailed film production in England, A. J. Laurie of Toronto, general manager of Esquire Films, Limited, distributor of British films in Canada said this week in Winnipeg.

Among the new films which will be shown in Canada soon are "Mr. V.", starring Leslie Howard; "Ships With Wings," the story of the Ark Royal; and a new Formby feature, "It Turned Out Nice Again."

The war theme predominates in most films under production. Leslie Howard is completing "The First Of The Few," biography of R. J. Mitchell, inventor of the Spitfire. Eric Portman, star of "49th Parallel," will be seen in "We Shall Rise Again," based on the Free Belgian newspaper produced during the Nazi occupation.

Other films with war themes are "One of Our Aircraft Is Missing," "Let The People Sing," "These Our Strangers," "Sabotage At Sea" and "Mr. Bunting at War."

The first Technicolor feature to be produced since the outbreak of the war is one starring Wilfred Lawson and is based on the life of the composer, Handel.

Newspaper Urges Forced Film Attendance for War Nerves

Compulsory attendance at motion picture theatres is being advocated by the Dartmouth, N. S., *Daily Patriot,* as "a sure cure" for war worries. The two local theatres, Dundas and Mayfair, were commended not only for their "comfort, beauty and picture programs", but on the ground that they are "health clinics" in this time of heavy mental stress because of war conditions.

With the possibility of submarine, surface and undersea attacks cited editorially as providing exceptional damaging wear-and-tear on nerves and mind, doctors of Dartmouth were advised to send their patients to the two theatres regularly, and to go themselves, as an example to the public. It was recommended that each person not only in Dartmouth, but through Canada, should be forced to see a picture program at least once or twice a week, in order to assure mental and nervous resistance to war worries.

It was pointed out that the newspaper was not furnishing free advertising for the theatres, as business in both the Dartmouth houses was at capacity. Seat rationing was urged, and with everybody participating, as a health action. Manager Ivan Haley, of the Dundas and Mayfair, was credited for having donated the use of the two theatres for war welfare and charities to greater extent than any other two theatres through the dominion. The people of Dartmouth were urged to "run, not walk", to the nearest theatre. It was said that it is impossible to "follow the sequence of screen events and entertain private worries at the same time". Whereas worries prevail when one reads, golfs, fishes, watches sports events, etc.

Canada Oil Ban Hitting Theatres

Theatres in Canada are viewing with some alarm the order of last week by the Ministry of Munitions and Supply, banning further use of oil furnaces. Clarification of the order's effect upon theatres was awaited. Affected by the order in Toronto are the Oakwood and Village theatres operated by Famous Players Canadian.

The Ministry also ordered theatres in Western Ontario to switch from natural gas heating to coal. Conversion of furnaces to use of coal is reported hampered by lack of parts.

Reopening Mobile House

B. W. (Bert) Bickert will reopen the Lyric theatre, old vaudeville-motion picture combination house of Mobile, Ala., and dark for 10 years. Mr. Bickert will be an independent operator with extensive renovation under way in the 1500-seat theatre on Conti Street in the heart of the city. It was last operated by Saenger Theatres, Inc.

Cameron Acquires House

P. G. Cameron, operator of the Airway and Peak theatres in Dallas, has acquired the Grove theatre there. Claude Kennell, former manager of the Gateway, moves over to the Grove to take charge following its purchase from Roy Starting. Mr. Starting continues operation of two other theatres, the Urban and Texan.

Opening Aero Theatre

As an added recreational project for its war industry employees, the Glenn L. Martin Company, plane manufacturers, will open the Aero theatre, part of a new recreation center near the plant on May 31st. It will seat 700. Edward Perotka will be manager.

Quarberg to Wanger

Lincoln Quarberg who handled trade paper contacts for Universal's West Coast publicity department, has joined the Walter Wanger unit at Universal and will do publicity there.

Universal Exchange Promotes

The Universal exchange in Philadelphia has promoted Alex Cooperman, from the office staff to booker.

Adds to Personnel

Personnel of the Warner Bros. Atlanta branch, also headquarters for Ralph McCoy, district sales manager, has been expanded with the addition of P. A. Blankenship as student salesman, Manny Goodman in the booking department, James Young as supervisor of checkers, Marlene Shirley in the contract department, Doris Brown in the cashier's department, Lucy Cash as clerk, Betty Chamers as secretary to Mr. Young, and Dick Harris and Charles Bower in the shipping department. Mike Hogan has joined the exchange as office manager, succeeding W. C. Hames, who is leaving for Army service.

Discuss Fund-Raising Plans

A proposal to place its fund-raising activities on a national basis in order to get greater service to those in need of financial aid, was made at the Motion Picture Associates luncheon-meeting held last week in New York at the Hotel Astor. Joseph J. Lee, 20th Century-Fox exchange sales manager, made the suggestion. If the proposal is accepted by the governing body of the organization, it will not be put into effect until after the present service drives have been completed. Additional funds to carry on benevolent work of the group would be sought from all circuits and film companies, it was said.

Warner Manager Honored

Jack Swartout, former manager of Warner's American Theatre, Troy, was feted at the Hendrick Hudson Hotel in that city Monday night by 150 industry and civic leaders. Mr. Swartout has become manager of the New Family Theatre in Batavia, N. Y. No successor has yet been named. Speakers at the dinner were Mayor Frank J. Hogan of Troy and Charles A. Smakwitz, assistant zone manager for the Warner circuit.

In Albany Parade

Exhibitor groups and the local Variety Club in Albany participated in that city's Memorial Day parade on Saturday, by presenting floats in the line of march. The floats graphically illustrated for curbstone spectators what the motion picture industry and exhibitors are doing in the nation's war effort, particularly through bond sales and relief drives.

DYNAMITE

EFT DIRECTION EXCELLENT PERFORMANC enormously exciting thriller fairly oozing suspense!" —N.Y. Journal-Ame

"THIS GUN FOR HIRE"

OU'LL FIND WHIRLWIND ADVENTURE at the Paramount . . . tense, thrilling, imaginative, altogether enjoyable film; topnotch thriller!" —N. Y. World-Telegram

"THIS GUN FOR HIRE"

OT SINCE JIMMY CAGNEY massaged Mae Clarke's face with a grapefruit has a grim desperado gunned his way into cinema with such violence!" —N. Y. Times

"THIS GUN FOR HIRE"

MELODRAMA SO SLICK, suspenseful and neatly plotted that it might have come from Alfred Hitchcock himself!"

—*The Newspaper P M*

"THIS GUN FOR HIRE"

ISS LAKE AND MR. LADD make 'This Gun For Hire' something to watch from the edge of one's seat... suspense piled on suspense!" —*N. Y. Herald Tribune*

"THIS GUN FOR HIRE"

T HAS GUTS AND GUSTO —corking melodrama . . . brilliant performances and forthright direction . . . captures your emotions!" —*Liberty Magazine*

"THIS GUN FOR HIRE"

HIS GUN FOR HIRE rates as fast, thrilling, and original in its characterizations...Ladd unquestionably has a movie future."

—*N. Y. Post*

"THIS GUN FOR HIRE"

XPLOSIVE MELODRAMA - A WHIZ BANG of a picture . . . packing a terrific wallop in scene after scene!"

—*N. Y. Daily News*

...AND THIS IS THE LADD WHO KICKS IT OFF!

LADD
a newcomer, is a killer on the Alan Baxter mold, dead-pan, efficient, remorseless!" —*PM*

LADD
forges right into the front ranks of filmdom's bad men by his deft, forceful characterization!" —*Daily News*

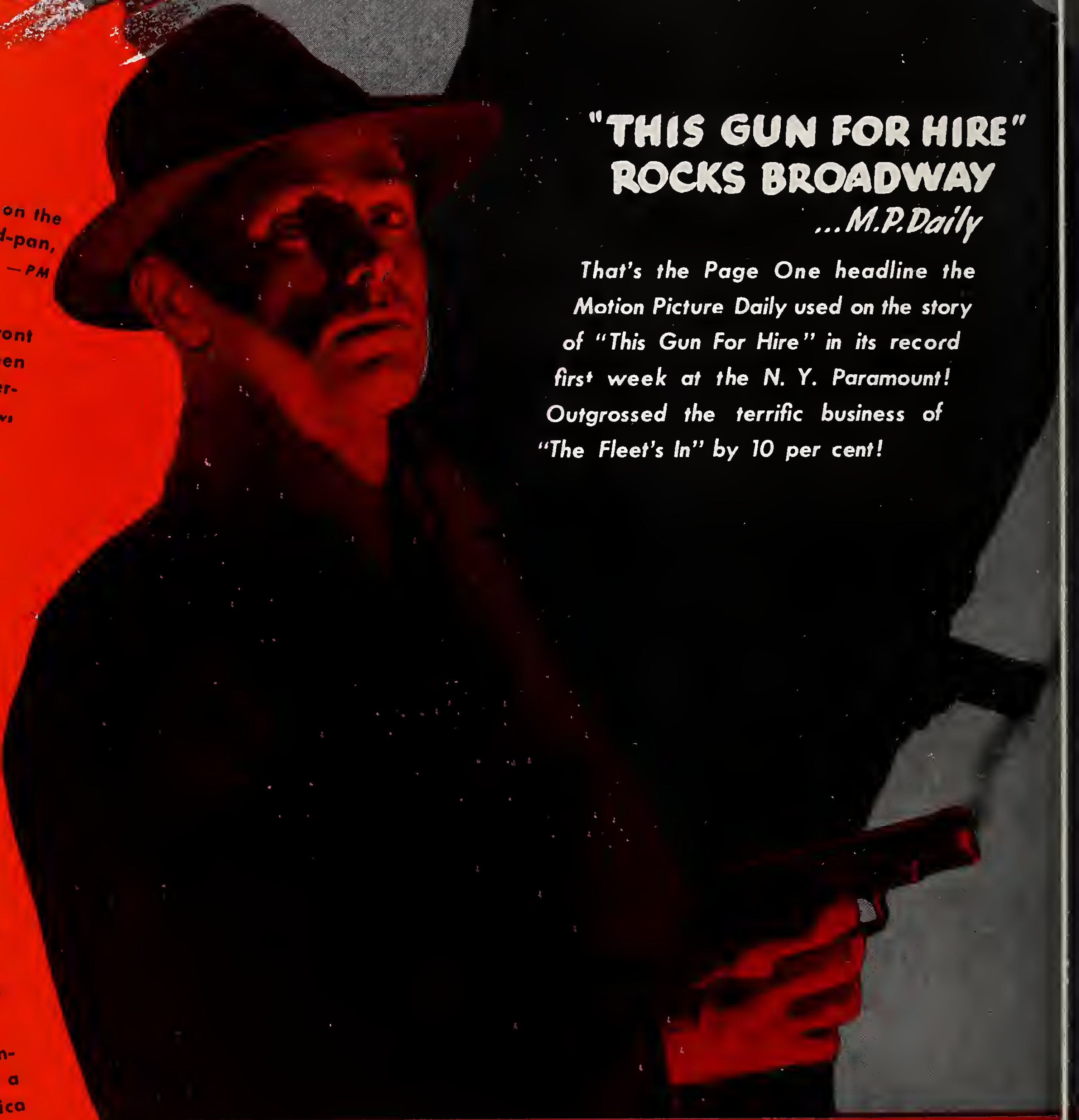
LADD'S
right up there with the best of them; if you think Humphrey Bogart and Eddie Robinson have played tough killers, wait until you see him!" —*World-Telegram*

LADD'S
characterization makes most of the screen's conventional gangster types seem as menacing as song-and-dance men." —*Journal-American*

LADD
is the buster; an actor to watch. After this stinging performance, he has something to live up to—or live down. Keep your eye peeled for him." —*Times*

LADD
gives a magnificent performance . . . almost as great a personal triumph for Veronica Lake." —*Herald Tribune*

LADD
is an actor to be reckoned with; he should go a long way in Hollywood." *Liberty Magazine*



"THIS GUN FOR HIRE" ROCKS BROADWAY
...M.P. Daily

That's the Page One headline the Motion Picture Daily used on the story of "This Gun For Hire" in its record first week at the N. Y. Paramount! Outgrossed the terrific business of "The Fleet's In" by 10 per cent!

VERONICA LAKE · ROBERT PRESTON
"THIS GUN FOR HIRE"
with LAIRD CREGAR · ALAN LADD
Directed by FRANK TUTTLE · Screen Play by Albert Maltz and W. R. Burnett
Based on the Novel by Graham Greene · A Paramount Picture

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER

Hollywood Editor

Esteemed Editor:

Although none of them are as yet of a mind to authorize quotes, a number of independent producers accustomed to delivering two, three or four pictures a year, and counted upon to do so in 1942-43, are confiding to intimates that one will be enough if the $25,000 ceiling on individual earnings, or its equivalent is established.

Practice is for producers in this category, which includes some of the best, to obtain bank financing for each picture, ranging in amount from $500,000 upward, recovering production cost and netting profit from distribution and exhibition under various arrangements.

Unless it were a very sorry venture indeed, one such trip to the bank would yield such a producer more profit than he could retain under the $25,000 ceiling restriction.

It is reasoned that a second trip to the bank would have to be considered as undertaken wholly as in the interests of the Treasury Department, to which all profits would accrue by virtually direct line, and, although there may be some among the independents whose patriotism is of an intensity to prompt them to such enterprise, it is perhaps not to be expected that these will be putting Secretary Morgenthau, even vicariously, into the essentially hazardous business of motion picture production for profit.

Several of the independents faced with these considerations have announced a number of pictures for production within the 1942-43 season.

They always do.

They do not always deliver all the pictures they announce, under normal conditions.

They do not commonly explain, or even note, their failure to do so.

The pictures just don't materialize and that is that.

Indications are that that is to be that in many more instances this year than formerly.

▽

Two pictures to see when they come your way are "Mrs. Miniver" and "Ten Gentlemen from West Point."

"Mrs. Miniver" translates the war into terms of here, now and us, all of us, without pointing, shouting or scolding.

"Ten Gentlemen from West Point" puts guts into the tradition that America breeds great fighting men, showing how, where and why.

Both are fine entertainment.

They are unalike in all save one particular. Both inform potently on matters vital now.

Together they demonstrate with inspiring conclusiveness the industry's awareness of its opportunity in crisis and abililty to meet it.

▽

Two undertakings in progress hereabouts relate to your annual polling of exhibitors with respect to their selections of young talent as Stars of Tomorrow.

Columbia studio has made up a series of reels, composed of screen tests and clips from completed pictures, showing thirteen of its young players at their best, or worst, as the case may be.

These are being screened for studio producers, directors and executives, and are to be routed through the Columbia exchanges around the country for exhibition to exchange staffs, exhibitors and such press people as may be interested.

▽

Metro-Goldwyn-Mayer has in preparation a feature picture entitled "Now We Are Twenty-one" which will present that studio's numerous young players in a seven-ply story under direction of seven of the plant's young directors.

Young talent is by way of having its inning.

Reasons, of course, abound.

Exhibitor selections designated in your next Stars of Tomorrow poll are quite likely to find themselves made stars overnight.

At long last intelligence is being applied to that marginal detail of the rubber conservation problem which pertains to the journeyings of the press contingent to and from places of preview.

The Academy of Motion Picture Arts and Sciences is at work upon a map of Los Angeles County which will show, when survey of the residence locations of journalists is completed, the location of the theatre at which pictures may be previewed with minimum wear upon the tires and motors of the 350-odd correspondents whose obligation it is to attend.

Studios have been fumbling with the problem for months.

The Academy, which doesn't habitually handle previews, met up with it for the first time a fortnight back in the placing of its first monthly previewing of short subjects.

The Academy's doing something about it. —W. R. W.

▽

Edgar Kennedy, star of RKO's short subject series, "The Average Man," was signed by the studio on May 19th for his 14th year.

"White Cargo" Starts

Into production this week went "White Cargo", one-time stage shocker by Leon Gordon, with Hedy Lamarr and Walter Pidgeon portraying the dusky enchantress and the sodden Englishman. At all times a problem script, the MGM version has done away with the forbidden miscegenation factor by making the heroine an Egyptian-Portuguese. How the presentation of an Englishman romantic in his cups on a rubber plantation in West Africa may turn out to fit into the pattern of international diplomacy and public sentiment by the time the film comes to screen is of course necessarily a question answerable only then.

The week of production breaks down like this:

COMPLETED

Columbia
Shot Gun Guard
MGM
Tish
Seven Girls
Yank at Eton
PRC
Baby Face Morgan
Yank in Libya
Rko-Radio
Singing Gun
20th-Fox
Pied Piper

STARTED

Columbia
Untitled Hayworth-Astaire
Stand By All Networks
Pardon My Gun
MGM
Ox Train
Eyes in the Night
White Cargo
Monogram
Hillbilly Blitzkrieg
Rko-Radio
Tim Holt No. 2

Republic
Sons of the Pioneers
Hi Neighbor

SHOOTING

Columbia
My Sister Eileen
Lucky Legs
MGM
War Against Mrs. Hadley
Random Harvest
For Me and My Gal
Cairo

Monogram
Hot Rubber
Smart Alecks
Lure of the Islands
Paramount
Lady Bodyguard
I Married a Witch
Wake Island
Happy-Go-Lucky
Great Without Glory

Rko-Radio
Name, Age & Occupation
All for Fun
Navy Comes Through
Big Street
Republic
Flying Tigers
Lazybones

20th-Fox
Careful, Soft Shoulders
Little Tokyo, U.S.A.
Man In the Trunk
Berlin Correspondent
Orchestra Wife
12 Men in a Box

Universal
Boss of Hangtown Mesa
Invisible Agent
Love & Kisses, Caroline
Give Out Sisters
Sherlock Holmes Saves London
Deep in the Heart of Texas
Warner
Gentleman Jim Corbett
Casablanca
Now, Voyager
George Washington Slept Here
Hard Way

Brandts Charged with Times Sq. Monopoly

Suit Filed by Independent Operator Charges Conspiracy to Restrain Trade

The charge that Harry and William Brandt, New York independent circuit owners, with Max A. Cohen conspired to create a motion picture theatre monopoly along 42d Street at Times Square in violation of state laws, was made in an anti-trust suit filed Monday in the New York Supreme Court by J. J. Theatres, Inc., operator of the Times Theatre. The suit accuses the eight major distributors, Mr. Cohen, the Brandt brothers and their theatre companies which operate the Selwyn, Liberty, Harris and New Amsterdam theatres.

The action seeks unspecified damages and an injunction to restrain alleged violation of Section 340 of the General Business Law which makes a monopoly unlawful and Section 580 of the Penal Code which prohibits any conspiracy to interfere with another person's business.

The alleged monopoly is claimed to have started in 1938 when the Brandts and Cohen entered a pooling arrangement which resulted in the defendants securing first runs on 42d Street for their four houses on all major product through the elimination of the previous sharp competition between them, according to the complaint. At that time and up to March 15, 1940, the suit continued, the Times theatre had been playing first run Twentieth Century-Fox, RKO and Warner product on the street, day and date with the Stanley theatre.

Through the device of having the Brandts and Cohen acquire the Stanley in 1940, plaintiff asserts, and diverting all local first run films from it to the defendants' other theatres the major companies were given an excuse for gradually refusing first run films to the Times. The complaint alleges that the gradual diversion of product has resulted in the Times following the Brandt-Cohen theatres by seven to thirty days with a consequent annual decrease in gross from $125,000 to $75,000. All major distributors are named defendants because they are charged with collaborating with Twentieth Century-Fox, RKO and Warners in the alleged conspiracy.

Schad Appealing Dismissal

A notice of appeal from the Federal court dismissal of the $750,000 anti-trust suit brought by Harry J. Schad, Reading, Pa., exhibitor, was to be filed this week in Philadelphia.

Federal Judge J. Cullen Ganey, who dismissed the action, gave his formal opinion last Friday after having indicated on Thursday that he intended to take such action.

The owner of a theatre cannot prevent a lessee of the house from releasing a distributor from his contracts, Judge Ganey ruled. "It would establish a strong doctrine," he said in a 12-page opinion, "to hold that the plaintiff (Schad) has some intangible right which could prevent Warner, its lessee, from agreeing to release 20th Century-Fox of its obligations."

The suit, which sought $750,000 damages, charged Warners, 20th Century-Fox and the Warner and Wilmer & Vincent circuits with having conspired to have 20th Century-Fox give the Astor theatre's 50 per cent franchise to Wilmer & Vincent's Embassy and Ritz after the Warner lease on the Astor had expired and the house returned to Schad. The Embassy and Ritz had previously held the other 50 per cent of the 20th Century-Fox franchise.

Judge Ganey ruled that the fact that the public could see all 20th Century-Fox product at the Embassy and Ritz and could not see any at the Astor "is not a consideration that the Sherman Act was to remedy." He also pointed out that Schad did not complain when other distributors sold away from the Astor after the operation of the house was returned to him.

The court held that the Reading situation was a business deal, not a conspiracy, and even if it were to be deemed in restraint of trade, "it certainly is not such a restraint as is condemned by the Act." Moreover, Judge Ganey ruled that Warners had a right to stay in business in Reading and even if the circuit leases another house there from Wilmer & Vincent, "I cannot see that Warners did anything more than was requisite for the assurance of a motion picture house to display its products."

Variety Clubs Honor Goetz and Jessel

The Cincinnati Variety Club, on Monday, will tender a farewell dinner to Joe Goetz, assistant division manager of RKO in Cincinnati, who has been commissioned second lieutenant in the Air Service Command, and is leaving June 8th for Miami Beach, Fla., to start training. The committee in charge of the dinner consists of Arthur Frudenfeld, Maurice White, Andrew Niedenthal and William Devaney.

Cincinnati Variety will hold its annual outdoor dance and frolic at the Summit Hills Country Club, on June 22, proceeds going to local charities.

In Pittsburgh, last week, Variety Post 589, American Legion, presented a Distinguished Service Certificate to George Jessel on the stage of the Nixon Theatre for his visits to the Veterans Hospital, and other service.

Cohn Heads Jewish Drive

Ira Cohn, manager of the Twentieth Century-Fox exchange in Pittsburgh, has been made chairman of the Motion Picture and Amusement Division of the United Jewish Fund Drive, and will be assisted by co-chairmen M. A. Silver and Perry Nathan, David Barnholtz, Harry Feinstein, Joseph Feldman, Samuel Fineberg, Archie Fineman, William Finkel, Mark Goldman, Saul Gottlieb, Herbert Greenblatt, Arthur Levy, Morris Roth, Michael Shapiro, Ben Steerman, and Jerome Wechsler.

Show Foreign Films

The Larkin theatre, small downtown San Francisco house operated by Herbert Rosener, Inc., has inaugurated a foreign film policy, sharing importations and reissues with the Clay International, also operated by Herbert Rosener, Inc.

Four Broadway Films Held Over

Four of Broadway's current film attractions were held over this week. "Tortilla Flat," MGM, began a second week at Radio City Music Hall; "The Spoilers," Universal, entered its second week at the Capitol; "My Gal Sal," 20th Century-Fox, began its fifth week at the Roxy and "In This Our Life," Warner Bros., entered its fourth week at the Strand.

Other holdovers reported this week by various distributors on current product include:

"The Invaders," Columbia: second week holdovers at the Hippodrome, Cleveland, and Stanley, Atlantic City.

"The Wife Takes a Flyer," Columbia: held for a second week at Hillstreet and Pantages, Los Angeles.

"Rio Rita," MGM: two-week holdover, Palace, Washington; two-week moveovers, State to Stillman theatres, Cleveland, and State to Orpheum, Boston.

"Tortilla Flat," MGM: second week at the Keeney, Elmira, N. Y.

"Ship Ahoy," MGM: second week at the Broadway, Portland, Me.

"Jungle Book," United Artists: Orpheum, Montreal, held a second week.

"Fantasia," Disney-RKO: second week holdover at Keith's Memorial, Boston.

"Suicide Squadron," Republic: held a second week at the Woods, Chicago, and Criterion,, New York.

Reports on grosses for the week include: "My Gal Sal," Roxy, New York, which drew an estimated $36,800 last Thursday to Sunday, during its fifth week, maintaining a boxoffice record at that house. Only two other pictures remained for five weeks at the Roxy, "Alexander's Ragtime Band" and "A Yank in the R.A.F.," both 20th Century-Fox releases.

In its first four days at the Radio City Music Hall, "Tortilla Flat" played to 83,193 persons and chalked up an estimated $61,000, the largest non-holiday weekend business of the year at that theatre.

Drawing an estimated $8,300 last Saturday and Sunday, "This Above All," 20th Century-Fox, at the Astor, recorded its second week at that house on Monday night.

Paramount's "This Gun for Hire," at the Paramount Theatre, grossed an estimated $25,000 for last Saturday and Sunday and was expected to hit about $55,000 at the end of its second week on Monday night.

"In This Our Life," at the Strand, drew an estimated $24,000 last Friday through Sunday. "Ships With Wings," United Artists, at the Rivoli, grossed an estimated $7,000, Saturday and Sunday, and "Suicide Squadron," Republic, ended its second week on Monday at the Criterion with an estimated $10,000. The picture grossed $15,000 during its first week.

Personnel Changes

Hiram Weeks, former manager for Malco theatres at Russellville, Ark., is now managing the Saenger and Rialto theatres at Hope, Ark. He succeeded Remmel Young, who resigned to enter the Army. W. Clyde Smith, manager for Malco houses in Hot Springs, Ark., has volunteered for service in the Army. Miss Fay Matthews, former secretary for Malco Theatres at Jonesboro, Ark., has accepted a position with the rationing board there.

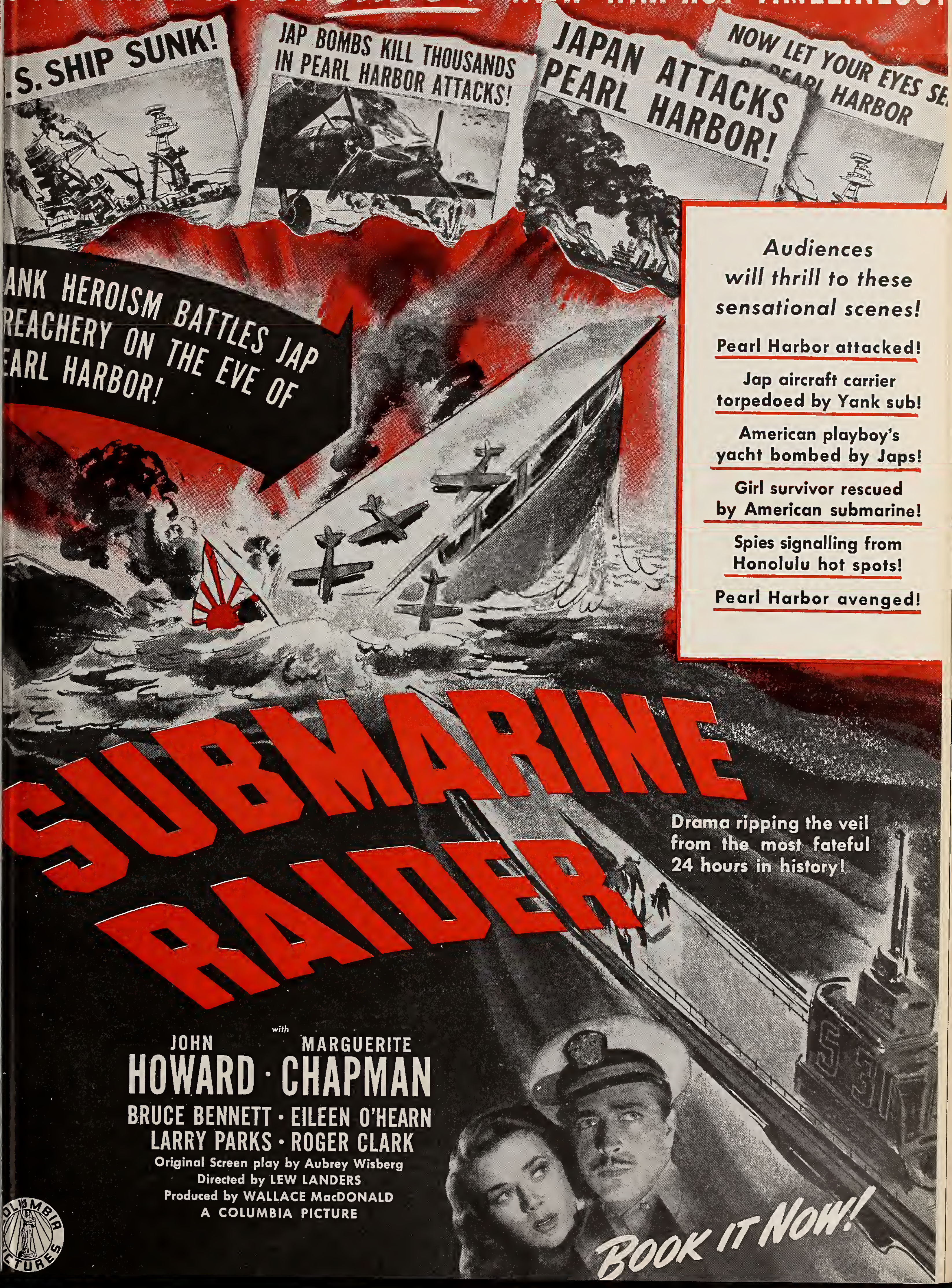
Resume "Cisco Kid"

The resumption of the "Cisco Kid" series by Twentieth Century-Fox was seen in an announcement this week that Ralph Dietrich would produce "The Cisco Kid Rides Again."

New Roy Rogers Contract

Republic has signed Roy Rogers, cowboy star, to a seven year contract. His old contract had three years to run.

A POWERFUL ACTION "SLEEPER" WITH WAR-HOT TIMELINESS!


.S. SHIP SUNK!
JAP BOMBS KILL THOUSANDS IN PEARL HARBOR ATTACKS!
JAPAN ATTACKS PEARL HARBOR!
NOW LET YOUR EYES SE PEARL HARBOR
ANK HEROISM BATTLES JAP
REACHERY ON THE EVE OF
EARL HARBOR!
SUBMARINE RAIDER
BOOK IT NOW!

Audiences will thrill to these sensational scenes!

- Pearl Harbor attacked!
- Jap aircraft carrier torpedoed by Yank sub!
- American playboy's yacht bombed by Japs!
- Girl survivor rescued by American submarine!
- Spies signalling from Honolulu hot spots!
- Pearl Harbor avenged!

Drama ripping the veil from the most fateful 24 hours in history!

JOHN HOWARD · *with* MARGUERITE CHAPMAN
BRUCE BENNETT · EILEEN O'HEARN
LARRY PARKS · ROGER CLARK
Original Screen play by Aubrey Wisberg
Directed by LEW LANDERS
Produced by WALLACE MacDONALD
A COLUMBIA PICTURE

TELEVISION IS CUT TO BONE; RADIO PARTS TO BE POOLED

NBC, Columbia Stations in New York Cut Schedules; WPB Gets Pooling Plan

Television this week gave up its hopes of expansion, or even maintaining status quo, for the duration. On Friday at New York both the National Broadcasting Company and the Columbia Broadcasting System announced they were reducing operations of their stations, WNBT and WCBW, to four hours weekly.

The action of the two eastern seaboard pioneers in commercial television followed a ruling by the Federal Communications Commission two weeks ago which permitted commercial television stations to cut their minimum operating hours from 15 to four as a wartime conservation measure.

In statements officials of both networks explained that they were taking advantage of the FCC ruling in order to conserve irreplaceable equipment, and to release members of engineering and production staffs for war work.

CBS will reduce its programs from 15 to four hours weekly on June 1st. The station, WCBW, will be on the air over Channel 2 from 8 to 10 P.M. on Thursdays and Fridays with programs of general interest. They will include news, quizes, round tables and Red Cross instruction.

NBC Continues Air Raid Warden Programs

Niles Trammell, president of NBC, in announcing curtailment of WNBT's programs to four hours said the station would reduce to six hours a week on Monday, May 25th for five weeks. At the end of this period it will be on the air for four hours a week. Programs will consist exclusively of defense training subjects for air raid wardens and civilians. For the initial five-week period WNBT will be on the air Monday, Tuesday and Wednesdays from 7 to 10:30 P.M., intermittently.

Mr. Trammell said the decision conformed with the desire of the FCC to "prevent recession of this new art to a purely experimental or laboratory stage, and to keep it alive, ready to flourish as a public service after the war emergency."

The DuMont television station at New York has been off the air for some time, with the exception of sporadic test transmissions. It is reported that executives have abandoned all plans for further program work. Erection of a DuMont station at Washington, from available equipment is is also reported to have been deferred.

Similar curtailment of television activity for the duration is expected also from the Don Lee stations in Los Angeles, the General Electric outlet at Schenectady and the Balaban & Katz station in Chicago. The naval training school at the latter station will not be curtailed, however.

Both New York stations started full 15-hour commercial operation on July 1, 1941. WNBT was the only station to secure commercial sponsors or issue an advertising rate card.

OPA CLARIFIES STATUS OF SET PRODUCER

The Office of Price Administration, at Washington, ruled last Thursday that factory branches of radio receiver and phonograph manufacturers which act as wholesalers are not to be covered by the provisions of the price schedules for those products but are to be treated in the same manner as other distributors.

The ruling was made on application of General Electric Company, which protested that such branches were not connected with the production end of the business.

Radio Replacement Parts to be Pooled

War Production Board approval of a plan for a cooperative pool of replacement equipment for the broadcast industry was recommended over the weekend by the U. S. Defense Communications Board, at Washington with indications that it would be found acceptable to Donald Nelson's WPB.

The plan provides for the setting up of 17 regional conservation districts, each to be headed by an administrator and two assistants who will be selected by the broadcasters in the district, who will check inventories of replacement parts, supervise their distribution and see that efficient operation of all stations is maintained.

In each district an inventory will be kept of the replacement parts available for exchange between broadcasters in the area, and an all-over inventory will be maintained in Washington as the basis for exchanging parts between stations in different districts.

The program will be administered by the Federal Communications Commission under the rules, regulations, orders and policies of the War Production Board. The regional administrators will receive no compensation from the Federal Government, and expenses of their operations will be met by the stations in their districts on a pro-rata basis.

Inventory and New Materials Checked

The program provides for a detailed inventory of all equipment on hand at all domestic broadcast stations, an establishment of the requirements for replacement from stock and from new material by one-year periods, and the securing of an allocation of the new material and necessary priorities from the WPB to satisfy current and future requirements.

A detailed check is to be made of the technical performance of all stations to establish that they are operating in a manner to give maximum life of equipment consistent with good service. It is recommended that the standards of good engineering practice of the FCC be amended if it can be shown that a worthwhile improvement in the life of equipment will be accomplished.

All material in the hands of broadcasters will remain in their possession until such time as it may be needed at other stations.

900 Radio Stations Urged to Cooperate

Stations will be limited in the holding of parts to the minimum specified by the manufacturers, and no spare equipment will be taken from a station whose equipment just fulfills the minimum requirements, but a station not having the minimum required spare parts will not be given supplies to increase the inventory above what it had on hand January 1, 1942.

Any equipment more than the established minimum requirement will be considered in excess of the requirements and subject to redistribution to other stations.

The original holder of equipment is to be paid the then current market price of such equipment, plus delivery charges, when material is transferred from one station to another. All transactions will be on a C.O.D. or credit basis as determined by the seller.

"Such a plan could operate only with the full cooperation of the broadcasters and this cooperation is assured by the fact that it originated with the broadcasters themselves and was prepared and submitted to the DCB by the domestic broadcasting committee of the board," it was pointed out in an announcement of the recommendation to the WPB. "It is believed that its operation should go a long way to relieve the priorities problems now confronting the 900-odd broadcasting stations in repair and maintenance materials."

Radio Orders Will Hold

Restrictions on the construction of new broadcasting stations will be adhered to strictly, it was warned this week by Chairman James L. Fly of the Federal Communications Commission.

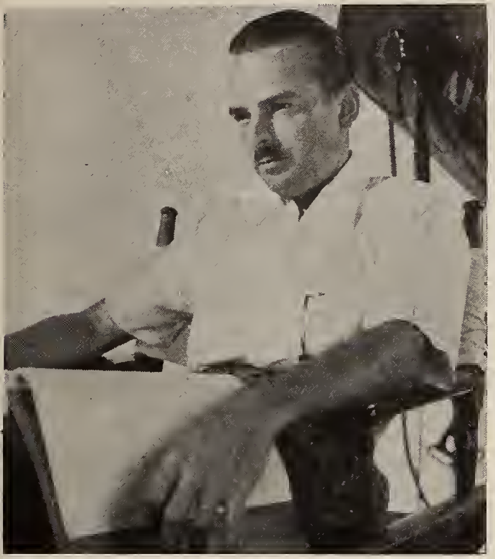
The recently-announced policy of permitting no construction not absolutely essential permits of no deviations for applicants who may have secured all the materials they will require or who may have expended considerable money on preliminary work, Mr. Fly said.

The chairman disclosed, however, that consideration was being given to the plight of low-powered stations finding difficulty in securing operators who can meet the FCC regulations and that a relaxation of the rules might be issued in the near future. He said the competition for operators was keen among the large stations, manufacturers, the Army and Navy and "even the FCC," leaving the small stations in a difficult position.

"I expect to make no exceptions except those that are clearly indicated on the face of the rule itself," Mr. Fly emphasized. "I would strongly advise applicants not to waste their time, energies and money in endeavoring to pursue applications which run counter to the rules.

"The best we can hope to do in the broadcast field is to consolidate our position, and endeavor to keep the present broadcast structure on a firm and enduring footing for the period of the war."

APRIL BOX OFFICE CHAMPIONS



H. Bruce Humberstone, director

TO THE SHORES OF TRIPOLI: Twentieth Century-Fox. Producer, Darryl F. Zanuck. Directed by Bruce Humberstone. Cameramen, Edward Cronjager, William Skall, Harry Jackson. Art Directors, Richard Day and George Dudley. Cast: John Payne, Maureen O'Hara, Randolph Scott, Nancy Kelly, William Tracy, Maxie Rosenbloom.

Sidney Lanfield, director

THE LADY HAS PLANS: Paramount. Producer, Fred Kohlmar. Directed by Sidney Lanfield. Photographer, Charles Lang. Art Directors, Hans Dreier and Robert Usher. Cast: Ray Milland, Paulette Goddard, Roland Young, Albert Dekker, Margaret Hayes, Cecil Kellaway, Addison Richards, Edward Norris, Charles Arnt.

Michael Powell, director

THE INVADERS: Columbia. Produced and directed by Michael Powell. Photographer, Frederick Young. Art Director, David Rawnsley. Music by Ralph Vaughan Williams. Cast: Laurence Olivier, Anton Walbrook, Leslie Howard, Raymond Massey, Glynis Johns, Eric Portman, Niall McGinnis. Release date, June 19, 1942.

The late Victor Schertzinger, director

THE FLEET'S IN: Paramount. Associate Producer, Paul Jones. Director, the late Victor Schertzinger. Photographer, William Mellor. Art Directors, Hans Dreier and Ernst Fegte. Cast: Dorothy Lamour, William Holden, Eddie Bracken, Betty Hutton, Cass Daley, Gil Lamb, Leif Erickson, Betty Jane Rhodes, Jimmy Dorsey and his orchestra.

George B. Seitz, director

THE COURTSHIP OF ANDY HARDY: Metro-Goldwyn-Mayer. Director: George B. Seitz. Photographer, Lester White. Art Director, Cedric Gibbons. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Donna Reed, William Lundigan, Steve Cornell, Frieda Inescourt. Release date, March, 1942.

Sam Wood, director

KING'S ROW: Warner Brothers. Executive Producer, Hal B. Wallis. Associate Producer, David Lewis. Director, Sam Wood. Cameraman, James Wong Howe. Art Director, Carl Jules Weyl. Cast: Ann Sheridan, Robert Cummings, Ronald Reagan, Betty Field, Charles Coburn, Claude Rains, Judith Anderson. Release date, April 18, 1942.

All Sides Appeal to AAA's High Court

Three Cases Brought by Distributor, Intervenor, Defeated Complainant

Three additional arbitration decisions were carried to the Appeal Board of the motion picture arbitration system at New York this week. A review of recent awards was sought in the three moves by a distributor, intervenor and defeated complainant.

At New York, the intervenor in the 24th case appealed the award by which Roscoe S. Conkling, arbitrator, granted some run to the Waverly Playhouse in Greenwich Village. The Rugoff and Becker circuit's Art theatre on 8th Street, named as an interested party to the complaint, sought a review by the Appeal Board, RKO, Warner Brothers and 20th Century-Fox.

Caroline Pierriello, operator of the Playhouse in Clyde, N. Y., on Friday appealed the decision of William E. Barrett, who dismissed her case, the tenth from Buffalo. The five consenting distributors and the Schine Capitol at Newark, N. Y., and Ohman Brothers theatre at Lyons, N. Y., were named in the action.

RKO, a defendant distributor in the fifth New Orleans case, some run action by the Lakeview theatre, entered an appeal on Thursday. A decision by T. W. Bethea had directed RKO and Warners to license pictures to the suburban New Orleans theatre. RKO appealed on the ground that Mr. Bethea exceeded his authority under Section VI by ordering the distributor to sell a specific run, namely first New Orleans suburban.

Buffalo

An award at Buffalo in the tribunal's thirteenth complaint granted clearance reductions to the State theatre, operated by Murray Briskin at Waterloo, N.Y. Nathan Rovner, arbitrator, directed all five consenting distributors to grant not more than 30 days clearance to the Geneva and Regent theatres, Geneva, N. Y., ahead of the State and not more than 10 days over the State to the Strand in Seneca Falls.

In no event, the award further stipulated, is the availability to the State in Waterloo to be later or earlier than 30 days after first run in Geneva. Costs were divided equally among all parties.

Boston

At Boston the 9th action, filed by the Camelot Theatre Corporation seeking some run for the Art theatre in Springfield, Mass., from Paramount was withdrawn last week. A stipulated agreement was reached between the parties involved.

Garrett S. Hoag has been appointed arbitrator in the 10th Boston case, clearance demand by the Princess Amusement Corporation, operating the Middleboro theatre, Middleboro, Mass.

A new St. Louis complaint, the tribunal's 11th and the complainant's second, was filed on Friday by Victor Thein, operator of the Palm theatre, St. Louis neighborhood house. A clearance demand, it cites Loew's and the independent Will Rogers theatre. Mr. Thein asks the application of a reasonable clearance for the Will Rogers, asserting that the prior theatre delays availability unreasonably.

Mr. Thein won a prior clearance demand against Paramount and 20th Century-Fox, and the St. Louis Amusement Company. The case was carried to the Appeal Board, which upheld Mr. Thein and granted a further cut in the margin held by the Aubert over the Palm.

The clearance complaint of Adolph Rosecan, owner of the Princess, South St. Louis subsequent-run house, against Warners, RKO, Paramount and Twentieth Century-Fox was scheduled to resume Wednesday, May 27th. It is the 9th St. Louis case.

Testimony introduced by the complainant at two sessions last week said he had to wait as long as three months before pictures were made available. Mr. Rosecan said he has agreements with the four distributors that he is to play 14 days after the Cinderella, owned by the Wehrenberg-Kaimann chain, and the Gravois, part of the Fanchon & Marco-St. Louis Amusement Company chain. However, it is with the Cinderella that he has had the most difficulty, he asserted, for the Gravois plays their pictures on time, but the Cinderella frequently waits several weeks and sometimes two months before playing them. Both chains have intervened.

Cincinnati

A specific run demand was filed at Cincinnati Friday against the five consenting distributors, United Artists, Universal and Columbia by the Alpine-Belle Theatre Company, operator of the Alpine theatre in Belle, W. Va. The Black Diamond Theatre Company is named as interested party.

The complaint, the tribunal's seventh, charges that the Alpine has been the only theatre in Belle for ten years. The Black Diamond company, it is asserted, began construction of a new theatre in the town recently. The Alpine asserts that in consequence it has been unable to license product of the major distributors for three months. The Alpine charges an agreement with the circuit to give first run to the new Belle theatre when it is completed.

Chicago

The 17th Chicago case, a clearance complaint filed by the Y & W Management Corporation in behalf of their Palace Theatre, Gary, Indiana, against 20th-Fox, RKO and four Warner Bros. and Balaban & Katz South Side theatres, was withdrawn due to improper complaint. Malkin, Glick & Malkin, attorneys for the complainant, who took over the case following their successful completion of the Wheaton Theatre case say that a new suit will shortly be instituted.

Thomas C. McConnel, who has heard three clearance cases here, has resigned from the Chicago Motion Picture Tribunal panel due to pressure of his law business.

Hearings on the Times Theatre, Danville, Ill., case No. 16, were resumed and completed last week. The testimony is now under consideration by the arbitrator, Wilbur Giffen. He dismissed Paramount on the grounds that he had no jurisdiction under Section XVII over an affiliated distributor.

The Freeport Theatre, Freeport, Ill., case, scheduled to be resumed on May 23, has been postponed until June 13 due to previous commitments of the arbitrator, Arthur J. Goldberg.

Kansas City

J. E. Pennington, owner of the Cozy theatre, Topeka, has intervened in the clearance complaint of Simon Galitzki, for the Coed theatre.

Mexico Studios Producing At Capacity

by LUIS BECERRA CELIS

in Mexico City

For the first time in several years Mexican studios have had to form a waiting list for producers anxious to use their facilities. Several important productions, among them Mexico's first feature picture in color, "Que Lindo es Michoacan" ("Michoacan the Beautiful") cannot be started until the autumn.

"Michoacan" is to be a scenic story of the middle western state of that name. It will be produced by the Rodriguez group which has several successful pictures to its credit.

Present indications are that the domestic producers will end 1942 with about 80 pictures, a new record.

▽

Motion picture workers in Mexico, including some players and directors, are planning consumers' cooperative societies as a means of coping with the steadily increasing prices of food and other necessities. The first amusement cooperative of this kind was started in Mexico recently by the business and talent staffs of Station XEFO, owned by the Party of the Mexican Revolution, supporters of the present Federal Government. Several labor unions in Mexico also have consumers' cooperatives.

▽

The Government censors established a precedent when they ordered withdrawn from exhibition a film they had approved. This picture, "Flor de Fango" ("Mud Flower"), was barred after it had been shown, because the censors had received so many complaints.

This was the first time the censors ever banned a picture after they had approved its exhibition and indicates that authorization for exhibition does not prevent them from cancelling the exhibition permit if the film arouses public resentment.

A. J. Michel Leaves 20th Century-Fox

A. J. Michel, financial executive at 20th Century-Fox, has resigned from the film company to open his own office as a financial and tax consultant.

Mr. Michel was formerly comptroller of Paramount Pictures, Inc. Ten years ago he moved to 20th Century-Fox to serve as financial consultant for the late Sidney R. Kent.

New Film Salesmen's Group

Film salesmen of Charlotte, N. C., have formed a fraternal and benevolent organization in that city known as Film Salesmen's Association. Hank D. Hearn is chairman of the board; Roger Mitchell, vice-chairman; George Roscoe, secretary, and Olin Mock and J. E. Holston, co-treasurers. Monthly luncheons are to be held, at which matters pertaining to the industry in general and the Charlotte territory in particular will be discussed.

Rejoins Checking Staff

H. B. Paul has rejoined the Warner Bros. film checking organization as supervisor of the Denver and Salt Lake City territories. His headquarters will be in Denver. Supervision of the Minneapolis and Milwaukee areas will be handled by A. K. Evidon.

"Desert Song" in Color

Warner Bros. announced this week that "The Desert Song" would be in color, and that most of the scenes would be filmed on location in Arizona and New Mexico.

MEET DEANY JONES AND HIS GIRL!

Deany Jones saw there was a job to be done long before December 7th — and that's why he enlisted. When the bombs at Pearl Harbor woke up *all* America, Deany was there ready to drop canned heat on the Japs. As he shot down his third plane, the third bud on his girl's gardenia plant back home burst into flower.

The romance of Deany and his sweetheart, the story of Deany and his great adventure is called MR. GARDENIA JONES. It has all the humanness that adds real showmanship stature to your show. But it has a lot more—for it tells why Deany's morale was so high that he met the big test like every American soldier, sailor and Marine wants to meet it.

U.S.O. needs $32,000,000 at once. You can help them get it by showing MR. GARDENIA JONES immediately. It's a top-notch short subject—with big feature star value . . . and it's swell entertainment for a great cause.

The Motion Picture Industry presents

"MR. GARDENIA JONES"

starring Lieutenant Ronald Reagan, Laraine Day, Fay Bainter, Charles Winninger

Story and Narration by Carey Wilson • Directed by George B. Seitz

Produced at the M-G-M Studio

Date it — get the pressbook — at your United Artists Exchange.

Sponsored by The Theatres Division of the War Activities Committee of the Motion Picture Industry

Office Workers Guild, CIO, Win RKO Election

The Screen Office and Professional Employees Guild, Local 109, C.I.O., stepped forward another marker Friday, May 22nd, by winning a collective bargaining agency election at the RKO home office, in New York.

The union, the C.I.O.'s only foothold in the film industry, already has won such elections, under National Labor Relations Board sponsorship, at the home offices of Loew's, Columbia, Twentieth-Century Fox, and Fox Movietone News, claiming to represent 1,500 clerical workers in the motion picture industry. It now seeks a bargaining agency election at National Screen Service, and is pressing for a contract at the offices where it has won elections.

The vote Friday was 194 to 46. Of 261 eligible, 240 voted.

The Screen Publicists Guild, union of advertising and publicity workers in the New York offices of the major distributors, and which has been discussing C.I.O. affiliation, will shortly lose its president, Joseph Gould, of United Artists. He enters the Army June 4th, as a second lieutenant in the infantry.

Final briefs were submitted Friday, May 22nd, in the suit by Loew's, in New York Federal Court, to restrain the city's projectionists' local, 306, from compelling distributors to refuse film deliveries to theatres not employing Local 306 members. Federal Judge Henry Goddard on that day reserved decision on the union's motion for dismissal.

IATSE Convention Opens June 1st

Theatrical union interest centered this week on the biennial convention of the International Alliance of Theatrical Stage Employees, at Columbus, Ohio, which opens next Monday.

Criticisms of Richard Walsh's presidency are anticipated and an election was seen a possibility. Mr. Walsh, president, is serving out the unexpired four-year term of George E. Browne, now in jail for eight years as an extortionist. Mr. Walsh was elected by the international executive board in November.

In Columbus this week, planning the convention, were Mr. Walsh; James Brennan, fifth vice-president; Louis Krouse, secretary-treasurer; William Scanlon, trustee; and others.

The delegates will be asked, as a chief point of business, to approve the changes in the constitution, drawn up some time ago and mailed for study to the locals.

Possibility that the membership lists might be opened to many non-members, as a result of the war's drain upon manpower, was seen this week. Alliance spokesmen admitted in New York this might be done, but added it was not in the immediate future. It was not known whether this subject would be discussed at the convention.

Next Monday, also, after repeated postponements, the extortion trial of Louis Kaufman, business agent of the Newark IATSE local, was to start in New York federal court. He was indicted with Nick Circella, Chicago IATSE representative, for extorting "more than $1,000,000" from distributors. Named as co-conspirators, but not as defendants, were Browne, and Willie Bioff, in jail now as result of previous trial. Circella pleaded guilty, and was jailed.

Walter N. Greaza, assistant secretary of Actors Equity, has succeeded Thomas Phillips as executive secretary of the American Guild of Variety Artists. The appointment is for three months.

"ONCE IS ENOUGH" CHILDREN TOLD

Young patrons of Springfield, Mass., theatres were warned editorially last week by the *Springfield Union* that their habit of sitting through two showings of a double bill film program is good neither for them nor for the theatre managers. Fifty per cent of child patrons on Saturdays and Sundays sit through more than one show, a check by the Motion Picture Council and Springfield parent-teacher groups showed, the newspaper reported.

"Too long a stay indoors and the deep impression made on the mind of a young person by a repeated showing of a program is ordinarily the reverse of good, however high grade the pictures may be", the editorial commented, adding "under the present booking system each program includes two grades of pictures, and one of them is anything but beneficial as a rule.

"The theatre managers would be glad to see this habit of repeating done away with", the paper said. It urged intermissions to clear the house between programs largely patronized by children.

Frank P. Liuzzi was re-elected president of the Philadelphia musicians' union, Local 77. Ralph Kirsch was elected vice-president, succeeding Romeo Cella, one of the three other defeated presidential candidates. All other incumbent candidates were returned to office, including A. Rex Riccardi, secretary; Harry Kammerer, assistant secretary; Joseph Bossle, Jr., treasurer, and James Perri, sergeant-at-arms. The officers will serve for two years instead of one year, under a recent revision of the constitution.

Mr. Riccardi, secretary of the Philadelphia local, was last week elected president of the Conference of Pennsylvania and Delaware Locals of the Musicians' Union, representing 30 AFM locals. J. W. Gootee, of Chester, Pa., was elected vice-president. The annual conference was held in Chester, which was again selected as the site for the 1943 conference.

Floods Damage Five Comerford Theatres

Floods in northeastern Pennsvlvania over the weekend damaged five Comerford circuit theatres. Charles A. Ryan, the circuit's construction engineer, placed damage cost at $25,000. Theatres affected were the Granada, Olyphant; the Irving, Carbondale; the Majestic, Carbondale; the Lyric, Honesdale; the Ritz, Hawley. The Lyric will not open for at least a week. Express Lines Film Delivery Service reported deliveries without interruption to all theatres still operating.

Beisman on Committee

Paul Beisman, manager of the Municipal Theatre Association, outdoor theatre in St. Louis, and manager of the American, only legitimate house in the city, has been appointed a member of the Motion Pictures and Speaking Stage Theatres Industry Advisory Committee to the War Production Board.

National Theatre Supply Lists Installations

Recent installations by the various branches of National Theatre Supply Company include the following:

Pittsburgh: The sale of National Crestwood carpeting to Wm. R. Wheat, Jr., for installation in his theatre at Sewickley, Pa.

Monongahela, Pa.: Simplex High Lamp and National Rectifiers have been purchased by William Gray for his Bentley Theatre.

Rochester, N. Y.: Loew's Rochester Theatre has new E-7 Mechanisms and Peerless HY Candescent Lamps.

Buffalo, N. Y.: Shea's Roosevelt Theatre has purchased Super Simplex mechanisms. National is also furnishing Supers for Shea's Kenmore Theatre at Kenmore, N. Y.

Buffalo, N. Y.: Simplex E-7 Mechanisms and LL-3 Pedestals have been installed in the 20th Century Theatre.

Syracuse, N. Y.: The Avon Theatre has a new Walker Screen purchased.

Watkins Glen, N. Y.: The Glen Theatre here has new speakers for their sound system.

Binghamton, N. Y.: New ventilating equipment has been purchased for installation in the Cameo Theatre here.

Syracuse, N. Y.: Loew's State has new Peerless by Candescent Lamps.

Buffalo, N. Y.: The Rialto Theatre has purchased an Advance World's Fair Model Popcorn Machine.

N. Tonawanda, N. Y.: National Theatre Supply Company has installed new Bausch and Lomb Lenses in the Riviera Theatre.

Fire Damages Three Houses

The Salem, 360 seat theatre in Salem, Ill., has been damaged by fire of undetermined origin. The damage was estimated at $50,000. The house is owned by Bob Custer, who also owns and operates the Lyric and the Globe in Salem.

The Venus theatre, Richmond, Va., was badly damaged by fire recently. Stage decorations and sound equipment were destroyed and ceilings damaged. The house is owned by Neighborhood Theatres, Inc.

The Davis Square theatre, West Somerville, Mass., was damaged by fire last week. The theatre, once a church, was the scene of another 10 years ago.

Ayres in Army; Films Back in Theatres

Balaban and Katz and other exhibitors have done an about face on their attitude toward the showing of "Dr. Kildare's Victory" in their theatres. They announced last week that bookings, cancelled when the Ayres publicity first broke in the newspapers, would be resumed in all of their theatres. The circuit was one of the first to withdraw the picture, among many others, several weeks ago. Ayres, meanwhile, has gone into the Army Medical Corps.

Williams Circuit Buys Two

K. Lee Williams Theatres, Inc., of Hot Springs, Ark., has recently acquired the Wiggins and Strand theatres in Paris, Ark. Mr. Williams writes that the Wiggins, after remodeling, will be known as the Logan theatre.

Cocalis Signs with Altec

The Cocalis Circuit, New York, has appointed Altec to service the sound equipment, provide repair-replacement service and furnish sound and booth parts to the entire circuit. Bert Sanford negotiated for Altec.

Kelly Marks Anniversary

Francis X. Kelly, Twentieth Century-Fox booker in Philadelphia, marks his 30th year in the industry this month. He has been with Fox for 23 years and was with General Film before that time.

FOREIGN MANAGER FOR 20TH-FOX

LAUDY LAWRENCE

Laudy Lawrence, vice-president and executive coordinator of United Artists since November, has been named director of foreign distribution for 20th Century-Fox. He will be assisted by Irving Maas of the company's foreign department. The appointment was made by Tom J. Connors, vice-president in charge of distribution at 20th Century-Fox.

Mr. Lawrence fills the post left by the death of Walter J. Hutchinson last month. Mr. Maas has been acting head of the 20th-Fox foreign department.

The new foreign head began his film career at Paris in 1925 as European representative for MGM. Subsequently he was made the company's managing director for Continental Europe, serving in that post until 1941. Returning to the United States he became an assistant to David O. Selznick. Last November he joined United Artists as an executive aide and supervisor of its foreign operations.

Arthur W. Kelly, vice president and treasurer of United Artists has resumed direct supervision of the company's foreign operations it is reported. Walter Gould, assistant under Mr. Lawrence, will be given wider authority in the department on his return from South America.

Bryson To Have Larger MPPDA Washington Staff

The Washington staff of the Motion Picture Producers and Distributors of America will be enlarged, the office announced last week, following a meeting of the executive committee. The increase is a consequence of more work because of manifold contacts with the Government's agencies in the war effort. The Washington legal staff is under Jack Bryson. The enlarged staff will handle all relations between the Government and the industry.

MPPDA Urges Relief from Mexican Tariffs

Elimination of discriminatory Mexican tariffs and taxes is essential if the motion picture industry is to fulfill its task of fighting Axis propaganda in Latin America, it was claimed last week by Carl E. Milliken of the MPPDA, appearing before the Committee for Reciprocity Information at hearings on the proposed reciprocal trade agreements with Mexico and Bolivia, at Washington.

Mr. Milliken asserted that not only were our pictures laboring under tariff rates and duties not applied to films from other countries entering Mexico, but there was on foot an effort to secure a requirement that all United States pictures be dubbed in Spanish after importation but before exhibition.

He told the committee that "Mexican Spanish" would not be acceptable in the other Latin American countries, and the proposed law would be an additional burden on the distributors.

Films Can Fight Axis Propaganda

"We believe the motion picture can be properly regarded as one of the essential services of the war effort," Mr. Milliken said. "It is essential for the maintenance of morale; the extension and presentation of motion pictures in other countries is important because it maintains a feeling of contact on their part with this country, but it is especially important in Latin America as an alternative to the presentation of Axis propaganda which is continually sought to be introduced in all the countries south of us."

Mr. Milliken explained that dictators feared American pictures, and had demonstrated that fear by banning them from 32 countries or colonies under Axis domination.

"War began in Europe against the American movie long before it began against us as a nation," he said.

The industry's representative explained that at one time 40 per cent of its revenue came from abroad, but developments of the past decade—the banning of pictures in one country after another, depreciation of foreign exchange and the freezing of funds—had reduced the normal return by 70 per cent.

16% of Rentals Returned from Mexico

He said that the cost of marketing films in the U. S. was estimated at from 25 to 28 per cent of the production cost. In Mexico, however, he said, the industry "gets back only 16 per cent of the rentals" because of the barriers against its pictures.

He urged that in the negotiation of the Mexican agreement, the State Department press for elimination of internal taxes which militate against American pictures and for a reduction of the tariff, which requires American pictures to pay two and one-half times what is paid by Spanish films entering the country from Argentina.

Best of all, from the standpoint of the industry, he concluded, would be the abolishment of tariffs both ways.

ANOTHER REPUBLIC FAN MAGAZINE AD

It's a BIG PICTURE

COLORFUL—

The glory of America's most reckless era sweeps powerfully across the screen!

ROMANTIC—

With John Wayne and Binnie Barnes perfectly matched in a tempestuous drama of love and conflict!

EXCITING—

Thrills pile upon thrills in this most action-packed of frontier sagas!

JOHN WAYNE

BINNIE BARNES ALBERT DEKKER

IN OLD CALIFORNIA

with
Helen Parrish
Patsy Kelly
Edgar Kennedy
Dick Purcell

There's no such thing as too many War Bonds or Stamps — keep on buying and keep 'em flying!

It's a REPUBLIC PICTURE

RKO Profits in 1941 Were $538,692 Net

Radio Keith Orpheum Pictures Corporation on May 21st reported a consolidated net profit for 1941 of $538,692, after all charges, taxes and allocation of $530,000 for contingencies. It compared with a consolidated loss of $988,191 for the preceding year, with provision of $794,600 for contingencies.

RKO originally set its annual meeting of stockholders at the corporation offices in Dover, Del., on June 3rd. The meeting, however, was postponed at mid-week. It will be the first in ten years, none having been called during the company's reorganization or during the term of directors appointed by federal court.

Operations of RKO theatres during the year resulted in a profit of $1,148,205 compared with $803,953 in 1940. Returns for the first quarter of 1942 were substantially better than last year.

The picture company's operations in the United States and Canada resulted in a net consolidated loss of $594,270. Results of film company operations for the first quarter of 1942 were described as "less satisfactory" than for the same period in 1941. George J. Schaefer, president, in his annual report to the stockholders remarked, "Difficulties of operations in the domestic market have resulted largely from the uncertainties inherent in distributing motion pictures under the provisions of the consent decree." Wartime conditions depriving the company of foreign markets have also adversely affected its position, he said.

New Selling Method Delays Amortization

Among the difficulties of decree distribution cited by Mr. Schaefer were a delay in amortization of picture costs until six to nine months after release. "This constitutes a substantial deferment," he said. Also, he observed, decree selling requires the company to maintain approximately 10 completed pictures on its prerelease inventory.

The parent company advanced substantial amounts of cash to the picture company during the year to meet working capital needs, he said. Also it secured a revolving fund credit of $4,500,000 from banks, pledging motion pictures.

RKO added $135,929 last year to its reserve against foreign losses for contingencies in the Far East. All reserves for foreign investments total $1,394,070 against aggregate investments of $3,075,678.

From refinancing of Keith-Albee-Orpheum during the period RKO received a common dividend of $200,000 from the theatre subsidiary. The latter reduced its new funded debt through refinancing by $600,000.

Total income for the year was $53,250,725. Total expenses amounted to $49,925,007, of which amortization of film costs and expenses was $12,414,757; operating and general expenses were $27,128,544, and royalties and participations, $10,381,705.

Total assets amounted to $70,105,231. Current and working assets aggregated $20,326,324, of which $6,298,202 was cash and $11,056,807 in inventories. Current liabilities amounted to $9,315,219.

On Wednesday, from New York headquarters, RKO issued its quarterly statement for the 13 weeks ended April 4, 1942, reporting a net profit of $439,268, after all charges, as against $643,926 for the same quarter in 1941, and comparing as follows:

	13 Wks. ended April 4, '42	13 Wks. ended April 5, '41
Profit from operations, before items listed below	$1,174,931.92	$1,265,933.30
Depreciation	320,762.99	332,633.35
	$ 854,168.93	$ 933,299.95
Provision for income taxes	401,785.75	216,180,13
	$452,383.18	$ 717,119.82
Dividend declared during the 1942 period and accrued during the 1941 period on preferred stock of a subsidiary company in the hands of the public	13,114.50	73,193.75
Net profit after all charges	$ 439,268.68	$ 643.926.07

Garrett Van Wanger, RKO comptroller, said that the provision for Federal income taxes is based on a 40 per cent rate for 1942 as compared with a 24 per cent rate for 1941. No provision was made for Federal excess profits tax as "the company does not appear to be liable in this respect."

The above figures are in part estimated and subject to audit and adjustment at the end of the calendar year.

BOOK REVIEW

RIVERS TO THE SEA. An American novel by Lucien Hubbard. 313 pages; cloth. Simon & Schuster, New York. $2.50.

When Lucien Hubbard was a little boy in the '80's living out on the Ohio river, he used to stand at night looking over at the lights of Cincinnati and at the steamboats passing up and down in pageants of glory. His own adventures ahead in journalism and in the motion picture were in an undreamed world ahead. He grew up out in that great middle country of the rivers and grew rich in its historic lore and the dynamic frontier tradition.

Always Mr. Hubbard has been intending to some day "do a book about it." Now it is done, a rollicking piece of glamorous fiction that is history-with-action, too.

Simon & Schuster's jacket says: "It is in a sense an escapist book since it transports the reader into another world—the world of 1811 and life on the river." As the HERALD remarked the other day that word "escapist" which used to be a hissing in the voice of the film critics is a praise word now, even, it seems, among the literati.

Mr. Hubbard's novel is his first work in this medium. It is based on the life of Nicholas Roosevelt, and tells tales of tumultuous young Pittsburgh, the keelboatmen, river pirates, Natchez-under-the-Hill, gamblers, bagnios and darksome beauties, and the Lower River, and of course the old New Orleans.

Mr. Hubbard you will be remembering for his work in Hollywood production for Paramount, Warners, Metro-Goldwyn-Mayer and Twentieth Century-Fox. He might have had a commission, but quite a while ago he joined up as a factory worker at the Douglas Aircraft plant in Los Angeles. That, he seemed to think, was more immediately real.—T. R.

Raise Greenberg Fund

David A. Levy, Universal New York branch manager, is raising a fund to care for the widow and infant daughter of Rube Greenberg, Irvington, N. J., exhibitor, who was killed in an accident in the Hudson Tubes, April 26th. The fund already amounts to $1,800 and will be continued.

Chicago Reviewers Pass on 34

Members of the Better Films Council of Chicago reviewed a total of 34 films between April 10th and May 15th, according to their latest bulletin, classifying 9 as family entertainment and 25 as mature fare.

Those in the family group are "Born to Sing," "Drums of the Congo," "Hay Foot," "Joe Smith, American," "The Jungle Book," "Sing Your Worries Away," "Tuttles of Tahiti," "The Vanishing Virginian," and "What's Cookin'."

In the "mature group" are "A Date With The Falcon," "Affairs of Jimmy Valentine," "Almost Married," "Among The Living," "Brooklyn Orchid," "Dangerously They Live," "Design For Scandal," "The Fleet's In," "The Invaders," "Joan of Paris," "The Lady Is Willing," "The Lady Has Plans," "The Male Animal," "The Man Who Returned To Life," "Martin Eden," "The Men In Her Life," "Mayor of 44th Street," "Mystery of Marie Roget," "Nazi Agent," "The Night Before The Divorce," "Saboteur," "Shanghai Gesture," "The Spoilers," "Two Yanks In Trinidad," and "The Woman of the Year."

The MGM cartoon, "The First Swallow of Capistrano" was highly commended.

Legion Approves Seven New Films

The National Legion of Decency for the current week approved seven new pictures, three for general patronage and four for adults. The new films and their classification follow:

Class A-1, Unobjectionable for General Classification—"My Favorite Spy," "Riders of the Northland," "Undercover Man." Class A-2, Unobjectionable for Adults—"Beyond the Blue Horizon," "Bombs Over Burma," "Meet the Stewarts" and "Syncopation."

AMPA's Annual Meeting, Election

Annual meeting of the Associated Motion Picture Advertisers was scheduled for Thursday, at the Hotel Edison, New York. Election of officers and reports on the present administration were features of the meeting.

Officers to be elected were: Louis Pollock, president; David E. Weshner, vice-president; David A. O'Malley, treasurer; Blanche F. Livingston, secretary. Board of directors: Paul Lazarus, Fred Lynch, Manny Reiner, Arthur Schmidt and Martin Starr.

Luncheon for Dowling

Eddie Dowling, actor and producer, and president of USO-Camp Shows, Inc., will be the guest of honor next Monday, June 1st, at a testimonial luncheon to be held by the Town Criers of Rhode Island, at the Providence-Biltmore Hotel, Providence. The occasion will be Mr. Dowling's return to his home city to open a season of legitimate theatre productions with "George Washington Slept Here." Deputy chief crier Benjamin Northrup is chairman of the luncheon committee and Edward M. Fay, past chief crier, is in charge of entertainment.

"Our Town" Wins Chile Award

Sol Lesser's production of "Our Town" was awarded first prize by the University of Chile as the best film shown in that country in 1941. A statuette and a diploma have been forwarded by the University authorities to Mr. Lesser and United Artists, distributor of the film.

Jolliffe Gets Degree

Dr. Charles Byron Jolliffe, assistant to the president of the Radio Corporation of America and chief engineer of RCA Laboratories, has been awarded the honorary degree LL.D. by West Virginia University.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—A good Jack London story which received good comments from our customers. Glenn Ford does a good job in his role. Played on a double bill with "Brooklyn Orchid." Running time, 88 minutes. Played May 11-16.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

CANAL ZONE: Chester Morris, John Hubbard—People enjoyed this on same program with "Twin Beds." Not much action but has plenty of flying. Fills out a nice program. Running time, 79 minutes. Played April 30-May 9.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—A spook picture with plenty of comedy. Ida Lupino certainly gives you the willies. Patrons enjoyed it. Running time, 93 minutes. Played April 23-29.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

LONE STAR VIGILANTES, THE: Bill Elliott, Tex Ritter—Fair western. Fair business.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gable, Spencer Tracy—We played this late but it still did more business than anything we have played in a long time. A lot of our regulars had seen it before but came to see it again. That is the type of picture they like. If there still are some theatres who have not played tbis they are passing up sure money. Played May 4-5.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Maine—A dandy. Pleased as near 100 per cent as any picture in a long time. Business comparatively excellent. Running time, 101 minutes. Played March 8-10.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Swell. I believe it is the best of the Hardy pictures. Step on it and it won't let you down. Running time, 95 minutes. Played May 10-12. —K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore—In our opinion, not up to the usual Kildare standard, although it is fair entertainment. Ayres' conscientious objecting did not seem to affect the box office. Running time, 75 minutes. Played April 30-May 1.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

H. M. PULHAM, ESQ.: Robert Young, Hedy Lamarr—It is too long, too slow, miscast, for any but our better people to see. I like only entertainment on my screen.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

HONKY TONK: Clark Gable, Lana Turner—This is a story of the last best west of the gambling period. Plenty of action and good entertainment and Miss Turner looking very lovely, not up to the entertainment value of "Boom Town." However, would recommend this for a spot like mine. Running time, 105 minutes. Played May 9.—A. L. Dove, Bengough Theatre, Bengough, Sackatchewan, Can. Rural and small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—No business, but only a fair feature, so no reason to expect anything else.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner, Van Heflin—Seems like our patrons are passing up top pictures like this one for cheaper ones with more action. Yet this had plenty of action, a grand cast and lots of glamor. That Heflin gent certainly gave the stars a run for their money in this. And who wouldn't go for Lana Turner? Those who came liked it very much. Running time, 107 minutes. Played May 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KATHLEEN: Shirley Temple, Herbert Marshall—Nice business on one day showing. Well liked by all.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

MAISIE WAS A LADY: Ann Sotbern Lew Ayres—The "Maisie" series is always well received here and this was was as good or better than its predecessors. Pleased all who saw it. Running time, 80 minutes. Played May 7-8.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr.—Just a program picture wbich failed to draw. Running time, 67 minutes. Played May 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Our first Tarzan picture. Had only a fair draw but it seemed to please. Maybe the next one will do all right by us.—Al Eliasen, Koronis Theatre, Paynesville, Min. Rural patronage.

UNHOLY PARTNERS: Edward G. Robinson, Edward Arnold—Poorest weekend in some time. Fair show.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

Republic

REMEMBER PEARL HARBOR: Fay McKenzie, Don Barry—A very good action picture which is a credit to Republic studios. Title is timely so play it while it's hot. Running time, 75 minutes. Played May 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINGING HILL, THE: Gene Autry, Smiley Burnette—Only fair for Autry, but it did staisfactory business on a single-bill. Running time, 75 minutes. Played April 20-22.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—Good picture and good business. Some of my customers said that it was not up to Gary Cooper's standard and that the action bogged down in the middle of the show. Personally, I liked it. Running time, 111 minutes. Played May 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CITIZEN KANE: Orson Welles—Nobody liked this and said so. We took in just enough to pay for it so considered ourselves very lucky.—Al Eliasen, Koronis Theatre, Paynesvile, Minn. Rural patronage.

GAY FALCON, THE: George Sanders, Wendy Barrie—George Sanders very good in this type of detective story. Allen Jenkins provides enough comedy to keep interest up. Played May 11-13.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

JOAN OF PARIS: Michele Morgan, Paul Henried—Direction, acting and photography are all excellent and those that came commented on it very favorably. It has everything except good drawing power. Attendance was somewhat below average. It is too bad because a lot who stayed away would have liked it. The new players speak English with very little accent. Some very thrilling moments are included in it. Running time, 90 minutes. Played May 14.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—To begin with, the advertising showed characters in costumes of a past era. This is the same as though we were to advise our people openly not to attend. Secondly, this is no picture for a small town. Running time, 115 minutes. Played May 3-4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy—Very good draw and, of course, those who came thought it very good. Made a profit on this showing.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy, Fibber and Molly McGee—A rain storm on opening day put a stop to local farm work so every radio fan in the district turned out for this show. Business was near-record proportions. They came out of curiosity and the picture didn't let them down. Running time, 79 minutes. Played May 4-6.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

VALLEY OF THE SUN: Lucille James, James Craig—A well-mounted western that pleased the action fans. Running time, 84 minutes. Played April 23-25. —Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Twentieth Century-Fox

CADET GIRL: Carole Landis, George Montgomery—Fair on double feature. Some said they liked it.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—As we knew it would, this flopped here. Any picture that has any dealings with war is just wasted here. We can't get our patrons in to see them and if we were smart we'd never play them.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Good draw. Fair western. Guess everyone here who can read had read this story and decided to see the 20th Century-Fox version of it.—Al Aliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

RISE AND SHINE: Jack Oakie, Walter Brennan—Did well by us even though football has gone and been forgotten. We liked it.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

ROXIE HART: Ginger Rogers, George Montgomery—Ran this with "Helzapoppin" and, of course, had a very good crowd. After a somewhat disappointing beginning, this settles down to one of the funniest trial scenes ever filmed. I couldn't have played a double feature with more hilarity in it. Ginger Rogers does an outstanding job of a peculiar role. I should think any audience would like it. Running time, 74 minutes. Played May 15-16.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

SMALL TOWN DEB: Jane Withers, Cobina Wright, Jr.—Once again Jane did her best with what they gave her, but even her best couldn't make anything out of a Class "C" picture. Running time, 70 minutes. Played May 8-9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—This is a fine musical show in color and business was satisfactory. Play it as soon as possible.

(*Continued on following page*)

(*Continued from preceding page*)

Running time, 75 minutes. Played May 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—A beautiful and entertaining picture. Business was above average for recent weeks. Give it your best days. Running time, 75 minutes. Played May 3-5.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

SWAMP WATER: W. Huston, Walter Brennan, Ann Baxter—This was a thriller and pleased our weekend crowd nearly 100 per cent. Business was off on account of bad rural roads but it did a pretty fair business anyway. Running time, 88 minutes. Played May 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WEEKEND IN HAVANA: Alice Faye, Carmen Miranda, John Payne—Good musical in color. Nice draw. No kicks.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Good picture that didn't do the outstanding business expected from the local and national build-up it received. But business good. Running time, 97 minutes. Played April 16-18.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

United Artists

BROOKLYN ORCHID: Ralph Byrd, Virginia Vale—Hal Roach streamliner which is a swell added feature for any program. It is funny and gets plenty of laughs. Running time, 52 minutes. Played May 11-16.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

NIAGARA FALLS: Marjorie Woodworth, Tom Brown—A streamliner which is nice light comedy. It is just the thing for an added feature to round out a short show. Slim Summerville and Zasu Pitts are together again in this and they are still funny. Running time, 43 minutes. Played April 23-29.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

TWIN BEDS: George Brent, Joan Bennett—Good comedy, but had a little too much repetition. Mischa Auer steals the show. Patrons laughed from beginning to end. Played week and a half. Running time, 86 minutes. Played April 30-May 9.—Robert Berezin, Elgin Theatre, Ottawa, Ont., Can. General patronage.

Universal

BACK STREET: Charles Boyer, Margaret Sulavan—Well acted and dialogue recorded perfectly but this type of picture simply will not go over in this community. The reason—moves too slowly—our fans like a little action in their entertainment. Running time, 89 minutes. Played May 14-15.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

BACK STREET: Charles Boyer, Margaret Sullavan—Played this late but it was enjoyed by my adult audience. It did not do the business that I had expected as Boyer is not popular here. Running time, 69 minutes. Played May 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

BAD LANDS OF DAKOTA: Ann Rutherford, Robert Stack—One of the better class westerns than just the ordinary mill run of horse operas. Give us more of this type. Running time, 73 minutes. Played May 8-9.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Played this with "Roxie Hart" mainly through a quirk in booking and, of course, we had a very good crowd. This is the craziest picture ever made and had my bunch in an unroar from beginning to end. Afterward a few claimed they did not like it but they were in the minority. If you had heard the laughter you would have been surprised at its volume. Personally I got a big kick out of it but I suppose some of you will have troubles because your crowd won't get a lot of its humor. Running time, 83 minutes. Played May 15-16.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NICE GIRL: Deanna Durbin, Franchot Tone—This is the second Durbin to play in this location. It was enjoyed better than "It Started With Eve." Comments all good. Running time, 103 minutes. Played April 27-29.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NORTH TO THE KLONDIKE: Brod Crawford, Lon Chaney, Jr.—Poor, half done, and that's giving is credit. No business. A good title and cast but just a big disappointment for those who saw it.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

Warner Bros.-First National

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt—This would have been more effective as a straight drama. However, we had no complaints and business was no worse than usual. Running time, 107 minutes. Played May 6-7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

KINGS ROW: Ann Sheridan, Robert Cummings, Ronald Reagan—By all means, play it. One of the best this season. Acting tops by all. Ann Sheridan shows she's at home in either a musical or drama. Her first really big part. Running time, 127 minutes. Played May 4-6.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—A better class of mystery thriller that failed to do business, possibly because of excessive length. Running time, 100 minutes. Played April 13-15.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—A blues-blitzer. No extra business but those who came had a real good time. Running time, 79 minutes. Played April 30-May 2.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Short Features

Columbia

SCREEN SNAPSHOTS, NO. 4—Billy Gilbert and his little Chinese friend entertained our audience with the story of Billy's tour. Comedy by Gilbert cannot be equaled. Running time, 10 minutes.—J. A. Reynolds, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Color cartoon—Just another color cartoon. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

DON'T TALK: Two Reel Special—Very timely two reeler telling people not to talk as spies may be listening. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAILURE AT FIFTY, A: Miniatures—Just an average short. This one deals with the trials and tribulations of Abe Lincoln. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

LADY OR THE TIGER: Miniatures—Entertaining and mystifying one reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAIN STREET ON THE MARCH: Two Reel Specials—A good morale builder done in an interesting manner. Should be shown everywhere. Running time, 20 minutes.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

ANTS IN THE PLANTS: Color Classics—An old color cartoon but still a good one. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BULLETEERS, THE: Superman—The kids like these. The adults still hold their noses. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

HEDDA HOPPER'S HOLLYWOOD—Just fair. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MY POP, MY POP: Popeye the Sailor—An average Popeye. Running time, 7 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

OLIVE OYL AND WATER DON'T MIX: Popeye the Sailor—Good Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ KIDS, NO. 4—Average reel for this series. Running time, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAVEN, THE: Special Color Cartoon—Good two-reel cartoon in color. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS, NO. 3: A good average for this fine series. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek. Alberta, Can. Small town and rural patronage.

RKO Radio

JUNGLE JAUNT: Sportscope—Cute scenes of live animals the crowd seemed to enjoy. Running time. 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THUMBS UP, TEXAS: March of Time—Very interesting and entertaining. Running time. 20 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

WHEN AIR RAIDS STRIKE: March of Time—Interesting, instructive and timely. Was well received. Running time, 18 minutes.—Delmar C. Fox. Fox The-

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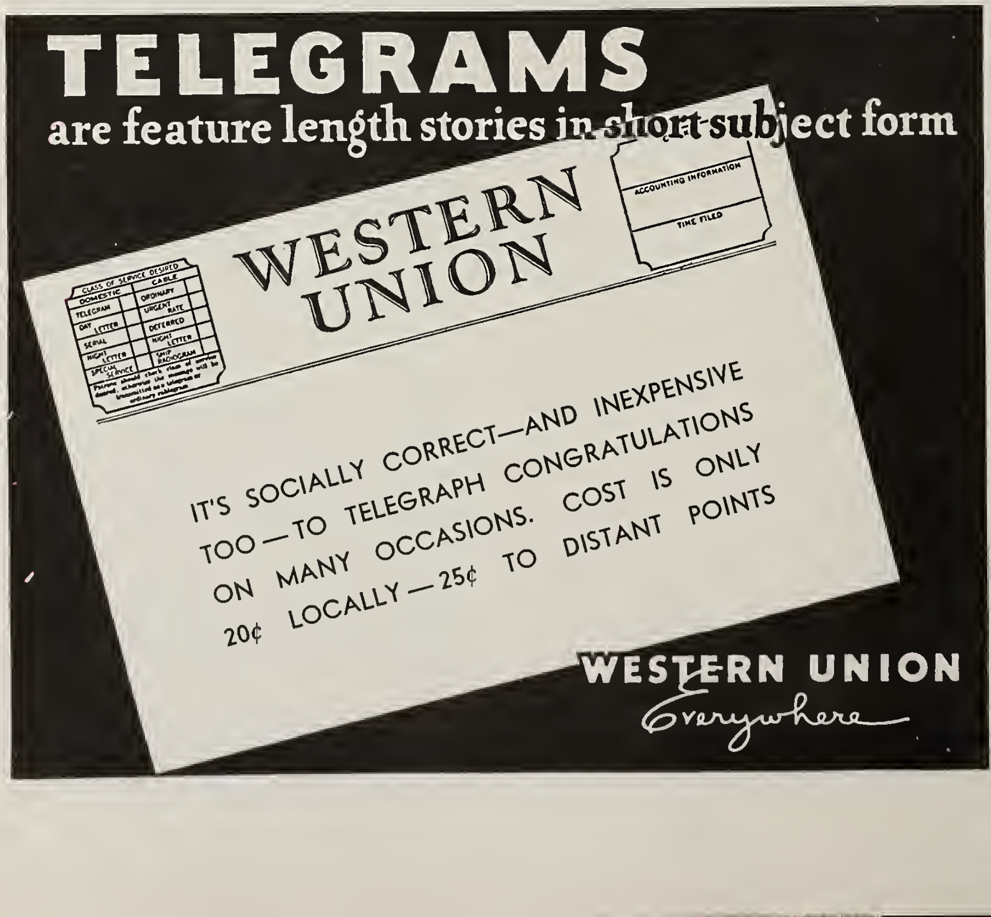

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(Continued from preceding page)

atre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Twentieth Century-Fox

PLAYTIME IN HAWAII: Sports Review—America's beautiful playground in Hawaii, with all its sport—fishing, aquaplaning, outrigger-canoe racing, and its easy way of living is definitely an extraordinary feature that will be enjoyed by all, as it was here. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

United Artists

BATTLE FOR OIL, THE: World in Action—This is an outstanding subject in a series that has proved to be every bit as good as the "March of Time." Our patrons look forward to seeing them. Running time, 19 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

Universal

BAGDAD DADDY: Musical—Mediocre entertainment. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

BLACKSMITH DENTIST: Stranger Than Fiction—Good. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

JINGLES BELLES: Musical with Gloria Jean—Excellent. It's been a long time since my customers have shown so much appreciation for a short subject. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MENACE OF THE RISING SUN: Two Reel Special—On the order of "March of Time" and just as good. Running time, 20 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

RHYTHM REVEL: Musical—Although this short subject has no outstanding stars, it was well received here. The usual brand of comedy, plus a little music, all tend to lighten everyone's troubles, and who can ask for more? We need more and more of this type of good clean fun! Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

SLEEPING PRINCESS: Lantz Colored Cartunes—A good color cartoon based on the fairy story. Running time, 9 minutes.—A. R. Dekin, Rice Lake Theatre, Gissett, Manitoba, Can. Mining community patronage.

Victory Films

RING OF STEEL: Official U. S. Victory Films—Spencer Tracy narrates in this free Victory reel about the spirit of the American soldier through history. Worthwhile. Running time, 8 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

BIRD CAME C. O. D., THE: Merrie Melodies Cartoons—Good. Running time, 7 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

CARL HOFF AND BAND: Melody Masters Bands—Carl Hoff's smooth rhythms and some oddly pleasing photography shots made an innovation in the art of presenting a popular orchestra. Silhouettes of each performer at his instrument was just about "tops." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

HORTON HATCHES THE EGG: Merrie Melodies Cartoons—Very good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICAN JUMPING BEANS: Hollywood Novelties—Old, but good. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

RHAPSODY IN RIVERS: Merrie Melodies Cartoons—I consider these the best colored cartoons on the market; bought all Vitaphone will release this year. Be sure to play them. Running time, 7 minutes.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

SAPS IN CHAPS: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOOT YOURSELF SOME GOLF: The Sports Parade—Average sport reel which was saved by color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WACKY WABBIT, THE: Merrie Melodies Cartoons—The wabbit still is going strong and rolling them in the aisles. This reel is as good as any of them and that is saying quite a lot. Running time, 8 minutes. W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 24.—Latest news of the war in the East....Henderson urges all to cooperate in price control....Women war workers honored with Army review....President honors Jimmy Doolittle for raid on Japan....Fashions....Sports.

MOVIETONE NEWS—No. 75, Vol. 24.—27 ships launched in a single day; U. S. reply to Axis....R.A.F. fighter plane attack Nazis in Channel sweeps....Monsignor Sheen urges Americans of all faiths to pray for victory....President Quezon of the Philippines pledges fealty and unity in the struggle against the Japs....Fashions....Sports.

NEWS OF THE DAY—No. 272, Vol. 13.—Doolittle's own story of raids on Tokyo....Gandhi and Sir Stafford Cripps....Princess Elizabeth of England celebrates 16th birthday reviewing famous Grenadier Guards at Windsor....U. S. industry winning production fight....U. S. fixes prices to halt rising cost of living.

NEWS OF THE DAY—U. S. sets world record with ships for victory....United Nations air experts hold war council in Canada....R.A.F. blasts Nazi planes in raids.

PARAMOUNT NEWS—No. 77.—First pictures of Sir Stafford Cripp's parley at Delhi....Across the nation, retail stores adjust to price ceiling....News from the nation on war bond sales.

PARAMOUNT NEWS—No. 78.—27 ships launched in onc day; greatest mass launchings since 1918....Mexico's Axis showdown....Floods climax worst spring....Allies step up air plans at conference in Ottawa....Future officers at Merchant Marine Academy salute heroes of freighter service lost in Atlantic.

RKO PATHE NEWS—No. 77, Vol. 13.—President confers Congressional Medal on General Doolittle....England and Italy swap prisoners....English Archbishop of Canterbury enthroned....Huge aluminum plant wins "E"....Birthday review for Princess Elizabeth....All Hawaii observes "lei" day.

RKO PATHE NEWS—No. 78, Vol. 13.—Launchings mark Maritime Day....R.A.F. in sweep over continent....Allies stage first air conference....Philippine leader urges unity....Review at Guatemala "West Point"....Army tests new flame throwers....Show uniforms for Women's Army Auxiliary Corps.

UNIVERSAL NEWSREEL—No. 86, Vol. 15.—Doolittle tells how he led Tokio raid....War leaders plan second front....Cripps mission in India....Flying fortresses on patrol....Price control goes into effect....Navy trains ship gunners.

UNIVERSAL NEWSREEL—No. 87, Vol. 15.—Mass ship launchings on both coasts observe National Maritime Day....Rains take heavy toll....Prado visits tank plant....Air delegates see mass flight.

Young Reviewers Study War and Films

"The Motion Picture in War Time" was the theme of the sixth annual conference of the Young Reviewers and 4-Star Clubs of the National Board of Review, held last Saturday in the auditorium of New York University's School of Education. Some 300 representatives of school motion picture clubs gathered for the conference. Arthur H. DeBra, of the MPPDA, and Dr. Frederic M. Thrasher, professor of education at the university, were the principal speakers. Screening was given of two Victory Films, "Rings of Steel" and "New Soldiers Are Tough," in addition to the new Shirley Temple picture, "Miss Annie Rooney," released by United Artists.

First Columbia Color Film

Columbia Studios will start production on June 8th on "The Pioneers" the first picture to be made by the company in Technicolor, it was announced in Hollywood. It is Harry Joe Brown's first production for Columbia.

Horne Organization Moves Into Fox

Hal Horne and his organization moved into Twentieth Century-Fox this week, leaving only traces of the former advertising and publicity regime. The publicity department, headed by Richard Condon, has been transferred to the former quarters of the Hal Horne Organization in the General Motors Building, two blocks away from the Fox home office. Mr. Horne will work from the Fox advertising office. He is assisted by Max Youngstein, and by Frank Moneyhun, advertising manager.

Exploitation director is M. D. "Doc" Howe. Other members of the staff are Irving Kahn, Joseph Shea, Thomas McCabe, Mary Louise Van Slyke, Dailey Paskman, Kershaw Burbank, Louis Berg, Adolph Silverstein, Stirling Silliphant.

Dismissed from the Fox advertising department were Earl Wingart, George Fraser, Hugh Lahey, Jeannette Sawyer, Nathan Zatkin.

The Hal Horne Organization as such is being dissolved; its non-film interests being dropped or given to others. It will, however, complete its exploitation contract with Fox, handling "Ten Gentlemen from West Point."

Leo Brady Joins Donovan Office

Leo Brady this week joined the Colonel William J. Donovan Office of the Coordinator of Information, in New York, on a leave of absence as assistant to Martin Quigley, president and publisher of Quigley Publishing Company. Mr. Brady became assistant to the publisher in 1930.

Appoint Trilling Aide To Jack L. Warner

Steve Trilling has become Jack L. Warner's assistant, at the studio, Hollywood. Mr. Trilling has been with the company 14 years, starting as a booker with the Stanley circuit, when Warners acquired it. He then had charge of the New York talent office. Five years ago, he went to Hollywood, to become casting director.

Named Chief Justice

Wendell B. Farris, a member of the board of directors of Famous Players Canadian Corporation, has been appointed chief justice of British Columbia by the Canadian Department of Justice.

20TH CENTURY-FOX
Notice of
TRADE SHOWING
for the benefit of
exhibitors generally

BUFFALO, N. Y.

"THIS ABOVE ALL"
will be trade-shown
at the
20th Century-Fox Exchange,
290 Franklin St.,
Buffalo, N. Y.
on Wednesday, June 3rd,
at 2:30 P.M.

OBITUARIES

Roy Hunt, Portland Radio Executive, Dies

C. Roy Hunt, president of radio station KALE and general manager of KOIN in Portland, Ore., died in Riverside, Calif., on May 21st. He was 50 years old. Mr. Hunt, a part owner of both stations, was regarded by northwest theatremen as an active friend of the motion picture industry.

He was born in California, studied law at the University of California and then entered merchandising. He moved to Portland as branch manager for the John H. Spohn Co., later returning East to join a radio equipment firm. He moved to radio stations in Denver before returning to Portland at KXL. He had managed KOIN since 1929.

C. E. Dietrich Stricken On Pennsylvania Farm

C. Elmer Dietrich, 52, former Congressman and owner of the theatre in Tunkhannock, Pa., died suddenly of a heart attack May 20th at his 275-acre farm near Tunkhannock. He was inspecting a prize herd of cattle when he was stricken.

In addition to his widow he is survived by two sons, a daughter and two sisters. Funeral was held May 22nd with burial in Sunnyside Cemetery, Tunkhannock.

Sam B. Alix

Sam B. Alix, 78, claimant for the honors of having produced the first comedy acrobatic act in this country, died at the Pawtucket, R. I., Home for the Aged May 18th following a brief illness. He was best known in the bill of the "3 Devenes," and played the old Keith Circuit, and also at the famous Tony Pastor's.

Nathaniel McCarty

Nathaniel McCarty, Grand Rapids, Mich., exhibitor and operator of the Galewood theatre there for the past 15 years died on May 19th. He was 68 years old.

John Henderson

John Henderson, a retired New York state motion picture exhibitor died at his home in Auburn, N. Y., on May 19th.

Happy Landing

Your approach to a pleasant visit in New York is a stay at the St. Moritz overlooking Central Park. Convenient to all midtown. 1000 rooms with bath and radio—from $4 single, $6 for 2 persons. New York's only truly Continental hotel.

ST. MORITZ
ON-THE-PARK
50 Central Park South
NEW YORK
Direction: S. Gregory Taylor

Joseph Keith

Joseph Keith, 44, New York ticket broker and vice president of Leblang-Grays, Inc., and nephew of Joseph Leblang, famous cut rate theatre ticket agency head, died on Sunday, May 24th at the Jersey City Medical Center. He had been with the ticket agency since his youth. A number of years ago Mr. Keith was backer of a West Coast company of "The Last Mile" which starred Clark Gable in his pre-screen days.

William Mogul

William Mogul of the Ruby Camera Exchange in New York died on May 20th at the Veterans Hospital. He leaves a wife and daughter. Funeral services for Mr. Mogul, who was a sergeant in the first World War, were held Wednesday at the Park West Memorial Chapel.

John Chmelik

John Chmelik, 58, a stage hand in Racine, Wis., theatres for many years, died May 20th. He was president of the Stage Employes' union since 1932 and business agent for Local 237. He was a member of the Warner club and was employed last at the circuit's Venetian.

Floyd C. Hanks

Floyd Charles Hanks, Sr., one of the first motion picture theatre operators in the Carolinas, died last week at his home in Lenoir, N. C. He was 66. At the time of his death he was associated with the Avon theatre in Lenoir.

Charlie White

Charlie White, 50, widely known Pacific Northwest exhibitor and operator of the White Theatre, Concrete, Wash., died on May 20th. He suffered a heart attack following a booking trip to Seattle.

IN THE COURTS

ASCAP Loses Move for BMI Suit Appeal

Application by ASCAP for permission to appeal to the N. Y. Court of Appeals from a denial by lower courts of its motion to dismiss the test suit filed against it by BMI and the Edward B. Marks Music Corp. was unanimously denied last week by the Appellate Division of the N. Y. Supreme Court. The only recourse left to ASCAP is a motion directly to the Court of Appeals for leave to review.

Suit was filed last year by BMI to determine the radio rights to songs in cases when the publishing house joins BMI while the composers remain members of ASCAP. The Supreme Court has refused to dismiss the BMI complaint for legal insufficiency and has ordered ASCAP to file its answer.

Discontinue Harris Action

Dismissal of the plagiarism suit of Madge Christie against Sam H. Harris, George Kaufman and Edna Ferber was ordered last week by Federal Judge Edward Conger, in New York, after trial. Judge Conger ruled that there was no similarity between plaintiff's play, "Through the Looking Glass," and the defendants' Broadway production, "Stage Door."

Argument Over Theatre

Damages of $25,000 are sought in a suit filed in the Federal Court at St. Louis against Sam Komm, operator of the New Merry Widow Theatre, South Side subsequent run house. A. Sydney and Henry R. Johnson, former operators of the house, are the plaintiffs. They charge Komm forced them to sell their business to him through false representations.

Court Refuses to End Stockholders' "Bioff Suit"

Holding that the ten year statute of limitations for conspiracies applied, N. Y. Supreme Court Justice Charles B. McLoughlin last week denied an application of Warner Bros. Pictures, Inc., to dismiss parts of the complaint filed by stockholders against it and its directors and officers as barred by the lapse of time. The suit is one of a series brought to compel repayment by company officials of all monies extorted by Willie Bioff and George E. Browne.

The court also refused to dismiss a second cause of action which claimed misrepresentation on the part of Warner officials in making payments. The defendants had attacked the second cause of action as insufficient in law. The opinion by the court pointed out that the complaint asserted that the stockholders had no knowledge of the payments until the criminal trial of Browne and Bioff. For the purposes of the motion, the allegations of the complaint must be accepted as true, the court said.

Levey Asks $250,000 from Monogram, et al

Monogram Pictures Corp., Pathe Pictures, Ltd., and W. Ray Johnson and William Gell, presidents of the two companies, were named defendants Monday in a breach of contract suit for $225,000 damages, filed in the Federal Court, New York, by Arthur Levey. Plaintiff seeks commissions allegedly due him for arranging a distribution contract between the two companies.

According to the complainant, Monogram, in August, 1936, promised to pay him five per cent of any monies earned if he would bring about a deal for the distribution of Monogram product in the United Kingdom by Pathe. In February, 1937, a contract was signed which gave Pathe distribution rights on Monogram until the end of 1942, the complaint states. Monogram is charged with refusing to continue commission payments after April 30, 1941, although $50,000 back commissions and $175,000 in estimated future payments are allegedly still due under the contract.

Withhold Paramount Decision

New York Supreme Court Justice Benvenga, last Friday, reserved decision on the motion to dimiss the suit of Jessie Remsay, as assignee of Campbell and Connelly, Ltd., against Paramount.

The plaintiff charged that Paramount obtained rights to the song, "Memphis Blues," from Mercer Morris, Inc., but alleges that the predecessor of that company, Joe Morris Music Co., sold the licensing rights to the plaintiff.

Sues Paramount

A plagiarism suit for an injunction and an accounting against Paramount Pictures and Famous Music Corp. was filed this week in the Federal Court, New York, by Emmerich Kalman. The plaintiff claims that the song, "Kiss the Boys Goodbye," which was sung by Mary Martin in the film of the same title infringes upon the plaintiff's composition "Heut' Nacht Hab' Ich" written by him in 1930.

Allegheny Fair Cancelled

One of America's largest outdoor fairs usually strong competition for theatres during the first week of September, the annual Allegheny County Fair, will be suspended for the duration of the war, it was announced this week by George Kelly, county parks director of Pittsburgh. More than $10,000 had already been allotted for preliminary expenditures for this year's fair. Army units are now using part of South Park where the Fair was held.

Returns to Theatres

John Kellams has returned to the helm of Harry Markun's Talbott and Belmont theatres in Indianapolis after an absence of seven weeks.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

THE JOINER

Find the manager who is a member of a large number of organizations and you'll find a successful showman. One shouldn't have to look too far for him, because the average showman is by nature a "joiner". He is a member of the Rotary, Lions, Elks or Kiwanis Clubs; he is a member, and, more often than not, an officer, of the local Chamber of Commerce. Sometimes, he takes up politics in a small way, running for the City Council or the Board of Education, or taking some official post that requires a lot of hard work and a lot of the time nobody else thinks he can spare. Then, of course, he is a member of his church, a lodge or two, and a country club.

That's all important stuff because the man who establishes himself as a permanent member of his community, and an active one to boot, will justify the position he holds as purveyor of his community's entertainment—in itself a big responsibility.

A few years ago it was impossible for a circuit manager to become active in the community. Furthermore, it was discouraged. In those days, it was customary to shift a man around so often that his family was always a jump or two behind him, he no sooner made friends in one place than he was transferred to another. So district, division and zone managers and supervisors told their men to keep their noses to the grindstones and sell the theatres—not themselves.

In this connection, a letter from Round Tabler Frank Templin, of the Princess Theatre, Kendallville, Ind., says: "Too few managers have the okay from their superiors to make the outside contacts so necessary to help put this business where it should stand in the eyes of the public. They are near-sighted".

Before we're interrupted by objections, we'll answer them with Mr. Templin's assistance. No, the manager does not have to be in the theatre every night. He does not have to stay until the last patron is out of the house; nor must he see that the show is put out for the delivery truck, or see that all the exits are closed. Here's Templin on that angle: "No good manager need lock the front door at night after the show, if he surrounds himself with the proper help. That same effort, unlocking another door to the theatre, will pay greater returns, when the manager does the unlocking, and there are plenty of doors yet to be unlocked".

These are words of wisdom, indeed, and they can be almost universally applied. Kendallville has 5,431 people—a small town, you might say. But the same thing applies to cities of 54,000 and 540,000, according to showmen in such metropoli.

Nothing we have said contradicts that other primary principle of good management—to be on the floor when patrons enter the theatre and when they leave it. An occasional night off for a lodge meeting or to fulfill the duties of a city councilman or to attend a vestry meeting in the church is just as essential to the success of the theatre as the presence of the manager on the floor, in the opinion of some of this country's smartest showmen. So, if the manager surrounds himself with proper assistance, he may leave his theatre and indulge in these external activities with a clear conscience and a knowledge that he is serving his employer better off the premises than on them.

We Can Do It Again

In the past few months, we showmen have been asked to make collections in our theatres for the Red Cross, for Army and Navy Emergency Relief and twice for the U.S.O. Beginning this week, we are going to start selling War Stamps and Bonds in every one of our theatres.

We're doing it not only because it's our duty but because it is just a small part of what we can do to aid the nation's war effort. We're doing it so that after the holocaust we'll still have the right to practise the art of showmanship.

Think about it. Do you think there is such a thing as what we call a showman in Germany today?

On the Spot Selling

Ability to adapt today's news to selling tomorrow's shows is a sure test of a good showman. Lloyd H. Rollins of the Mayfair, Bridgeton, Me., has met the challenge. Before sugar rationing had taken effect, he was on the spot with small envelopes for restaurants to use for each diner's portion of sugar. His next show was advertised on them.

There's an example of a stunt in good taste and, at the same time, timely enough so that the advertising medium itself attracted the attention of the prospective patron.

In the same class is the coup executed by Warner Bros.' home office publicity department this week, unveiling a tablet to George M. Cohan at the Savoy Theatre in New York where he made his metropolitan debut. The papers all carried "Yankee Doodle Dandy" in their stories about the event—but they had to because it was on the plaque.

—*Bob Wile*

Showmen Aid War Effort

Although the campaign to sell War Stamps and Bonds in the nation's theatres was not scheduled to begin until Saturday, May 30th, thousands of showmen throughout the country "jumped the gun" and have already sold hundreds of thousands of dollars worth of War Stamps and Bonds. It is estimated by Arthur Mayer of the War Activities Committee that one-third of all the theatres in the country were already selling War Stamps and Bonds before the campaign was officially under way.

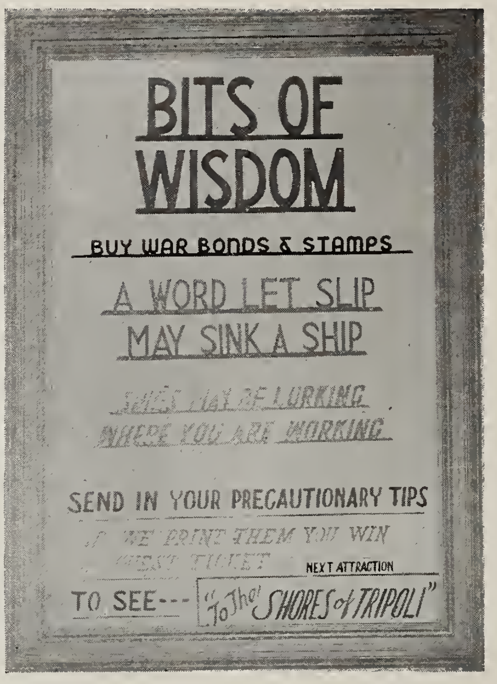
Yet, the war activities of showmen are by no means confined to the sale of War Bonds and Stamps; on the contrary: the country's showmen are heavily engaged in war activities of all kinds. Here are a few of the entries submitted for the Quigley War Showmanship Award.

Jack Hamilton, manager of Schine's Scotia Theatre, Scotia, N. Y., which recently opened its doors for the first time, played the WAC short, "Fighting Fire Bombs," and arranged with the local Fire Department to put a display in the lobby showing how to extinguish a bomb. "It was very interesting," says Jack, "and the patrons went for it in a big way."

Bob Collins, manager of the State Theatre, Modesto, Calif., has inaugurated a "Buy War Stamps" jingle contest, open to all children. Each Saturday prizes of War Stamps are awarded to the winners. Sears Roebuck and Co. furnish the prizes and a window display on the contest.

The tremendous lobby of Loew's State, Cleveland, was utilized by Ed Fisher for a display of Red Cross equipment including uniforms, manuals describing the organization's work and various types of First Aid equipment.

Newton Brunson of the Rialto, Phoenix, Ariz., an old Legionnaire, knows the value of a sendoff for the boys joining the Army. He promoted the city fathers to give each boy a box containing cigarettes, gum, a comb, tooth paste and brush, soap, pencil, post card, etc.


BITS OF WISDOM

BUY WAR BONDS & STAMPS

A WORD LET SLIP
MAY SINK A SHIP

SPIES MAY BE LURKING
WHERE YOU ARE WORKING

SEND IN YOUR PRECAUTIONARY TIPS
IF WE PRINT THEM YOU WIN
GUEST TICKET
NEXT ATTRACTION
TO SEE--- "To The SHORES of TRIPOLI"

With 300 Army Signal Corps men already in Athens, Georgia, and 2,000 Naval students arriving next month, Frank Bickerstaff, city manager for Lucas & Jenkins, spoke to the unit commanders and as a result this sign was posted in the theatre lobbies.

A typical naval recruit was selected for honors on the stage of the St. George Theatre, Staten Island, N. Y. He was feted throughout a day in a program arranged by Edgar Goth, director of advertising and publicity of the Fabian Theatres on Staten Island. Quite an affair was made of this day with 250 sailors invited to attend. Coffee, cigarettes, doughnuts, soda, floral decorations, etc., were promoted for the men. The typical recruit was supplied with a "date," was taken to meet the Borough President and was publicly congratulated on the stage of the theatre by the officer in charge.

Noting how many light globes were thrown away when the metal could still be used, Louis Charninsky, manager of the Capitol, Dallas, Tex., placed boxes in the lobby in which old globes could be deposited. Naturally, the theatre deposited a great many but the pile acted as a come-on for the many patrons.

The Orpheum Theatre in Philadelphia, managed by R. Lee Kline, keeps copy urging the purchase of War Stamps and Bonds on its marquee at all times. In addition, the Red Cross or the U.S.O. is also given a marquee spot.

The method for making collections for the various drives such as Army and Navy Emergency Relief, U.S.O. or Red Cross is often a matter for considerable discussion among managers. Boyd F. Scott, manager of the Broadway Theatre, Lubbock, Texas, finds that music puts patrons in the right mood for these collections. The Star Spangled Banner trailer is used in advance and the audience participates in the singing. Following that the Navy Relief trailer was shown and while the ushers made the collections a military march was played.

Clayton Cornell, manager of Schine's State Theatre, Tupper Lake, N. Y., is also a leader in the movement to give boys joining the Army a big sendoff. Clayt is general chairman of the organization in charge of this work. Another movement sponsored by the group of which he is the head contemplates furnishing to each home with a member of the family in the service a shield for display in the window with as many stars on it as there are members of the family in the armed forces. Also planned is erection of a plaque listing the names of all local men in the armed forces. Clayt is also interested in obtaining god-fathers and god-mothers for each of the boys for the purpose of exchanging letters for the duration. In addition to all this Clayt's organization is conducting a drive to have as many stores and homes as possible pledge themselves to display the flag every day for the duration of the war.

Loew's Poli in Waterbury, Conn., managed by Ed Fitzpatrick, is all out in the war effort. Fitz borrowed a machine from a penny arcade; for each 25 cents worth of stamps purchased, a patron was allowed three cracks at a revolving Jap. To open

THE U.S. NAVY
THIS IS WAR
Careless TALK!
LOOK
WHO'S Listening
Silence
I WANT YOU
U.S. ARMY ENLIST NOW
Fight Join the NAVY
Man the GUNS Join the NAVY
FLYING
U.S. ARMY
CADETS Naval Aviat

These war posters and cartoons, clipped from current magazines, made up the first war mural of its kind. It's in Bill Galligan's Commercial Theatre in South Chicago.

GENERAL DOUGLAS MacARTHUR
BUY WAR SAVINGS BONDS AND STAMPS

That's Artie Cohn of Warner Bros.' Roosevelt Theatre, Philadelphia, standing beside a huge picture of General MacArthur. This week, Artie added a Victory Booth for the sale of War Bonds.

the drive Memorial Day, Fitz arranged with the American Legion and the Veterans of Foreign Wars for representation in the annual parade. Ushers of all Waterbury theatres were to march in the parade in full uniform, carrying banners announcing the sale of War Stamps and Bonds in all houses. Radio stations will broadcast news of the drive and also a ceremony at the reviewing stand where the Mayor is to purchase the first Stamp. Six good window displays have been lined up plugging the sale of Stamps and Bonds. When any patron purchases a large enough number of stamps, the bandleader appearing on the stage that week will give away an autographed record or piece of sheet music. Employees' stamp purchases will be recorded in the lobby on a board under the heading, "Loew employees do their part." Under construction is a giant display board with headlines simulating a newspaper: "Allies Retake Bataan and Corregidor; Singapore Recaptured." Underneath copy reads, "If you want to see these headlines come true, buy War Stamps and Bonds today."

Russian War Relief Show

Going all out for the new war effort, City Manager Bud Silverman at the Schine Riviera, in Rochester, N. Y., arranged a benefit to aid the Russian War Relief in connection with the opening of "Our Russian Front," which played simultaneously at six of the Schine theatres there.

A committee was formed of the leading citizens, who in turn contacted all local organizations to aid in the selling of tickets. The campaign opened with a preview of the picture to prominent localities representing civic organizations, Board of Education, etc. Tickets were sold from public booths in prominent spots in all leading department stores, hotel lobbies, Chamber of Commerce, Rochester Civic Club, Women's Contemporary Club.

The local dailies carried 1,400 lines of free publicity with special columns devoted entirely to the picture and the cause for which it was being shown. Radio coverage included two free announcements two weeks in advance of playdates run in conjunction with the leading department stores, while news commentators devoted time for picture plugs. School tieups included special announcements, which were made to students at the University of Rochester by one of the history professors, and announcements were made in the assembly halls of the grade schools and high schools throughout the city.

Electricity Donated

Rochester Gas & Electricity company contributed as their share free power and electricity for the special show and 10,000 special heralds were promoted and distributed in churches, libraries and club houses. Restaurants in the business and residential sections carried copy on all their menus.

Frank Bickerstaff, city manager for Lucas and Jenkins in Athens, Ga., has printed small cards with copy reading: "War takes money. America needs yours! This 25 cents will buy 12 bullets. Use it to buy a 25 cent War Stamp at this box office. A quarter was inserted in slots on the card and whenever a quarter was given a patron in change he got it this way. "Bick" reports many stamps sold in this way.

Arthur Mayer at the Rialto Theatre in New York reports that he has had his cashiers giving Stamps in change for some time.

City Manager Clyde Smith of the Malco Theatre in Hot Springs, Ark., got publicity in all the papers when all of the Malco employees in the city signed personal pledges to buy War Stamps and Bonds. Not only did the papers publicize what the Hot Springs employees were doing in that respect but it reported that throughout the states in which Malco has theatres that employees have pledged themselves to purchase War Stamps and Bonds.

Syd Poppay, manager of Warner's Majestic Theatre, Gettysburg, Pa., sold "Captain of the Clouds" with model planes hanging from his marquee and a large sign admonishing patrons to buy defense bonds. In fact, government institutional copy relating to defense bonds and stamps is incorporated on all heralds. For "The Bugle Sounds," he arranged for the ROTC unit at Gettysburg College to parade to the theatre. A parade was also promoted for "Kathleen," school children marching and carrying banners reading: "Welcome Shirley Temple to Gettysburg."

War Showmanship Award Rulings

The Quigley War Showmanship Award is in addition to the regular Quigley Awards. It is neither inclusive nor exclusive of the other awards.

The Award will be made on the basis of the performances in service by the theatre to the war effort. It will be made to what the judges decide is the best contribution to the theatre's showmanship.

A single idea may be confined to a window, contest, newspaper or program publicity, street, stunt, lobby display, ad or ad series, newspaper section, radio tie-in, etc.

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

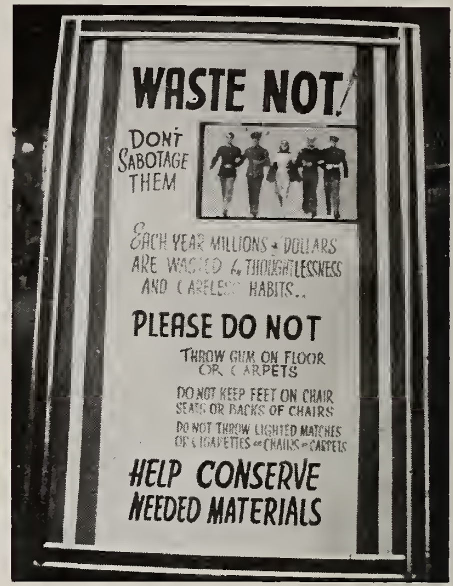
Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

WE CAN... WE WILL.. WE MUST!
..Franklin D. Roosevelt
...BUY U.S. DEFENSE BONDS & STAMPS NOW
BUY 'EM HERE

This colorful new American flag 24-sheet is displayed in the lobby of Loew's Poli Theatre, Hartford, Conn. Lou Cohen is the manager. Note the two stars on the service flag, showing two members of the staff have joined the colors.

NEW TWIST ON OLD STUNT; MINDLIN FIGHTS WASTE

EMOTION DETECTOR


WASTE NOT!
DON'T SABOTAGE THEM
EACH YEAR MILLIONS of DOLLARS ARE WASTED by THOUGHTLESSNESS AND CARELESS HABITS..
PLEASE DO NOT
THROW GUM ON FLOOR OR CARPETS
DO NOT KEEP FEET ON CHAIR SEATS OR BACKS OF CHAIRS
DO NOT THROW LIGHTED MATCHES OR CIGARETTES on CHAIRS or CARPETS
HELP CONSERVE NEEDED MATERIALS

(Above left) Planting an "emotion detector" in the lobby of the Fox. Detroit Theatre ad man Bill Scholl invited local girls to have their reactions tested after witnessing the performance of Jean Gabin in "Moontide". (Above right) To impress upon his patrons the necessity for conserving materials, Ben Mindlin at the Vogue, in Brooklyn, uses a lobby easel with "Waste Not" injunction.

(Above) To sell "Sullivan's Travels" in Buenos Aires, Guillermo Fox, Paramount's advertising director, promoted a window display which featured a portrait of Veronica Lake and small cartoons spotted strategically around the window.

of Syncopation
HARRY JAMES
GENE KRUPPA
ALVINO REY
CHAS BARNET
JACK JENNY
JOE VENUTI
BENNY GOODMAN
CONNEE BOSWELL
A Most Amazing Offer to R-K-O Patrons!
THE MOST FAMOUS RECORDINGS OF THESE MASTERS
ON SALE HERE
THROUGH COOPERATION WITH THE
BOSTON Store MUSIC DEPT.
Choose your favorite Band!
FREE!
Syncopation
SPIN-A-TUNE WHEEL
FREE GUEST TICKETS

This "Syncopation" wheel was set up in the lobby of the RKO Albee, Providence, by George French and Bill Morton. Patrons were invited to choose a record from those on display and then spin the wheel. If their selection came up on the wheel, guest tickets were awarded.

Mayor Maurice Tobin presents a silver plaque to Loew's N.E. division manager, Charles Kurtzman for Abbott & Costello's efforts in bolstering the nation's morale.

Street Ballyhoo Aids Krolick on "Gold Dust"

Obtaining a mule from the city stables, Art Krolick at the Century, in Rochester for his street bally on "The Gold Rush," promoted all the equipment necessary for gold prospecting and tied it to the animal's back for realism. The men led the mule about town, one dressed as Chaplin and the other as a prospector, and distributed lucky stage money, mustaches, masks and coloring contest heralds. The coloring contest heralds were also distributed at five and dime chain stores with winners' offerings posted in the theatre lobby.

Miniature Chaplin souvenir hats were sold on candy stand two weeks in advance of the showing and also distributed free to children prior to the opening. For his radio tieup, Krolick offers guest tickets to those listeners who recognized titles of songs after one or two bars had been played.

Emerson Invites Mothers To "The Fleet's In"

Through the cooperation of the local Navy Recruiting office and the Omaha *World-Herald,* Ted Emerson at the Omaha ahead of "The Fleet's In" extended an invitation to all mothers whose sons had joined the Navy since the Pearl Harbor episode to be guests of the management on the opening night. This brought extra publicity breaks and art in the papers and built a lot of goodwill for the theatre.

For his street bally, Ted used a lad dressed in sailor uniform with a girl on each arm, the three walking through crowded sections talking and laughing. As folks would turn to look at them, they were greeted by a sign on the backs of each with copy: "The Fleet's In." The entire house staff was dressed in sailor outfits a week in advance and during the run, while a juke box in front of the theatre played "Anchors Aweigh."

School Board Comes Through For Nelson on "Clouds"

Reporting the event as the first time that Jack Nelson at the Capitol, in North Bay, Ontario, could crack the local School Board to have the teachers announce to all school children his opening of "Captains of the Clouds," the Round Tabler succeeded in getting his message before all students. Jack was further successful in having the commander of the local Military Camp announce the opening to a parade of some 12,000 soldiers.

Various merchants plugged the date on their radio programs in addition to devoting their windows to appropriate tiein displays. Arrangements were also made for a special nurses' matinee, which was duly publicized. One of the highlights was the publication of a special edition of the Daily Nugget, which featured stories, art stills, etc., on the picture.

Grady Heads Rotary

James T. Grady, manager of Loew's Theatre, in New Rochelle, and director and chairman of the club service and program committee of the Rotary Club, has headed the slate of the nominating committee.

Selling Points

ON THE NEW PRODUCT

THIS ABOVE ALL (Twentieth Century-Fox): Since Joan Fontaine dons a uniform as a member of the WAAF, a recruiting office may be set up in the lobby for various "women in uniform" organizations. A search could be held for the best looking local girl in uniform through the cooperation of the American Red Cross, American Women's Voluntary Services and other groups. Another way to cash in on the "Woman in War" angle would be to locate the woman who has done the most outstanding work in any of the voluntary war activities in your community. Since the picture was made from one of the current best sellers, bookstore tieins may be had through the Grosset & Dunlap promotion of its special edition.

THIS GUN FOR HIRE (Paramount): In its New York engagement this was sold to crime and mystery story fans. For a lobby museum, cooperation of the Crime Prevention Bureau of the local police department for a display of guns taken from convicted criminals can be obtained on the "Crime doesn't pay" angle. A series of three-day teaser ads is available, as are mats on a three-day contest for newspaper coverage which includes cuts of famous movie characters who offered their guns for hire. For juvenile attention, paper guns with picture copy may be used.

THEY ALL KISSED THE BRIDE (Columbia): The title suggests June brides, wedding bells and rice. Merchant cooperation may be sought through a tieup with a furniture store to set up a window display of a bride's "victory" apartment—with furnishings using a minimum of essential war materials. For a street ballyhoo an auto bedecked with old shoes, ribbon streamers, and cans appropriately lettered can tour the town. If gas rationing proscribes this, use a tandem bicycle. A newspaper contest, showing stills of brides and grooms from previous pictures, may offer guest tickets to those correctly identifying the set. A "Kiss the Axis Good-bye" booth in the lobby, with attractive girls on hand to sell War Stamps and Bonds for kisses, would sell the picture and bonds, too.

SUICIDE SQUADRON (Republic): This offers music store tieins, since a number of scenes take place in concert halls throughout the country. Aviator contests and model airplane contests are available; photos of ace aviators may be procured from newspaper morgues, one each day with a line or two of biography, prizes to be awarded to those identifying the flyer. A set of 35 fashion stills can be obtained from Republic exchanges, showing Sally Gray in sports outfits, street dresses, evening gowns and negligees.

IN THIS OUR LIFE (Warner Brothers): Bette Davis, Academy kudos and the box-office values of the rest of the cast, Olivia de Havilland, George Brent, Charles Coburn, Frank Craven and Billie Burke can be exploited. For selling the picture as a poignant drama, the newspaper ads feature cuts of the two feminine stars with catchlines such as "Born Sisters, Sworn Enemies". Since the current Ladies' Home Journal features a story by Miss Davis titled "Could Your Husband Take It?", a contest could be planted offering guest tickets to the best letters, for and against her stand, contest blanks to be inserted in the current issue of the Journal. It can be adapted as a lobby contest, blowing up the article. Radio coverage could include feminine commentators and local career women in a discussion on Miss Davis' views on modern marriage.

Pollock Promotes Dorsey For Personal Appearance

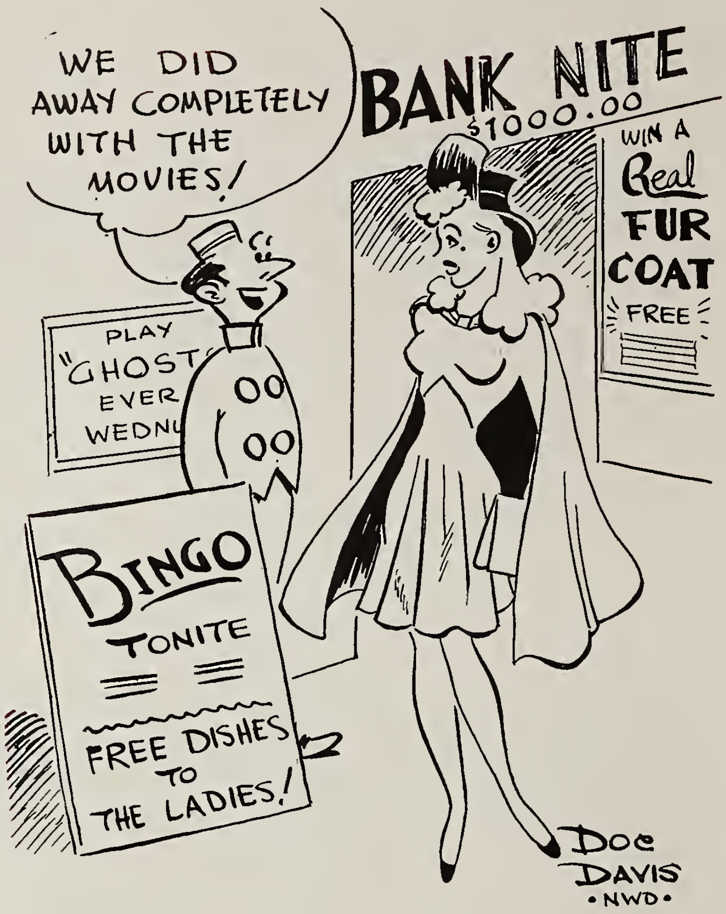
Since Tommy Dorsey was in town for the University prom ahead of Les Pollock's opening of "Ship Ahoy" at Loew's Theatre, the enterprising theatreman arranged for the maestro to make a personal appearance at the theatre. Dorsey's records were played over the public address system at the ball park, Pollock also arranging for a picture plug during the seventh inning.

A console record player was promoted by Les and used out front ahead and during the run of the picture featuring the Dorsey recordings and a lifesize blowup of the musician was planted in front of the theatre calling attention to the personal appearance. For newspaper coverage, Les planted a contest with autographed Dorsey records awarded as prizes.

Thompson Overprints Papers

Securing 1,000 copies of his weekly paper, Albert B. Thompson, manager of the Park and Ritz Theatres, in North Vernon, Ind., overprinted the first page with copy "Hellzapoppin in North Vernon" as a teaser stunt ahead of his opening for that picture. In addition a two-column ad was placed on the front page.

Showmen's Lobby Laugh


WE DID AWAY COMPLETELY WITH THE MOVIES!
BANK NITE
$1000.00
WIN A Real FUR COAT FREE
PLAY "GHOST" EVER WEDN
OO
OO
BINGO
TONITE
FREE DISHES TO THE LADIES!
DOC DAVIS •NWD•

This cartoon from the brush of "Doc" Davis, Northwood Theatre, Northwood, Ind.

Doubles Contest Held In Sydney for "Dawn"

The fact that Paulette Goddard was nominated the "Streamlined Venus" by American artists was used as the basis of a contest held ahead of "Hold Back the Dawn" by Mel Lawton and Hermann Flynn at the Prince Edward Theatre, in Sydney, Australia. Photos of the star together with her measurements were run in cooperating papers, to aid in the search for her Australian counterpart. The winner was awarded a cash prize and an all-expense paid trip to Melbourne. Interest was kept alive by the reproduction in newspapers of photos of the contestants.

Ahead of "Birth of the Blues," the theatremen also staged a radio contest in an effort to locate the best local blues singer. The station cooperating also plugged Crosby recordings, after each of which a picture plug was injected. Prizes were awarded to winners of each week's competitions, the final judging taking place at a leading hotel.

School Cooperation Sought By Leighton for "Animal"

Contacting heads of Franklin and Marshall College and the State Teachers College, Bert Leighton at the Grand, in Lancaster, Pa., secured permission to have the pressbook covers of "The Male Animal" placed on their bulletin boards along with playdates, and copy to the effect that the setting for the picture is a midwestern university. Special window displays of Westmore cosmetics with posters carrying copy "How to Attract the Male Animal" were featured.

For his engagement of "Mister V," Bert distributed title gummed stickers to all stores for window use, and placed stills mounted on pressbook covers at schools and in prominent stores.

Animated Lobby Helps Lee Exploit "Dumbo"

Round Tabler Fred Lee of the Capitol Theatre, in Wilkes-Barre, Pa., made a definite play for adult as well as children patronage for "Dumbo" by running ads on the Inquiring Photographer style, using names and quotes from adults who saw the picture.

Lee also arranged an outstanding animated display in the lobby when he managed to borrow an animated Mickey Mouse and elephant from a local department store and arranged lucky number bag contest and display with distributor of Victor Records on hit tunes of film. Displays were set up in all the music stores as well as 5-and-10-cent store music counters.

Notaro's Recorded Program

For the stage engagement of Tommy Tucker and His Band at the Columbia Theatre, in Sharon, Pa., Pat Notaro landed four half-hour recorded programs over WPIC with plugs for his appearance. On the opening day, Notaro also promoted backstage interviews and broadcast the first 15 minutes of the program with plenty of plugs for the show.

Tompkins Features Mother's Day Party

Having proved such a definite success last year, Chick Tompkins at the Elco, in Elkhart, Ind., again staged a Mother's Day party at his theatre to which all local mothers over 70 were invited. Advertising well in advance Chick offered free transportation and also promoted flowers which were presented to each of the 101 mothers who were on hand for the festivities.

Tompkins also devoted the front page of his program to a tribute to mothers and also secured the cooperation of a local hospital which supplied nurses to go with each bus to pick up the women. The nurses also stayed in attendance during the show in case of an emergency.

Cartoon Coloring Contest Nets Harris Full Page Ad

Cartoon coloring contest employing all of the well known cartoon characters and obtaining a merchant sponsor for each one netted Ed Harris, manager of the Glendale, Glendale, Calif., a full page of publicity absolutely gratis.

The whole stunt was tied up to the war effort by awarding War Stamps to the winners of the contest. There were eight ads on the cooperative page, each featuring a different cartoon character; those included were Donald Duck, Mickey Mouse, the Goof, Bugs Bunny and Popeye. The figures were large enough so the kids could color them. Copy in each of the ads tied up with the cartoon characters.

Utilizes Empty Store Window

Ahead of "Gone With the Wind" at the Capitol Theatre, in Steubenville, Ohio, M. G. Felder promoted use of empty store windows adjacent to the theatre and displayed scene stills from the picture.

King's "Cowboy" Ballyhoo

To sell "Ride 'em Cowboy" at the Ritz Theatre, in McGehee, Ark., C. B. King dressed one of his staff in cowboy attire and had him cover the area with appropriate back banner. Two other members of the staff distributed circulars house-to-house in the surrounding area.

Yovan Promotes Co-op Page

Reporting on the activities of his assistant, Zeva Yovan, Manager Sam Gilman at Loew's, in Harrisburg, sends along tearsheet of a full page of co-op ads promoted in advance of "The Jungle Book." In addition, Yovan also landed a break on the front page of the Sunday edition of one of the dailies, while cooperating merchants came through with window displays.

Rogers' Mother's Day Contest

In connection with the opening of "Courtship of Andy Hardy" at Loew's Granada, in Cleveland, Carl Rogers offered a typical Mother contest ahead of Mother's Day, in which 14 local merchants participated. Each store was provided with ballots which were distributed to customers, space being provided for the name and address of holder's choice. Each store in addition displayed cards announcing the contest and picture credit and came through with a cash award which was presented to the winner.

Cocks Ties "Fantasia" to Music Appreciation Week

Harvey Cocks of the Paramount Theatre, Fort Wayne, Ind., took advantage of Music Appreciation Week as a means of tieing in with the local music societies for an effective campaign for his engagement of "Fantasia."

Special screenings were held for the leaders of the local music societies and those of the surrounding communities. Through the cooperation of the superintendent of the high school system a special children's matinee was arranged for the Saturday following the opening. "Fantasia" records were rotated in the music classes of the 24 grade schools before and during the engagement.

The *News-Sentinel* Boys' Carrier Band which led the Midwest in War Savings Stamps sales for carrier boys were guests at the special children's screening. At the conclusion of the performance the entire band assembled on the Paramount stage where local representatives of the Post Office and Treasury Department awarded special certificates of merit to winners for their efforts in the War Bond Drive.

Old Model Car Bally Aids on "Virginian"

George R. Peters, Loew's Colonial Theatre, Reading, Pa., for his promotion of "The Vanishing Virginian," promoted an old Ford, with driver made up to represent a "Southern colonel," and used it three days in advance and three days current, touring downtown streets, stopping at schools during recess periods and at factories at lunch times and changes of shifts. A "walking book" was used during the same period. Sidewalk stencils also proved effective aids.

Book marks were enclosed in monthly mailing lists of the Book Mart and Berkshire News Company, and were also distributed in book stores, circulating and public libraries. An advance screening was held for the local Motion Picture Forum, at which were present representatives of various women's organizations, the mayor, principals and English teachers of the high schools and other civic groups.

Greenway Features Contest For "Playmates" Opening

To usher in his campaign on "Playmates" at Poli's Palace, in Hartford, Fred Greenway concentrated on a newspaper contest ticket awards to those submitting the best 50-word essay on "Why I Like Kay Kyser's Style of Music." Since the picture opened a week before Easter, a local merchant was promoted for a layette to be presented as a gift from Kyser to the first baby born on Easter Sunday. Other contests that were featured included an anagram stunt over Station WTHT, whereby guest tickets were awarded to those submitting most words out of the title. The Station also held a memory contest offering tickets to the picture to those correctly identifying tunes played.

For his street bally, Greenway dressed an usher in the traditional cap and gown with appropriate theatre copy and had him parade main streets three days ahead. The entire house staff was also dressed in keeping. For school cooperation, a cash prize was given to the student presenting the best charcoal drawing of Kay Kyser.

Summer Selling As Usual But New Ideas This Year

Summer selling continues as usual despite rationing of refrigerants, conservation of power and a ban on new cooling systems.

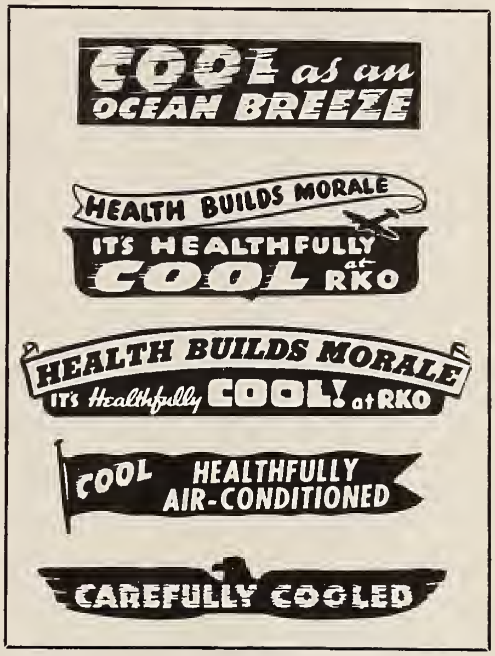
Theatremen across the country are planning on lobby flower shows, tieups with local dairies for a cow-milking stunt on the stage, amateur shows, etc. Other items of interest include booking of sports shorts, such as golf, fishing, tennis, etc. Dance contests might be held on the stage one a week with a search for the most popular team. Merchants could be promoted in this connection for prizes to be awarded to the winners. A contest for the best "cool" slogan could be featured with a promoted prize given to the winner, and as a teaser, a female member of the staff might be dressed in a bathing suit and planted in a cooperating store window with photo of the house cooling plant as a background, and copy, "Cool as a lake breeze". The girl could snap pictures of persons who pause to look at the display and post a number of the pictures in the lobby of the theatre the following day, giving free admissions to those identifying themselves.

In Madison, Wis., at the Capitol Theatre, Marlowe Conner has already printed up some 5,000 stickers of a size to fit inside of match books with copy reading: "It's hot for the Japs, but it's cool for you at the Capitol Theatre. See your movies comfortably cool."

For his lobby display, Marlowe is featuring an igloo with catchline: "Eskimotion Picture Igloo. Comfortably Air Conditioned." The Round Tabler is also using the catchline for sig cuts. Other items in his campaign include advance and current trailers, window cards, bumper strips, etc.

With so much publicity given to the wearing of cotton this season, Wilbur Eckard, at Schine's Theatre, in Ashland, Ohio, comes through with the suggestion that a Cotton Fashion Show might be held on stage, with cooperating merchant supplying models and clothes. In addition to dresses, bathing suits can be modeled; in any event a complete women's outfit could be promoted for a door prize. Since the cotton industry has spent a young fortune on publicizing their fabrics, the merchants in town should be glad to capitalize on this publicity by getting some local goodwill with a show at the theatre.

Since replacement of cooling systems now in theatres is well nigh impossible for the duration, the RKO Theatres have issued instructions to their mechanics to keep them in top notch condition and to give the plants a thorough overhauling. Engineers have already been engaged these past few weeks in checking and repair work.


COOL as an OCEAN BREEZE
HEALTH BUILDS MORALE
IT'S HEALTHFULLY COOL at RKO
HEALTH BUILDS MORALE
IT'S Healthfully COOL! at RKO
COOL HEALTHFULLY AIR-CONDITIONED
CAREFULLY COOLED

RKO's "Cool" Ad Slugs

At Gloversville, Seymour Morris, head of the Schine advertising and publicity department has issued a special manual: "Keep Cool, America", which contains suggestions for the theatremen to adapt to their situations.

For merchants co-op pages, the Schiners are working up a special page with a masthead "Keep Cool Gloversville". The various stores in town advertise cool dresses, hats, shoes, etc., while stories are also planted on this page regarding the theatres' cooling plant.

To sell the mothers, since many kids will be unable to go away this summer, copy is carried in ads, programs, heralds, etc., to the effect that the mothers can properly take care of their children and keep them off the hot streets by having them attend the theatre. All cashiers answer the 'phone with: "Good evening, this is Schine's Cool Blank Theatre."

It is also suggested that managers concentrate each week on some type of worker, contacting the factories with bulletins and cards, telling them not to dress up, but to come to the movies "just as you are" and enjoy the show in cool comfort. Special ads are being made up along these lines. Concentrating on the juvenile angle, posting around the city playgrounds is not neglected with different contests planned for which guest tickets are offered.

ROUND TABLERS JOIN ARMY; MANY PROMOTIONS LISTED

TO THE COLORS

ROBIN CORBIN has resigned his post of district manager for the United Detroit Theatres, in Detroit, to enter the civilian branch of the U. S. Army Air Corps, at San Bernardino, Cal. In his absence, Joseph Busic will assume the position of supervisor of all the houses assisted by Gilbert Green, formerly manager of the Riviera. Other changes include: Hyman Bloom, manager of the Regent, going to the Riviera; Bill Kozaren of the Madison, is now at the Regent; Joe Height leaves his post as assistant manager of the United Artists and is promoted to manager of the Madison.

OTTO SETELLE, manager of Lockwood and Gordon's Capitol, in Hillsboro, N. H., has assumed the managership of the L. & G. Braintree, in Braintree, Mass., replacing Herbert Brine, who went into the Army.

LARRY PETERSON, former manager of the Warner Princess in Camden, N. J., has been transferred to the Lyric. Gus Hartmann, assistant manager of the Stanley, goes to the Princess, with Meridith P. Cramer going to the Stanley. Robert Ireland is now manager of the Clementon, Clementon, N. J., succeeding Harry Orlow, who has moved to the Leader, in Philadelphia. Leon Palmer of the Fox service staff in Philadelphia, has been named assistant manager of the Capitol theatre. Joseph Solomon has taken over the management of the Capitol, in Woodbine, N. J., succeeding Joseph Kane, who entered the Army.

SHOWMANSHIP DATES—JULY

1st	Battle of Gettysburg—1863
	Dominion Day (Canada)
	First Air Mail, Chicago to New York—1919
3rd	Idaho Admitted to Union—1890
4th	Independence Day
10th	Wyoming Admitted to Union—1890
15th	St. Swithin's Day
24th	Pioneer Day (Utah)
25th	Occupation Day (Puerto Rico)

You, too can join

Fill out the application and you will receive a framed certificate attesting your membership in the country's biggest and best known organization of showmen.

Just clip and send to

MANAGERS' ROUND TABLE
ROCKEFELLER CENTER
NEW YORK

Name ....
Position ....
Theatre ....
City ....
State ....
Circuit ....

Absolutely No Dues or Fees

JOHN CUNNINGHAM, formerly manager of the State Theatre in Miami, is now city manager for the L. & J. theatres in Savannah, succeeding Hudson Edwards, who resigned his post to accept a commission in the U. S. Coast Guard.

ERNEST W. LINKS has resigned as manager of the Interstate Center Theatre at Hyannis, Mass., to go into the United States Army.

HARRY PRICE, assistant manager of the Interstate Boulevard Theatre, Revere, Mass., has replaced Manager David Helpern at the Revere, in Revere, the latter having gone into the Army.

KATHLEEN BOLLING has been appointed assistant manager of the Warner Strand, in Akron, Ohio, succeeding Ray Brown, Jr., who has joined the Air Corps.

RAY ENGLAND, manager of the Colonial Theatre, in Southington, Conn., has been inducted into the army.

PROMOTED

ARCH BOWLES, Fox West Coast northern division manager for the past 15 years, has been elevated to the post of operating head of the circuit. George Bowser has been named district supervisor of the southern California division, while B. V. Sturdivant assumes charge of the Northern division, with Dan Michalove as Charles Skouras' personal representative in New York.

PETE PEKAREK, assistant manager of the Fox Midwest theatre, in Sedalia, Mo., replaced Doc Hitzler as manager of the Vista, in Kansas City. Other changes include: Ernie Moser moved from the Waldo, in Kansas City, to the Oakland, in Topeka; Harry Bedermann to the Waldo from the Rockhill, Kansas City. Roger Ruddick moves to the Rockhill from the Warwick, Kansas City. Ed Whaley takes the Warwick and leaves the Gladstone. Charley Morrill, who has been ill for the past six months, returns to his old post as manager of the Gladstone, Kansas City.

FRED WELDON, assistant manager of the Interstate Trans Lux Theatre, in Boston, has been sent to Fall River to become manager of the Center Theatre, replacing Joseph Bean, who is the new manager of the Interstate Durfee, in Fall River, succeeding Christopher J. Joyce, who has gone into Red Cross work.

JACK THOMAS has been promoted to city manager of the Malco Theatres, in Russellville, Ark., and is now headquartering at the Ritz Theatre there.

IN NEW POSTS

DOC ESTES is now managing the Palace Theatre, in Childress, Texas.

BOB ROSEN, formerly of Loew's Pitkin, in Brooklyn, has been transferred to the Sheridan Square, in New York City.

JONAS PERLBERG has resigned as contact man for Filmack Trailer Company, in Chicago, to assume managership of the Drive-In Theatre, in East St. Louis, Ill.

IRVING H. LUDWIG, recent manager at Skouras' Forest Hills Theatre, in Forrest Hills, L. I., resigned to join the booking department of the Rugoff and Becker circuit in New York City.

CONGRATULATIONS

The Round Table extends best wishes to the following men who are this week celebrating their birthdays.

May 26
- Garry Lassman
- Wallace Nordby
- Charles Stanfield
- Jack Berry
- Walter A. Dynan
- Allan T. Easson
- Royal Cowger

May 27
- Pedro Gelabert, Jr.
- Richard Ashmun
- Leon Sidosky

May 28
- Arch Bartholet
- Joe W. Seabold
- C. E. Byars
- A. Arthur Favese
- L. Milton Wright
- Alton W. Baker
- Shelton Ganderson

May 29
- Roy H. Rowe
- Charles Kirkconnell
- William Guinan
- George H. Christophers
- Walter Seligman
- Emmett Lee Passmore
- David F. Perdue

May 30
- Silvert Setron
- B. J. Vanderby
- Ray S. Helson
- Charles T. Lehning
- John C. Makemson
- Edward Sokolowsky
- George Dowbiggin

May 31
- John P. Vogt
- Morris Brown
- Bob Harris
- Guy Williams
- Carl L. Whaley

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT THEATRE ON LONG ISLAND WITH large stage for plays or summer tryouts. Will lease on long term if reasonable or play on percentage basis if completely equipped. Advise capacity and location. Prefer one located near transportation in summer resort town. BOX 1525-A, MOTION PICTURE HERALD.

THEATRE FOR SALE: DRAWING 3,000, HEART oil country and defense plants. North Western Pennsylvania. $5,000 down, balance small payments. BOX 1534, MOTION PICTURE HERALD.

FORMER CHAIN THEATRE MANAGER WILL buy, lease or manage one or more theatres in North Carolina. R. H. B. BOOTH, 2205 Plaza, Charlotte, N. C.

NEW GENERAL EQUIPMENT

DID YOU GET OUR REMOVAL SALE BARgain bulletin? S. O. S. CINEMA SUPPLY CORP., (new address) 449 West 42nd Street, New York, N. Y.

AIR CONDITIONING EQUIPMENT

SOME AIR CONDITIONING AVAILABLE IMMEdiately. Wire now for Blowers, from $30.75; Air Washers, from $20; Exhaust Fans, from $9.80; Directional Diffusers, from $11.65. Write for catalog AirCon and free bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

MAILING LISTS

UP-TO-DATE 1942 MAILING LIST OF THEATRES in Illinois and Indiana served by Chicago exchanges. 48 pages. Complete with population, seating capacity, exhibitors' names and telephone numbers of Chicago theatres. Limited supply available. Price $5.00. Room 202, 1325 So. Wabash Avenue, Chicago, Illinois.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

WISE EXHIBITORS WILL WANT THESE: Kollmorgen Snaplite Series II lenses, above 6", $9.95; Cushion Seats, 39c; Figured Monks Cloth, 35c yd.; Carpet, 65c yd.; Carpet Padding, 19c yd.; Lenses, $2.95; Soundheads, $9.95; Amplifiers, $4.95; Portables, 16mm, 35mm. from $29.50; Powers Mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: 2 SIMPLEX PROJECTORS, SOUND heads, amplifier, beaded perforated screen, Jensen speaker, Hertner generator, Automatic arc lamps, booth equipment. $500. GORDON METTLER, Churubusco, Indiana.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS. Movie Circuits. ROSHON, 603 Steuben Building, Chicago, Illinois.

MANAGERS, PROJECTIONISTS WANTED. State particulars, salary. BOX 1535, MOTION PICTURE HERALD.

THEATRE MANAGERS! ARE YOU SATISFIED with present job? If not apply for one of the opportunities available in large Eastern Theatre Circuit. BOX 1537, MOTION PICTURE HERALD.

OPERATOR, NIGHTS ONLY, DRAFT EXEMPT. State salary particulars first letter. MAYFAIR, Colonial Beach, Virginia.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITION WANTED

WANT THEATRE TO MANAGE. 10 YEARS' experience, will go anywhere. ARTHUR HENDRICK, 1012 Oakley Avenue, Lynchburg, Va.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

WARNERS TRUMPET "YANKEE DOODLE" TO BROADWAY

Treasury War Bond Sales Increased by $5,000,000; Scale Top Is $25,000

Warner Brothers opened "Yankee Doodle Dandy" at the Hollywood Theatre in New York on Friday with a fanfare and brilliance that was in sharp contrast to the dimout of a Broadway in wartime.

Without benefit of kleig lights or outside displays, banned by Army dimout orders, the premiere brought out prominent leaders of society, of theatrical, military and civic life, and a few others who could afford to buy War Bonds in amounts from $25 to $25,000, required as admission prices for the evening. The premiere was held under the auspices of the U. S. Treasury Department.

There were Army bands in the lobby, and placed inside, too, were microphones carrying descriptions of the proceedings over Station WMCA. But the lights were missing on both the outside and around much of the inner lobby—a typical wartime premiere.

Lucy Monroe sang "The Star Spangled Banner" in the center of a patriotic display. And on the screen and sound speaker, Warners brought back the songs and life of George M. Cohan, flag waver, morale builder and song and dance man of World War I. In the picture, starring James Cagney, Warners again introduced "Over There," "Grand Old Flag," "Yankee Doodle Boy" and others of the Cohan war song hits to a United States battling in a new and greater war.

Called $5,000,000 Premiere

The opening itself was unique as the first $5,000,000 premiere of a motion picture. Admission was only by the purchase of War Bonds in face value amounts ranging from $25,000 to $25 per seat. The New York War Savings Staff of the Treasury Department sponsored the opening, and a full week in advance a sellout of $5,500,000 worth of bonds was reported.

Positions in the loge, and choice orchestra seats, sold for a $25,000 bond. Other orchestra seats were scaled from $12,500 to $1,000 in bonds. Balcony seats were graded accordingly.

The biggest individual salesman and buyer of War Bonds was Herman Chopak, textile executive, who was desponsible for purchases of more than $1,000,000. Among other big buyers were Al Jolson, Eddie Cantor, Alvin and Irwin Untermyer, H. M. Warner, Major Albert Warner, Mr. and Mrs. Walter Eaton, Hiram Bloomingdale, Lady Mendl, Mrs. K. Wellington Koo, former Governor Alfred E. Smith, Mrs. William Greve, Stephen Ames.

Unions and organizations purchasing blocks included ILGWU Local 62, Musicians Local 802, ILGWU International, True Sisters, Jewish Federation of Women, Paper Box Makers Local 299, United Hatters-Cap and Millinery Workers, Bakery Factory Workers Local 50, Bakery and Confectionery Workers Union, Textile Workers of America, International Fur and Leather Workers Union, ILGWU Local 22, United Retail and Wholesalers Union, Brewery Workers Union.

The premiere brought to New York a coast contingent including Lieut.-Col. J. L. Warner; S. Charles Einfeld; Hal B. Wallis, executive producer; William Cagney, associate producer; James Cagney, star; his sister, Jeanne Cagney, who plays Josie Cohan; Jimmy Starr, of the Los Angeles *Herald-Express*; Edwin L. Schallert, of the Los Angeles *Times*, and Louella Parsons.

"Yankee Doodle Dandy" represents a negative investment of approximately $2,000,000.

Release plans beyond the twice daily roadshowing at the Hollywood, on an 83 cents to $2.20 scale, have not been completed. It is expected, however, that Warners will open "Yankee Doodle Dandy" early in the new season at key spots on an advanced price policy similar to that followed on "Sergeant York." The picture is to be sold separately by Warners, probably on the 50 per cent policy established by "Sergeant York" in the year of pre-release bookings which followed its Broadway debut.

New York Charters Nine Firms

Nine more motion picture firms have been formed in New York State according to Michael F. Walsh, Secretary of State. They are:

Consolidated Vaudeville Exchange, Inc., Rochester, 200 shares, by Jack Harrison, Joseph S. Palermo and Lamont McNall, Rochester.

Eljay Theatre Corp., and Kar Theatre Corp., Rochester, 200 shares, no par value each, by Harry Rosenberg, David A. Cohen and M. J. Brady, all of Rochester.

Crane Theatre, Inc., Schenectady (Independent exhibitors), by Josephine Cascio, Frank X. Shay and Rose Cascio, all of Schenectady. Papers were filed by Begley, Diamond and Begley, Schenectady.

Grove Amusement Corp., Manhattan, 100 shares of stock, by Jacob Leff, Louis Kaplan and Helen Dinowitz, 153 West 42nd Street, New York.

Hallmark Theatre Productions, Inc., Manhattan, 200 shares, no par value, by Elliott Bowden, Roslyn Phillips and Julia Weisberg, 70 West 40th Street, New York. Attorneys are Wittenberg, Carrington and Farnsworth (same address).

Esskay Theatres, Inc., Manhattan, 100 shares, no par value, by Max Friedman, Ethel Hirsch and Bessie Sannaman. Friedman, 39 Broadway, filed the papers.

City Productions, Inc., 100 shares, by T. A. Schickling, 4060 Elbertson Street, Elmhurst, F. J. Quinlan, 1725 Dorchester Road, Brooklyn, and B. Miller, 1676 Townsend Avenue, Bronx. Newgass and Nayfack, 350 Madison Avenue, filed the papers.

Victory Shows, Inc., $20,000 capital stock, by John J. Carr, 12 West 60th Street, New York, John B. Daverin, Woodside, L. I., and William J. Giroud, 50 Salisbury Avenue, Stewart Manor, L. I. Attorney Jesse K. Robinson, 1819 Broadway, New York, filed the papers.

Kirby Joining Army

Jay Kirby, cowboy pal of William Boyd in the "Hopalong Cassidy" western series, has enlisted in the U. S. Army Air Corps. He will continue working in the series until called by the Air Corps.

Named Checking Supervisor

David Ramsdell has been named Warner checking supervisor for Chicago, St. Louis and Des Moines, with headquarters in Chicago.

Theatre Bills Die in N. Y.

Governor Herbert H. Lehman, New York, completed legislative action on 1942 bills last Sunday, among them two theatrical measures, both of which were vetoed without accompanying memorandum and cleared his desk for probable acceptance of a high position in the Federal government.

One, by Senator William T. Condon of Yonkers, would have repealed sections of the present law respecting fees charged by theatrical employment agencies. The five per cent flat fee would have been abolished and in its stead, each theatrical employment agency would have set up a schedule of fees subject to the approval of the License Commissioner in New York City or appropriate authority in other communities. The schedule of fees, to be posted in offices of each agency, would have been effective within 14 days of their posting except if the License Commissioner disapproved.

The other measure, a more serious subject, respected an amendment passed by the legislature to the State laws of 1940, which set the maximum ticket broker service "or scalp" charge as 75 cents above the printed premium price of any motion picture, legitimate theatre or sporting event ticket. The amendment, fought bitterly by sports editors of New York City newspapers, would have made an exemption only in cases where the owners or operators of theatres would not permit return of unsold tickets for redemption or credit. The bill had finally been passed under Assembly Rules Committee sponsorship.

Sidney Replaces Nayfack As MGM Studio Executive

Louis K. Sidney has succeeded Nicholas Nayfack on the MGM studio executive staff. Mr. Sidney had been an associate producer. Mr. Nayfack, an officer in the Navy, was to report for active duty at Washington shortly.

RKO Casts "Gildersleeve"

Harold Peary, the "Great Gildersleeve" of radio, has been assigned by RKO producer Tim Whelan to an important role in "Sweet and Hot," musical film starring Victor Mature. Mapy Cortes, Puerto Rican player, and Marcy McGuire, 16-year-old Chicago singer will also play in the picture.

Holleb, Ohio Censor

Kenneth C. Ray, director of education in charge of the Ohio censor board, appointed Lou Holleb as film inspector to check pictures throughout the State and to see that they have been passed by the board. Mr. Holleb's appointment was announced last week. He formerly operated the New Theatre in Columbus.

Cockerill Honored

Walter Cockerill, maintenance man at the Marks theatre, Oshawa, Quebec, was honored this week for his 25 years with the house, during an intermission in the performance. He was given an inscribed signet ring.

Mullen Joins 20th-Fox

Joseph Mullen, formerly with Warner Bros., has joined Twentieth Century-Fox and will be manager of the company's office in Mexico.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Ten Gentlemen from West Point

(Twentieth Century-Fox—Block 11)

Historical Melodrama with a Wallop

The story of the saving of West Point from the politicians in the wake of the Revolutionary War is told with all the color and vigor of a Grant or Custer among cronies in this thumping contribution to the archives of pictures-for-today. It opens in the halls of Congress and ends on the plains of Indiana, following at no time any of the worn trails of melodrama, historical or otherwise. It packs at least three jolts for any audience of American men, women and children, anywhere.

Like few films, but most good ones, this William Perlberg production cuts new lanes of travel for its punches, which Director Henry Hathaway delivers in steady succession with increasing power and unfaltering realism. The expected doesn't happen and the unexpected does, but it happens with all the logic and naturalness of life as it was lived in those years and, in the places where force prevails, still is. The job is probably Director Hathaway's all time best.

The period is some 15 or 20 years after the close of the Revolutionary War when a faction in Congress opposes retention of West Point as a military academy. A class of volunteer cadets is put through all the rigors of arbitrary discipline which an embittered commander can devise, in hope of enforcing their resignations and thus proving the academy a failure, but ten of them survive, and the academy endures to produce a succession of heroes—Lee, Grant, Custer, Pershing, MacArthur among them—for the nation.

In the handling of the brutality administered by the commanding officer, all of it just inside army regulations of discipline, producer, director and screenplaywright Richard Maibaum maintain a delicate balance of forces which puts the observers to severe emotional test without for a moment shocking him or easing his anxiety as to outcome. A game of Indian la crosse and a military punishment called "riding the cannon" are sequences without parallel in previous productions. A conflict with Indians, at the finish, is handled with none of the time-tarnished procedures. There is momentary resort to what qualifies generally as slapstick, for relief, but no more than is needed.

Performances of Laird Cregar as the post commandant, George Montgomery and John Sutton as rival cadets, Maureen O'Hara as the girl in the case, and Ward Bond as an army regular, are of the best, though the picture is powerful without respect to the high quality of their portrayals.

Previewed for the trade press at the Fox Wilshire theatre, Beverly Hills, where an audience which had just witnessed and enjoyed "My Gal Sal" gave unmistakable evidence of enjoying the previewed film to the full, winding up with a burst of applause for the West Point heroes whose portraits, flashed on the screen in the fadeout, close the picture with a wallop.—William R. Weaver.

Release date, not set. Running time, 103 min. PCA No. 8158. General audience classification.

Dawson ....George Montgomery
Shelton ....John Sutton
Caroline ....Maurine O'Hara
Commandant ....Laird Cregar
Ward Bond, Douglas Dumbrille, Ralph Bryd, Joe Brown, Jr., David Bacon, Esther Dale, Richard Derr, Lewis Jean Heydt, Stanley Andrews, James Flaven, Edna Mae Jones.

Bambi

(Disney-RKO)

A New Disney

In "Bambi" Walt Disney is moving away from the world of fantasy where elephants fly, to a world of nature approached with the simplicity and charm of children. He has chosen the story, by Felix Salten, of the coming of age of a faun, setting it in a forest of breath-taking beauty, peopled by friendly animals. The only enemy is man, who shoots for sport and menaces their homes with fire.

It is a simpler, and yet more sophisticated story, which Perce Pearce has evolved, and the quiet dignity of the telling should appeal to all ages. There is humor and delight, as always, in the small, personalized animals, but there is power, too, in the majesty of the "princes" of the forest and in the vicious struggle of Bambi with a stag who threatens his mate.

Technically, "Bambi" surpasses Disney's previous creations, an advance which has come to be expected in each succeeding effort of this craftsman. The coloring is often muted with splendid, almost photographic effect, yet masterful suffusions of brilliant reds dominate some dramatic climaxes. The music, written by Frank Churchill and Edward H. Plumb, is more effective where it supplements the scene than in featured songs, although "Love Is a Song" makes a tuneful appeal. Both music and color are used to greater effect than ever before as dramatic aids.

The Disney cunning still creates irresistible characters like "Thumper," the rabbit whose lively curiosity and naive frankness run counter to his father's precepts. There is also "Flower," the self-conscious skunk, and a world-weary owl. Through these Bambi learns the child's world of the forest, sliding on frozen ponds and chasing butterflies. From his mother he learns to fear men, and with her death leaves childhood for an adolescent world of growing responsibilities. The story ends as it began, with the forest people gathering for a look at the new "prince," as Bambi becomes a father.

The lesson of the story is clear, but not overstressed. Something of the kindness man has learned to show the forest animals might have been portrayed. As it is, some fathers are going to have a hard time explaining their yearly hunting trips.

But above all, "Bambi" is entertainment, in its fascinating beauty of scene and sound, in the straight-forward telling of its story and in the charm it holds for all who have not outgrown the fancy of childhood. Also, it points new directions for this newest of screen media, a subordination of the "cuteness" which has seemed the greatest danger in cartoon features and a consequent increase in power and dramatic beauty.

Previewed at a screening for professional critics who chuckled often at the antics, commented audibly on the visual beauty, and clapped at the close.—E. A. CUNNINGHAM.

Release date, not set. Running time, 70 min. PCA No. 5613. General audience classification.

The Magnificent Dope

(Twentieth Century-Fox—Block II)

Farce

Dishing up a large dose of hilarity, "The Magnificent Dope," formerly titled "The Magnificent Jerk," is a burlesque on those schools which purport to teach introverts how to make friends and influence people. With an excellent script which blends dialogue and situation comedy, fine directorial pacing and some grand acting, the picture virtually tore down the preview house and elicited from a neighborhood audience, unaware previously of the nature of the film, a surprising amount of handclapping at its conclusion.

For marquee strength there is Henry Fonda, Lynn Bari, Don Ameche and Edward Everett Horton. Ameche enacts the role of a hail-fellow-well-met individual who has a national string of personality schools which are going bankrupt. Miss Bari plays his publicity director sweetheart who evolves a plan to give $500 and a free scholarship to the "most unsuccessful person in the nation." Fonda is the Vermont youth who "spends the summers renting boats on a lake and the winters waiting for the summers." He wins the prize and takes the course only because he has fallen in love with Miss Bari, she being unaware of his feelings. After complications of riotous proportions, the climax comes as a whirlwind.

The screenplay by George Seaton, who adapted the original story by Joseph Schrank, is a refreshing piece of cinema writing. Walter Lang's direction leaves nothing to be desired, making the most of every opportunity to evoke laughter. William Perlberg is down as associate producer.

It will be noted that although the word "dope" is used in the title, "jerk" is substituted in the dialogue. Also to be noted is that MGM in 1938 purchased the screen rights to Dale Carnegie's "How to Meet People and Make Friends" and several months ago announced the casting of Red Skelton.

Preshown to the trade press and a paying audience at the Fox Uptown Theatre, Los Angeles, where response was, as noted above, vigorously favorable.—VANCE KING.

Release date, not set. Running time, 84 minutes. PCA No. 8269. General audience classification.
Tad Page..................................Henry Fonda
Claire Harris ....Lynn Bari
Dwight Dawson..............................Don Ameche
Horace Hunter..................Edward Everett Horton
George Barbier, Frank Orth, Roseanne Murray, Kitty McHugh, Marietta Canty, Hobart Cavanaugh.

Miss Annie Rooney

(UA-Small)

Shirley Temple Adolesces

It's an adolescent Shirley Temple, hep to the jive of today's 'teen-age population, but earnest, wholesome and natural at bottom, whom Producer Edward Small presents to the customers in this comedy-drama of New York and now. The picture resembles in no particular the star's current "Kathleen," nor any of her earlier films, and it packs a lot of entertainment for the family audience without following any of the worn grooves.

The production goes into exhibition on the wings of copious and far-reaching publicity obtained for it by publicist Al Vaughn and makes good the implied promise of the widespread magazine buildup given it.

UNITED ARTISTS RELEASES "SHIPS WITH WINGS"

United Artists last week released "Ships with Wings", the naval drama produced by the Ealing Studios in London. A review from London appeared in MOTION PICTURE HERALD *on December 20, 1942. The reviewer said, in part, that "many of the sequences were shot on the 'Ark Royal' and the intimacy of the glimpses of the life and routines on the vessel, plus the dramatic gusto of the actual flying itself, make tip-top entertainment, with a flavour of actuality".*

The film features John Clements, Leslie Banks, Jane Baxter and Ann Todd. Running time is 91 minutes.

The screenplay by George Bruce presents Miss Temple as a motherless daughter of a well meaning but over-venturesome father whose eagerness to make millions keeps the little family broke. She meets a son of wealth, mixes with his aristocratic family and friends under circumstances which bring embarrassment and heartbreak, but is made happy when her father blunders into success.

Habits and speech of the jitterbug world enliven the early portions of the picture and the stuff of which homespun amusement is made comes later and logically. It is not laid on with a trowel, but neither is it drawn too fine for wholesale consumption.

Direction by Edwin L. Marin keeps the enterprise within the bounds of credibility, but gives the actors plenty of room for broad characterization.

William Gargan as the father and Guy Kibbee as the grandfather can spread it on thickly enough for all hands on occasion. Dickie Moore, Peggy Ryan and Roland Dupree give capital performances as young folk in the star's orbit.

Previewed at the studio to a press turnout of perhaps sixty persons who manifested approval throughout and applauded at the finish.
—W. R. W.

Release date, May 29. Running time, 85 min. PCA No. 8202. General audience classification.
Annie Rooney..............................Shirley Temple
Mr. Rooney..............................William Gargan
Guy Kibbee, Dickie Moore, Peggy Ryan, Roland Dupree.

It Happened in Flatbush

(Twentieth Century-Fox—Block II)

Comedy-Drama

"Dem Lovely Bums," as they are picturesquely known in Dodgerville, otherwise known as Brooklyn, inspired "It Happened in Flatbush." The story is fictional, says the subtitle, but anything can happen and usually does. The manager of the Brooklyn baseball team has resigned and speculation is rife over the identity of his successor. Sara Allgood, elderly owner of the team, says that her choice is Lloyd Nolan, who cost Brooklyn a pennant seven years before.

Nolan arrives in Brooklyn only to find that the owner is dead—her heirs are represented principally by Carole Landis. He has an uphill fight to persuade her to let him have money to build up the team. From there on it follows the familiar pattern of romances—she becomes infuriated when he fails to appear for an engagement but the end of the picture finds them arm in arm. The baseball part of the story also follows familiar outlines. The star player, a pitcher, is put on the mound at the crucial moment of the ninth inning of a game which decides the pennant race. He gets two strikes on the batter and then pitches three balls—of course, the sixth pitch is a strike and the game is won.

Walter Morosco produced the picture. Ray McCarey directed from an original screenplay by Harold Buchman and Lec Loeb.

Previewed in a projection room.—ROBERT A. WILE.

Release date, —— 1942, Running time, 80 minutes. PCA No. 8304. General audience classification.
Frank Maguire ....Lloyd Nolan
Kathryn Baker ....Carole Landis
Mrs. McAvoy ....Sara Allgood
Sam Sloan ....William Frawley
Robert Armstrong, Jane Darwell, George Holmes, Scotty Beckett, Joseph Allen, Jr., James Burke, Roger Imhof, Matt McHugh, LeRoy Mason, Pat Flaherty, Dale Van Sickel, John Burger, Jed Prouty, Robert Homans, Mary Gordon.

Her Cardboard Lover

(Metro-Goldwyn-Mayer)

Sophisticated Comedy

This undertaking in the zone of sophisticated comedy ranges from boudoir frivolity, such as used to be called Continental, to knockabout brawling such as has always been called slapstick. It excels in neither department and serves chiefly as a means of presenting Norma Shearer, Robert Taylor and George Sanders to their fans.

The scene is a fashionable resort town, presumably in Florida, where a young songwriter becomes enamoured of a girl of means who employs him to pose as her lover while preventing her, forcibly if necessary, from rushing to a suitor whose penchant for philandering is an issue between them. He discharges his duty so successfully that, after enough comedy sequences to fill up running time requirements, she discovers that she has fallen in love with him instead.

The narrative derives from a play by Jacques Deval, translated and titled by Valerie Wyngate, then revised by P. G. Wodehouse, the final script emanating from Deval and three collaborators, John Collier, Anthony Veiller and William H. Wright. It is perhaps a circumstance outside their control that the pattern of the plot has been used so often and variously that freshness is gone from it.

The principals are penalized by miscasting.

Production is by J. Walter Ruben and direction by George Cukor.

Whatever of piquancy may have characterized the original play has been blunted by conditioning to modern screen standards, which does not, however, extend to the point of making the picture suitable for juvenile entertainment.

Previewed at the Village theatre, Westwood, which is located on the edge of the campus of a university and therefore attended by many students, quite a number of whom laughed fairly often at what they saw on the screen.—W.R.W.

Release date, not set. Running time. 90 min. PCA No. 8158. Adult audience classification.
Consuelo ....Norma Shearer
Terry Trindale..............................Robert Taylor
Tony ....George Sanders
Frank McHugh, Elizabeth Patterson, Chill Wills.

Thru Different Eyes

(Twentieth Century-Fox—Block 11)

Murder Mystery

Producer Sol M. Wurtzel has tried viewing a murder through the eyes of the district attorney and his wife, as a domestic tragedy for a Thin-Man-twenty-years-after. The sleuth, getting a little paunchy and feeling the weight of his public office, spends most of his time on the telephone, learning the answers from his younger and nimbler assistants. But his wife still shows a lot of energy and enterprise, the usual annoyance at the interference of crime in her happy home and the same penchant for meddling.

The case consists, from the beginning, of one murder, two conflicting confessions and the conviction of a third person. It moves rather tediously to the final apprehesion of the killer. The narrative technique—a series of flashbacks from a classroom in criminal law, where the district attorney is relating the case to illustrate "circumstantial evidence"—gives Frank Craven opportunity for a likable portrayal of a genial incompetent, but leaves little room for sustained action or suspense. June Walker, as his wife, wins through by persistence and intuition, forcing a confession accidentally where a house-wifely third degree had failed, and even entering the classroom in the final moments of the lecture to take the bows.

Director Thomas Z. Loring has purposefully avoided any suggestion of a thriller but has not managed to hold interest through the problem, characterization or domestic comedy.

Previewed at the home office projection room.—E.A.C.

Release date, not set. Running time, 65 min. PCA No. 8387. General audience classification.
Steve Pettijohn ....Frank Craven
Margie ....June Walker
Mary Howard, Donald Woods, Vivian Blaine, George Holmes, Jerome Cowan, Charles Lane.

Maisie Gets Her Man

(Metro-Goldwyn-Mayer)

Comedy

The course of its character acutely reminiscent of the "Jollity Building" series of articles in the *New Yorker* Magazine, "Maisie Gets Her Man" is a group of anti-climactic incidents of which the Wilson Collison-created "Maisie," portrayed by Ann Sothern, is the central figure. Interpolated is a group of "telephone Indians" headed by Red Skelton, Leo Gorcey, Allan Jenkins, Donald Meek, Lloyd Corrigan, Walter Catlett, Rags Ragland and others.

The screenplay by Betty Reinhardt and Mary C. McCall, Jr., based on an original story by Miss Reinhardt and Ethel Hill, gives the players, whose other cinematic endeavors have met with favor, little opportunity.

Miss Southern, as usual, is the whole show, but even she had difficulty with the script. Some of the episodes are very funny, according to the preview audience, and, others had the customers "sitting on their hands."

Roy Del Ruth directed the J. Walter Ruben production, the main theme of which is the adventures which befall "Maisie" as she attempts to aid an amateur vaudevillian with whom she falls in love.

Shown at the Fox Uptown Theatre to a mixed audience reaction.—V. K.

Release date, not set. Running time, 86 minutes. PCA No. 8322. General audience classification.
Maisie Ravicr..............................Ann Sothern
"Hap" Hixby................................Red Skelton
Cecil ....Leo Gorcey
"Pappy" Goodring.........................Allen Jenkins
Donald Meek, Lloyd Corrigan, Walter Catlett, Fritz Feld, Ben Weldon, Rags Ragland, Frank Jenks,

Stardust on the Sage

(Republic)

Gene Autry in the Saddle

This is another Republic picture starring America's No. 1 Boxoffice Champion of Westerns, Gene Autry, which gives showmen ample opportunity to exploit the Autry wares for their many Western film fans.

With associate producer Harry Grey, and director William Morgan chiefly responsible for this Autry vehicle, "Stardust on the Sage" combines action, romance, music and comedy into a chef d'oeuvre any theatreman will be glad to dish up to his patrons. Autry is ably assisted by Bill Henry, Louise Currie, as the ingenue, and Edith Fellows, who suddenly has grown from a captious youngster into an eye-filling juvenile who can warble a tune with the best of them.

There are a number of good songs, "When the Roses Bloom Again," "Goodnight Sweetheart," "You'll Be Sorry," "I'll Never Let You Go," "Wouldn't You Like to Know," and the ever-popular musical saga of the West, "Home on the Range." Some of the more critical Western fans may think the music slows up the action, but the women in the audience will enjoy Gene's serenading and Edith Fellows' pleasing young voice.

As a background for the Autry charms, the plot of the picture is a little on the thin side, involving Gene's efforts as a rough-riding cattleman, to dissuade his fellow-ranchers from investing their money in the Rawhide Mining Company. Once Bill Henry and Louise Currie, the latter as Autry's heart interest, aided and abetted by Edith Fellows, persuade Gene that the hydraulic mine will bring prosperity to the town, he goes all-out to help them raise money for the enterprise. The greed and treachery of Pearson, the mine's manager, interferes with Gene's efforts and provides the basis for the rootin' tootin' shootin' sequences in the film. There could have been more of these to enhance the action, but the potpourri provides opportunity for Gene to display his adroitness as a rider, roper and fighter. Smiley Burnette, as Frog, helps the comedy scenes along.

Previewed at Republic's home office projection room before a trade press and National Board of Review audience.—J. E. SAMUELSON.

Release date, May 25, 1942. Running time, 65 minutes. PCA No. 8311. General audience classification.
Gene ....Gene Autry
Frog ....Smiley Burnette
Jeff Drew......................................Bill Henry
Edith Fellows, Louise Currie, Emmett Vogan, George Ernest, Vince Burnett.

The Postman Didn't Ring

(Twentieth Century-Fox—Block 11)

Comedy-Drama

A clever idea has been well developed in this picture. A mail sack, stolen more than fifty years ago, is suddenly recovered and brought to the attention of the postal authorities, who undertake to deliver the contents despite the delay. Among the interested parties is a young lady who is a professional stamp collector. On her way with a postal inspector to purchase a stamp when he delivers one of the delayed letters, he tells her of some of the contents of the sack. From there on the narrative concentrates on one letter addressed to the owner of a small village supply store who is a friend of the farmers in the community.

The missive brings the storekeeper stock in the town bank which a powerful family thought they owned completely. They attempt a court test of the validity of the stock and several other charges but the farmers' benefactor makes a stirring speech which convinces judge and jury and the case ends with victory for him. Romance ensues between the new bank owner and the stamp collector.

In spite of the method of narration and choice of story, interest is sustained by tight dialogue and direction.

There is no star or even an outstanding player since the scene shifts to such an extent that no opportunity for continuous appearance is afforded. Brenda Joyce appears in more scenes than anyone else and Richard Travis has the leading role for the last two-thirds of the film.

Ralph Dietrich produced and Harold Schuster directed. Mortimer Braus wrote the screenplay and is also credited with the original story in collaboration with Leon Ware.

Previewed in a projection room before an audience consisting mostly of reviewers and home office officials, the picture was received without comment.—R.A.W.

Release date, not set. Running time, 69 minutes. PCA No. 8422. General audience classification.
Daniel Carter ....Richard Travis
Julie Martin ....Brenda Joyce
Judge Ben Holt ....Spencer Charters
Stanley Andrews, William Bakewell. Emma Dunn, Joseph Cawthorne, Oscar O'Shea, Erville Alderson.

ADVANCE SYNOPSES

WINGS FOR THE EAGLE

(Warner Bros.)

Drama

PRODUCER: Robert Lord. Directed by Lloyd Bacon.

PLAYERS: Ann Sheridan, Dennis Morgan, Jack Carson, George Tobias, Russell Arms, Don DeFore, Tom Fadden, John Ridgely.

SYNOPSIS

Dennis Morgan takes a job in an aircraft plant primarily to escape the draft. His friend, Jack Carson, has been studying at an engineering school which turns out to be a racket. This disillusions the young man, and his resulting moodiness causes a break with his wife (Ann Sheridan). Morgan tries to take advantage of this, but the girl is in love with her husband, and returns to him when he decides to accept a job in the factory. There enthusiasm for the patriotic work has spread to all but Morgan. After the attack on Pearl Harbor he does not even return to his job. He surprises them, however, by having taken another post, in the armed forces.

SPY SHIP

(Warner Bros.)

War Drama

DIRECTED by B. Reaves Eason.

PLAYERS: Craig Stevens, Irene Manning, Maris Wrixon, Michael Ames, Peter Whitney, John Maxwell, William Forrest.

SYNOPSIS

Irene Manning, an aviatrix, is an active member of a supposedly patriotic committee, but actually a dangerous fifth-columnist. Through her fiance in the insurance business, she learns the sailings of cargo vessels and transmits their position coded in her isolationist speeches. A newspaper man (Craig Stevens) suspects her real work and enlists her sister (Maris Wrixon) in the search for evidence. When the head of the traitorous movement appears, another ostensible patriot, asking for his love letters to the girl-flyer, she refuses. He murders her and hides her body in an automobile. He then tries to trick her sister into giving him the letters, but the girl drives off without them. When the reporter finds her missing, he realizes that the girl is in danger of being captured and taken along in a get-away aboard a Danish ship. He and a caravan of police cars arrive just in time.

ESCAPE FROM CRIME

(Warner Bros.)

Drama

DIRECTED by D. Ross Lederman.

PLAYERS: Richard Travis, Julie Bishop, Jackie G. Gleason, Frank Wilcox, Rex Williams, Wade Boteler.

SYNOPSIS

Richard Travis has learned photography in prison, but is unable to get a job because of his "invisible stripes." He has a family to support, for a son was born during his prison term. One day he is present at the right place and time to secure action pictures of a bank robbery. With these he gets a job on the paper. The editor assigns him to sneak a picture of the execution of one of his former friends. He gets the picture but is discovered and his parole is rescinded. On the way back to prison, a police call about the whereabouts of his old gang gives him a chance to redeem himself in their capture.

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3003	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3008	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 6,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 28,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr..15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
....	Meet the Stewarts	May 28,'42
....	Submarine Raider	June 4,'42
....	They All Kissed the Bride	June 11,'42
....	Parachute Nurse	June 18,'42
....	Riders of the Northland	June 18,'42
....	Talk of the Town	June 25,'42
....	My Sister Eileen	Not Set
....	Professional Model	Not Set
....	Blondie for Victory	Not Set
....	Carnival in Rio	Not Set
....	Cover Girls	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Bad Men of the Hills	Not Set
....	Atlantic Convoy	Not Set
....	Vengeance of the West	Not Set
....	The Lone Wolf in Scotland Yard	Not Set
....	Prairie Gunsmoke	Not Set
....	A Man's World	Not Set
....	Overland to Deadwood	Not Set
....	Smith of Minnesota	Not Set
....	He's My Old Man	Not Set
....	Sabotage Squad	Not Set
....	Shot Gun Guard	Not Set
....	Lucky Legs	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
...	Mrs. Miniver	Not Set
...	Once Upon a Thursday	Not Set
...	Jackass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Pierre of the Plains	Not Set
...	Yank at Eton	Not Set
...	Apache Trail	Not Set
...	Random Harvest	Not Set
...	Seven Sisters	Not Set
...	Cairo	Not Set
...	Crossroads	Not Set
...	For Me and My Gal	Not Set
...	Tish	Not Set
...	Calling Dr. Gillespie	Not Set
...	The War Against Mrs. Hadley	Not Set
...	Panama Hattie	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Soldier's Honeymoon	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Hot Rubber	June 26,'42
....	Lure of the Islands	July 3,'42
....	King of the Stallions	July 10,'42
....	Wyoming Roundup	July 17,'42
....	Smart Alecks	July 24,'42

PARAMOUNT

(No release dates set since December)

Block 1

Prod. No.	Title	Release Date
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 8,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

Prod. No.	Title	Release Date
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4108	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4106	Among the Living	Dec. 19,'41

Block 3

Prod. No.	Title	Release Date
4111	Bahama Passage	....
4112	Sullivan's Travels	....
4113	No Hands on the Clock	....
4114	Mr. Bug Goes to Town	....
4115	Pacific Blackout	....

Block 4

Prod. No.	Title	Release Date
4116	Torpedo Boat	....
4117	The Remarkable Andrew	....
4118	The Fleet's In	....
4119	The Lady Has Plans	....
4120	Fly by Night	....

Block 5

Prod. No.	Title	Release Date
4123	My Favorite Blonde	....
4121	The Great Man's Lady	....
4124	This Gun for Hire	....
4122	True to the Army	....
4125	Henry and Dizzy	....

Block 6

Prod. No.	Title	Release Date
....	Sweater Girl	....
....	Beyond the Blue Horizon	....
....	Dr. Broadway	....
....	Take a Letter, Darling	....
....	Night in New Orleans	....

SPECIAL

Prod. No.	Title	Release Date
4138	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	....
....	Holiday Inn	....

Block I (Westerns)

Prod. No.	Title	Release Date
4150	Secrets of the Wasteland	....
4151	Outlaws of the Desert	....
4152	Riders of the Timberline	....
4153	Stick to Your Guns	....
4154	Twilight on the Trail	....

▽

Prod. No.	Title	Release Date
....	American Empire	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	Tombstone	Not Set
....	Palm Beach Story	Not Set
....	I Live on Danger	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1942	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
203	Lone Rider and the Bandit	Jan. 16,'42
208	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
250	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
206	Bombs Over Burma	June 5,'42
285	Lone Rider in Texas Justice	June 12,'42
254	Tumbleweed Trail	June 19,'42
204	Isle of Forgotten Sins	June 26,'42
212	They Raid by Night	July 3,'42
220	The Army Takes Over	July 17,'42
203	Jungle Siren	Aug. 14,'42

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 8,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
221	The Bashful Bachelor	Apr. 24.'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42
	Block 6	
226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set
	▽	
...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Another Dawn	Not Set
...	Highways By Night	Not Set
...	International Honeymoon	Not Set
...	Name, Age and Occupation	Not Set
...	Singing Guns	Not Set
...	Pride of the Yankees	Not Set

REPUBLIC

Prod. No.	Title	Release Date
107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
181	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 8,'42
153	Man from Cheyenne	Jan. 18,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
103	In Old California	May 27,'42
147	Stardust on the Sage	May 31, 42
...	Moonlight Masquerade	June 3,'42
177	Cyclone Kid	June 12,'42
167	The Phantom Plainsmen	June 22,'42
...	Flying Tigers	Not Set
...	Lazybones	Not Set
...	Sons of the Pioneers	Not Set
...	Hi Neighbor	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 28,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 8,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10.'42
242	Who Is Hope Schuyler	Apr. 17.'42
	Block 10	
243	The Man Who Wouldn't Die	May 1.'42
244	My Gal Sal	May 8.'42
245	The Mad Martindales	May 15.'42
246	Whispering Ghosts	May 22.'42
247	Moontide	May 29.'42
	Block 11	
...	Ten Gentlemen from West Point	Not Set
...	The Magnificent Dope	Not Set
...	It Happened in Flatbush	Not Set
...	Thru Different Eyes	Not Set
...	The Postman Didn't Ring	Not Set
	SPECIAL	
...	This Above All	Not Set
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10.'41
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42
	▽	
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Orchestra Wife	Not Set
...	Footlight Serenade	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	The Loves of Edgar Allen Poe	Not Set
...	Thunder Birds	Not Set
...	My Friend Flicka	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set
...	Crash Dive	Not Set
...	Amateur Bride	Not Set
...	The Black Swan	Not Set
...	12 Men in a Box	Not Set
...	Careful, Soft Shoulders	Not Set
...	Little Tokyo, USA	Not Set
...	The Man in the Trunk	Not Set
...	Berlin Correspondent	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June.26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
..	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3.'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17.'41
6035	Burma Convoy	Oct. 17.'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24.'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7.'41
6063	Arizona Cyclone	Nov. 14.'41
6025	Moonlight in Hawaii	Nov. 21.'41
6044	Quiet Wedding	Nov. 21.'41
6001	Keep 'Em Flying	Nov. 28.'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12.'41
6052	Road Agent	Dec. 19.'41
6029	Melody Lane	Dec. 19.'41
6046	Hellzapoppin'	Dec. 26.'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
....	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
6019	Tough As They Come	June..5,'42
....	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
....	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Deep in the Heart of Texas	July 3,'42
....	Top Sergeant	July 10,'42
....	Drums of the Congo	July 17,'42
....	Invisible Agent	July 31,'42
....	Danger in the Pacific	Not Set
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Timber	Not Set
....	Boss of Hangtown Mesa	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13.'41
113	You're in the Army Now	Dec. 25,'41
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
...	Lady Gangster	June 6,'42
...	The Big Shot	June 13,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	Escape from Crime	Not Set
...	Wings for the Eagle	Not Set
...	Spy Ship	Not Set
...	Yankee Doodle Dandy	Not Set
...	The Constant Nymph	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
...	The Busses Roar	Not Set
...	Secret Enemies	Not Set
...	Gentliman Jim Corbett	Not Set
...	You Can't Escape Forever	Not Set
...	Scream of the Eagle	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 675-677.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 688-689.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	....	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar 14,'42	92m	Mar. 7,'42	p539	p464	....
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	...	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	...	....	....	p648	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	..	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	. .	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	....	....	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	....	....	p687	.....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	June 26,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	....	....	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.		Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Coopar	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, Tha	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Graat Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formarly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnetta	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raya	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodia (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Hanry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	...
Har Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	90m	May 30,'42	p686	p648	...
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	...
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	...
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	....	....	p539	...
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Not Set	...	....	....	....	....
I Married An Angel	MGM	....	Nelson Eddy-Jeanette MacDonald	Not Set	98m	May 23,'42	p673	p507	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL Housa Blues	Univ.	6032	Nat Pendleton-Anne Gwynna	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jessa James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, Tha (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Templa-H. Marshall-Laraina Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sapt. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formarly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Ba Good	MGM	202	Eleanor Powell-Robart Young	Sapt. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowlas	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Timas	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	Not Set	84m	May 30,'42	p686	p677	....
Maisie Gets Her Man	MGM	....	Ann Sothern-Red Skelton	Not Set	86m	May 30,'42	p687	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p673	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	....	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	p663	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	....	....	....	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	...
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452

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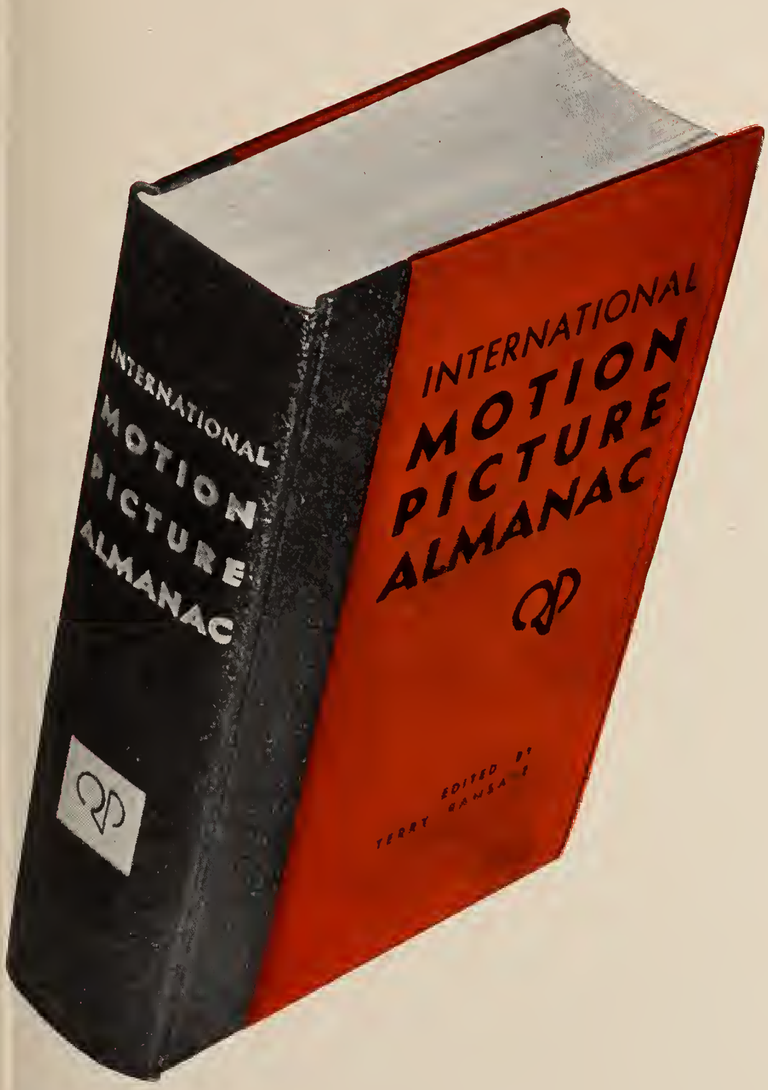
Title	Company	Prod. Number	Stars	Date Release	Running Time	M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	....	....	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	76m	May 23,'42	p674	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	....	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	Not Set	69m	May 30,'42	p686	....	....
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1942	Para.	...	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	....	Charles Starrett-Russell Hayden	....	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis	Service Data
						M. P. Herald Issue	Product Digest Section		
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block IW	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p674	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	...	....	....	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	.....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block IW	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	....
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	....	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Not Set	...	....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	...
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	103m	May 30,'42	p685	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,42	p661	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	...
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Date*
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Through Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	Not Set	65m	May 30,'42	p686	p674	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Not Set	...	....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block IW	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	...	....	....	....	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	....	....	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	....	....	p674	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 688.

SO THAT HE WHO RUNS MAY READ!



The International Motion Picture Almanac is designed for speedy reference — to provide authentic, up-to-the-minute finger-tip information on any and every phase of the motion picture business.

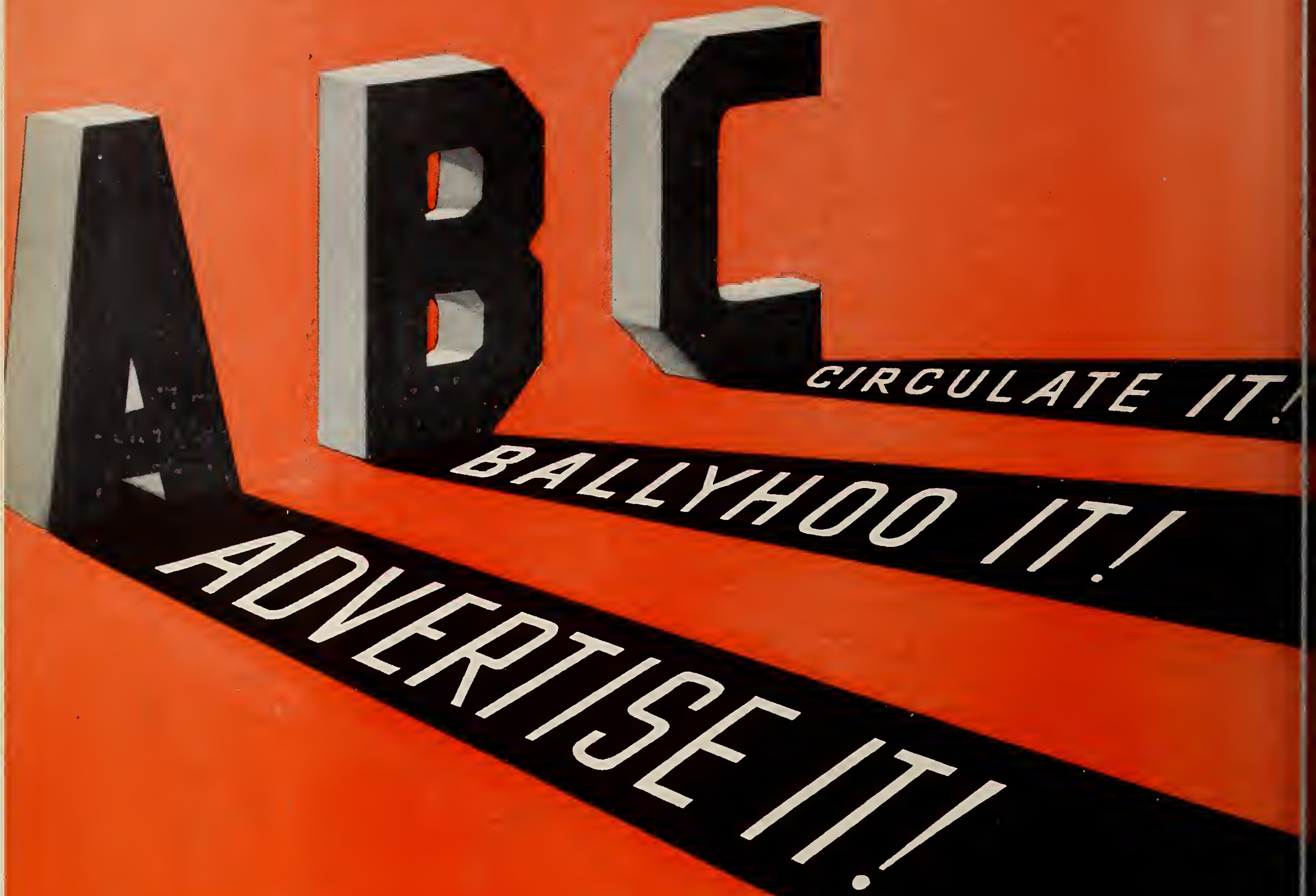
Look at any issue of the Almanac and you will not only find it well thumbed from use but always within easy reach of its owner, for the Almanac is a treasure trove of statistical industry information that is exhaustive in its scope and unimpeachable in its authority.

The new 1942-43 International Motion Picture Almanac is now in preparation and in keeping with these changing times it will present a greater compilation of facts and figures than ever before — everything with which to check the past and chart the future.

Edited by TERRY RAMSAYE

RESERVE YOUR 1942-43 MOTION PICTURE ALMANAC NOW!

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK


CIRCULATE IT!
BALLYHOO IT!
ADVERTISE IT!

You're in a business that fits right in with the war effort • You're in a business that builds up morale • You're in a business that is made to order for times like these • You're right in the "war-help" zone . . .

DO SOMETHING ABOUT IT

You've got the pictures . . . our people need recreation . . . that "escape from worry" that all good motion pictures afford • Put that story before your public with the right kind of advertising • It's good news for all people everywhere . . . spread it round about with good, sound, interesting advertising . . . don't whisper . . . *SHOUT* with Standard Accessories . . . Specialty Accessories...Trailers...it's a worthy cause...

Publicity
Lobby Displays
Outdoor Advertising
Exploitation
Screen Advertising

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

To Serve
THE THEATRE
THE NATION
Conserve

CONSERVATION
means ★ ★ ★
PRESERVATION

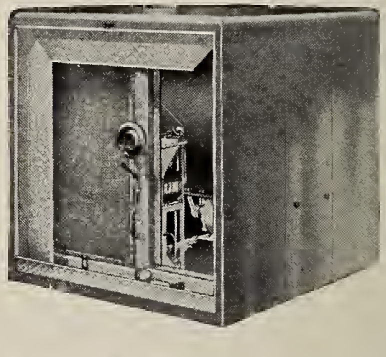
MAY 30, 1942

[illegible]

Last Chance*
to Air-Condition
Your Theatre

Install S.O.S. "COOLA-WEATHER" NOW—But Quickly

Immediate deliveries without priorities while stock lasts!



A "Coola Weather" *unit may be placed under the stage, behind the proscenium, on the roof or any other convenient place, easily and economically with very little duct work.*

Get the jump on hot weather — keep your house cool and comfortable all summer long at low cost.

HERE'S WHAT "COOLA-WEATHER" WILL DO!

1. Draw in 100% fresh outside air. 2. Clean out all dust, dirt, odors, smoke and pollen. 3. Cool this fresh, clean air to the proper comfort temperature, which is 70% of the difference between the wet bulb and dry bulb temperatures. 4. Circulate this conditioned air to all parts of room — evenly and without objectionable drafts.

S. O. S. "COOLA-WEATHER" UNITS ARE AVAILABLE IN SIZES TO FIT EVERY THEATRE

Model No.	C.F.M.	Height	Width	Depth	Water Re-circulated	Size of Motor	Shipping Weight	Net Price
A-524	3,500	40"	40"	48¼"	2 Gallons Per Minute	⅓ h.p.	430 lb.	$150.00
A-526	5,000	46½"	45"	55"		½ h.p.	550 lb.	220.00
A-527	8,500	55½"	55"	61"		1 h.p.	800 lb.	350.00
A-528	12,000	60"	60"	66"	4 Gallons Per Minute	1½ h.p.	925 lb.	450.00
A-529	22,000	60"	85"	64"		5 h.p.	1250 lb.	900.00

"COOLA-WEATHER" units can be made completely automatic by adding a Recirculating Pump and Motor Assembly; Float Valve and Galvanized stand with shield for motors; at a total cost $35.00.

Two pumps and float valves necessary for A-529

Now the smallest theatre can afford evaporative cooling (washed air) at a small fraction of the cumbersome nozzle-type air washer.

YOU CAN ADD A "COOLA-WEATHER" WASHED AIR COOLING CHAMBER TO YOUR PRESENT BLOWER AT SMALL COST

The "Coola-Weather" chamber operates with any blower of proper capacity for the auditorium. Simply place it next to the blower intake, connect your water, and plug in.

NET PRICES OF WASHED AIR COOLING CHAMBERS

Capacity in C.F.M.	Length	Width	Height	Net Price
3,500	12" x	38¼" x	39¼"	$20.00
5,500	12" x	44½" x	44¾"	26.00
8,500	12" x	53¼" x	54½"	60.00
12,000	12" x	58¼" x	59½"	72.00

COOLING CHAMBERS can be made completely automatic by adding a Spray, Wheel Motor and Disc Assembly (Roto Atomizer); Recirculating Pump and Motor Assembly; Float Valve and Galvanized stand with shield for motors; at total cost of $70.00.

SPECIAL SIZE COOLING CHAMBERS available at $4.00 per sq. ft.

Orders with deposits will get preference.

Wire at once giving: Seating Capacity, Dimensions of Auditorium (length, width, height), Length and Width of Stage, Size and Capacity of Present Blower

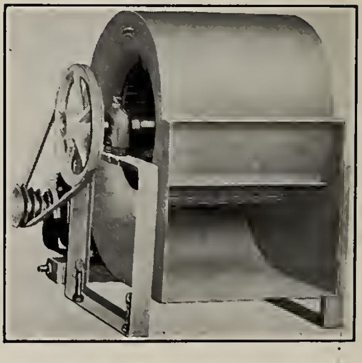
Now or Never . . .

Theatres without any air conditioning equipment may obtain

"ZEPHYR-COOLAIRE"

BLOWERS

at last year's low prices!



Send for air-conditioning catalog and bulletins on air washers, blowers, air diffusers, automatic shutters and exhaust fans.

S.O.S. *Cinema Supply Corp.*

(NOTE NEW ADDRESS)

449 West 42nd Street, New York

Inquire at your local W.P.B. office for priority on special sizes.

ANNOUNCING

The New Victory Carbons

Designed to Conserve Copper for War Needs

Winning this war is the first objective of every American. The will for Victory includes taking in stride whatever sacrifice or inconvenience may be occasioned by the demands of our war effort.

Government curtailment of copper necessitates reducing the thickness of copper coating on "National" copper coated high intensity projector carbons. This may result in a slightly longer spindle on the carbons, and in the case of the 7 mm — 6 mm combination, may result in some reduction in screen illumination, although there will still be sufficient light for satisfactory projection.

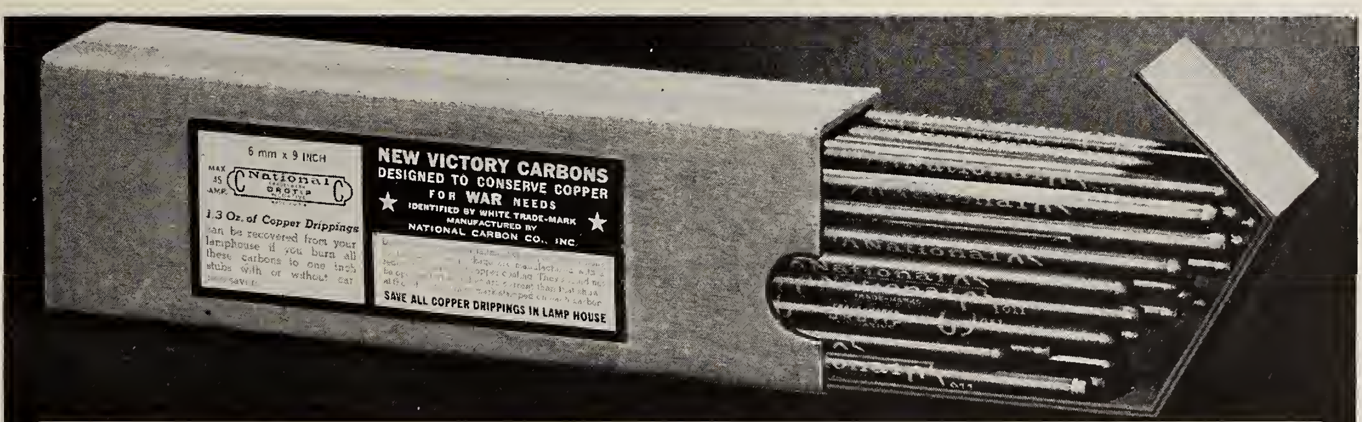
Fortunately, the culmination of research work on the 8 mm — 7 mm trim makes it possible to burn these new carbons, even with the thinner copper plating, and to obtain even more light with the same current formerly used (within limits of the new maximum). Savings as high as 30% in carbon consumption can be had for the same amount of light on the screen if the present light level is satisfactory. When using power sources designed for "Suprex" type lamps similar savings can be made, while retaining the same screen illumination as formerly, by shifting from 7 mm — 6 mm trims to the new 8 mm — 7 mm. To accomplish this may require enlarging present carbon holders, which can be done with little effort.

Operation at reduced arc current may also, in some instances, necessitate readjustment of the feed ratio of the projection lamps in order to maintain correct position of the carbons with a minimum of manual adjustment.

The trade-mark on these new Victory carbons is imprinted in *white*, instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

* * *


6 mm x 9 INCH
MAX 45 AMP.
National
OROTIP
1.3 Oz. of Copper Drippings can be recovered from your lamphouse if you burn all these carbons to one inch stubs with or without car saver
NEW VICTORY CARBONS
DESIGNED TO CONSERVE COPPER FOR WAR NEEDS
IDENTIFIED BY WHITE TRADE-MARK
MANUFACTURED BY NATIONAL CARBON CO., INC.
SAVE ALL COPPER DRIPPINGS IN LAMP HOUSE

Save the
Copper

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

* * *

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
CARBON SALES DIVISION: CLEVELAND, OHIO

GENERAL OFFICES: 30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES: New York, Pittsburgh, Chicago, St. Louis, San Francisco

MARKET NOTES

News reports concerning equipment and materials, and those who make them

Wartime Guide Booklet

A BOOKLET entitled "The Theatreman's Wartime Guide," containing 64 pages of information on wartime restrictions, care of equipment, the use of substitute materials, and instructions on how to meet equipment emergencies, besides a series of posters on the wartime duties of theatre staffs, has been issued by the Strong Electric Corporation, Toledo, manufacturers of arc lamps, rectifiers and reflectors.

Plastic Door Plates

THE USE OF Formica laminated plastic for push and kick plates in place of metal is featured in a bulletin issued by the Formica Insulation Company of Cincinnati. The bulletin points out that door plates of this material not only provide color in a variety of shades, but are non-porous, do not absorb stains or react chemically with any ordinary liquid. Formica will not chip or crack under regular usage, and it requires no polishing to maintain its luster.

These plates are an eighth of an inch thick, the edges are beveled, and countersunk screw holes are provided. Colors usually available immediately from stock are tan, a brownish shade, grey, and pearl, the latter having mother-of-pearl pattern.

Repair Budget Plan

A NEW BUDGET plan for major repairs on projection equipment has been announced by the National Theatre Supply Company. The plan covers major repairs on projector mechanisms, projection lamps and magazines, regrinding and surface-treating of projector lenses, replacement of screens, and supplying of lubricants, fire-extinguishing devices, and vacuum tubes.

The plan is announced as one designed to further economy, safety and maximum performance during the period of wartime restrictions.

National has also instituted a service for the straightening and repairing of aluminum reels. In welding the cracks in broken reels, it is announced, additional material is used to strengthen the reel so that the crack is not likely to break again.

Blackout Lamp Changes

CHANGES IN the specifications of a special filament lamp for blackouts are announced by the manufacturer, the Wabash Appliance Corporation of Brooklyn, N. Y. These silver-lined lamps were placed on the market in January, and the specification changes, it is stated, are based on tests made since then.

The most important change cited is in the color of the light from blue and red to a deep orange recommended by the Office of Civilian Defense. Other changes affect the size, which is smaller; the wattage, it is now 15 watts; and the coating, which has become a heavy black silicate to prevent light leakage. Also, the former built-in reflector has been eliminated.

The orange light now provided is said to permit occupants of a room to see each other plainly, also doors, furniture and windows. The lamp fits standard sockets.

Plastic Glass Strengthener

A SYNTHETIC plastic coating for glass has been acquired for distribution in the theatre field by the National Theatre Supply Company. Called the Hamlin Shatter Resistant Film, it is designed to eliminate the danger of injury to patrons and theatre personnel as a result of flying fragments of glass due to an air raid or an explosion.

The coating is highly transparent. It appears as a watery liquid and is sprayed or

"I'm glad I bought Simplex High Projection Lamps. My lighting problem is solved, not just for the emergency but practically forever."

We suggest that those who didn't buy them write us about their lamp problems. We will try to help keep present equipment in service until the BIG JOB is done and lamps can be purchased new. Meanwhile, we will continue to render the best possible parts and repair service.

If newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons cause you operating difficulties, do not hesitate to call us.

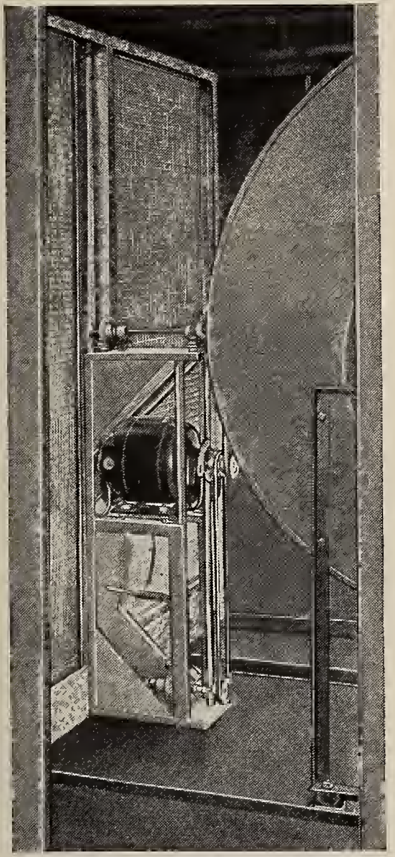
NATIONAL THEATRE SUPPLY COMPANY

"THERE'S A BRANCH NEAR YOU"

brushed on the glass. It can be applied to all theatre windows and the inside of display frame glass and also to the glass of entrance doors, and it is stated that 500 square feet of glass can usually be covered by a gallon. The coating can be washed with cold water and is said to stand prolonged exposure to the weather without discoloration.

Feature Display Slides

SEVERAL HUNDRED titles are listed in a bulletin from the National Studios, New York, as feature films on which 8x10 stills and advertising cards, blowups, and transparencies are now available. The transparencies are for display by an automatic display mechanism also available from this concern. The automatic device shows from ten to twenty slides on its own screen, changing a slide every ten seconds.



Pump and roto-atomizer stand of the evaporative cooling equipment of the S. O. S. Cinema Supply Corporation, New York. In the design of this equipment a float valve controls the water supply in the base of the evaporative mat section. This water is forced direct to the roto-atomizer spray disc by means of a bronze housed centrifugal pump in which the shaft is made of stainless steel. The roto-atomizer disc distributes water evenly over the evaporative filter mat. S. O. S. filter mats are made of fibre chemically treated to eliminate odors, etc. The assembly has adjustment features to maintain uniform operation. The cabinets are formed of automobile body steel, coated on the inside and outside with a rust-resistant red oxide primer. The evaporating section is built of heavy, copper-bearing galvanized iron. Air distribution is controlled by directional grilles.

IF THEY GAVE AN "OSCAR"

For the Best Performance in Sound Control . . .

It Would Surely Go To

CELOTEX

SOUND CONDITIONING!

PLENTY of theatre owners agree that the Academy of Motion Picture Arts and Sciences is missing a bet—that they ought to bestow an "Oscar" on Celotex Sound Conditioning for its important and well-done part in every production these theatres screen.

That's because this efficient modern sound treatment makes such a whale of a difference in the way voices and music reach an audience. There's real box office in such sound control!

When dealing with Celotex Sound Conditioning Representatives, you are sure of (1) *Proved engineering practice,* (2) *Uniformly dependable acoustical products,* and (3) *Guaranteed results!* Write for complete information.

STOP NEEDLESS NOISE
·HELP AMERICA KEEP CALM

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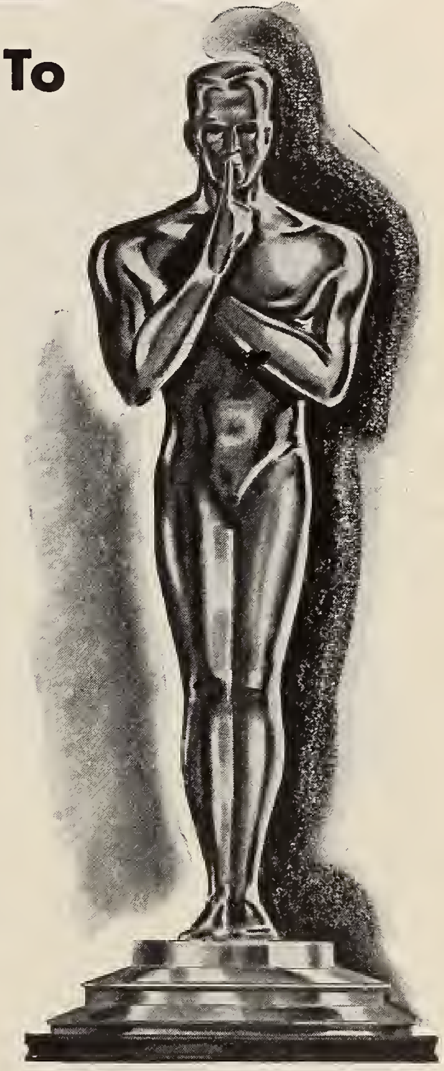
THE CELOTEX CORPORATION • CHICAGO



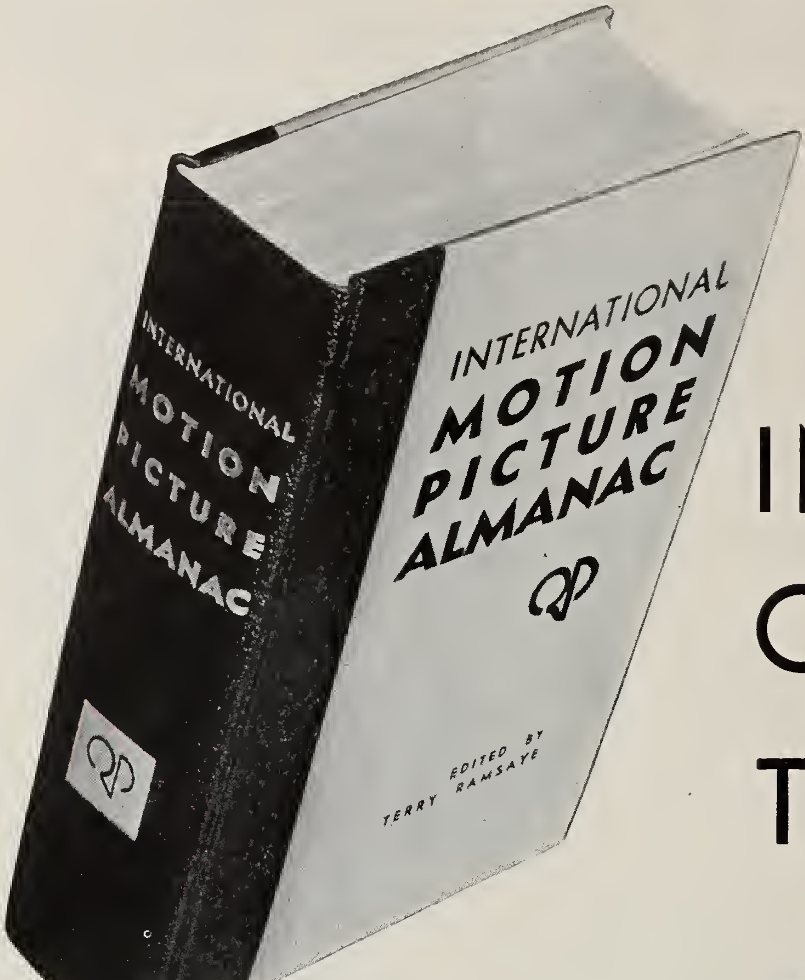
Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre remodeling possible during the war—and much can be done to rehabilitate a theatre without violating either the rules or the spirit of the national effort.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.


INTERNATIONAL MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE
INTERNATIONAL MOTION PICTURE ALMANAC
QP

IN THESE CHANGING TIMES . . .

1942 continues to be history making . . . all over the world the motion picture business is undergoing profound changes . . . production, distribution and exhibition are being markedly altered to meet these shifting conditions. The 1942-43 International Motion Picture Almanac, now in preparation, will present all this in a new and greater compilation of facts and figures. It will contain thousands of items of up-to-the-minute industry information covering every phase of the business with scientific accuracy and precision. The Almanac is indispensable to the showman . . . particularly so, in these changing times.

Edited by TERRY RAMSAYE

12,000 BIOGRAPHIES

An invaluable and exclusive feature of the Almanac is the Who's Who section containing 12,000 complete biographies of players, directors, writers, technicians and executives.

RESERVE YOUR 1942-43 MOTION PICTURE ALMANAC NOW!

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK

Better Theatres

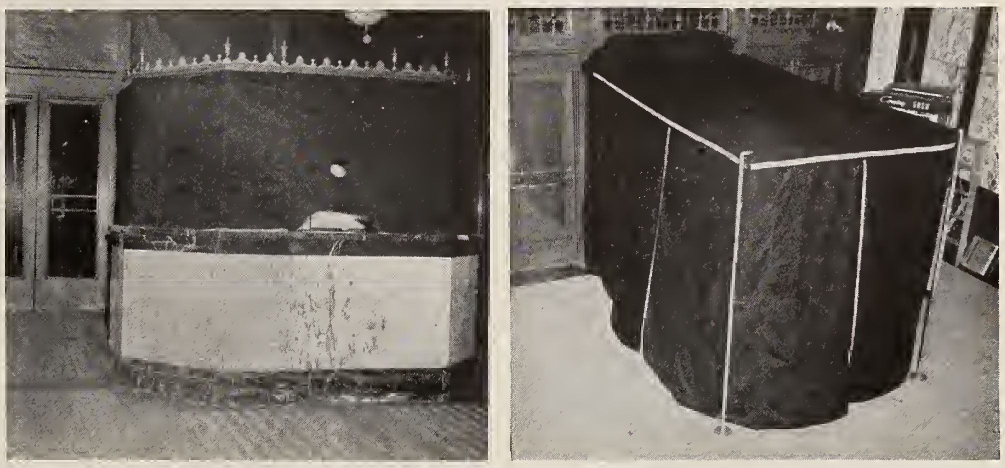
ISSUE OF MAY 30, 1942 VOLUME 147, NUMBER 9

Wartime Carbons with Thinner Copper Coating

NEW PROJECTION carbons, both positive and negative, using a thinner coating of copper, are announced by the National Carbon Company as these columns go to press. They are called "Victory" carbons, and the label specifies that they are "designed to conserve copper for war needs."

The positive diameters remain the same; suprex trims are to use 7-mm. negatives instead of 6.5-mm., which have been discontinued for the duration.

Some equipment and operating adjustments will have to be made for the use of the carbons, and a number of these are pointed out in the manufacturer's announcement, which is reprinted, almost in its entirety below:



Here is how Lester Pollock, manager of Loew's Rochester theatre in Rochester, N. Y., has arranged to carry on during blackouts. As shown in the left-hand picture, black fabric shades on rollers have been placed at the doors and transoms, while blackout fabric has been fitted to the box office for quick placement. The other picture shows the lobby, with a blackout canopy in place over an inside box office, so that lobby light cannot penetrate to the outside. This is supported by posts set in sockets.

Lamps Using 8-mm. Positive

"These lamps will use the 8-mm. x 12 or 14-inch suprex positive with the 7-mm. x 9-inch 'Orotip' C negative for the entire operating range of 56-65 amperes. After months of intensive research work, an improved 8-mm. suprex positive carbon was recently placed on the market and distribution has reached a large number of theatres. All 8-mm. 'Victory' type positives will be of this improved type, except for the thinner copper coat. Theatres now using this improved carbon will obtain the same screen light and carbon life at corresponding current values from the 'Victory' type carbons, but will not be able to operate at more than 65 amperes arc current.

"Theatres still using the old 8-mm. suprex positives will realize a marked improvement in both screen light and carbon life from the introduction of the 'Victory' carbons. At corresponding values of arc current, approximately 20% more screen light will be obtained with a slight saving in carbon life. The maximum screen light from the old carbon will be supplied by these 'Victory' carbons at 5 amperes less arc current with a saving of about 25% in carbon consumption.

"From 56 to 60 amperes, these new carbons, like the type they supersede, give steady light when operated from a low-voltage power source designed for suprex type lamps. If the power supply is of the type designed for Hi-Lo lamps, with 70-85 terminal voltage, these new carbons may show some unsteadiness at arc current below 60 amperes. This can be overcome by using a by-pass resistance on the generator series field to reduce the terminal voltage to 60.

"If the arc is operated directly from a d.c. power supply, with voltage reduced to arc value entirely by ballast resistance, it is necessary that an arc current of not less than 60 amperes be maintained to avoid unsteady operation.

Lamps with Adjustable Feed Ratio Using 7-mm. Positive

"The 6-mm. x 9-inch 'Orotip' C negative will be used with the 7-mm. x 12 or 14-inch suprex positive in these lamps. The operating range is 42-45 amperes. Since the maximum arc current for the 'Victory' carbons in this size is 45 amperes, theatres which have been using higher arc current will encounter some reduction in screen light. The light and carbon life, however, will be equal to that obtained from carbons

The first theatre in Los Angeles to give the fire authorities "100% co-operation, preparation and organization in their air raid precautions" is the Forum, Warner house, and above is shown the awarding of an "E" certificate in testimony thereof. Shown are Tom Bailey of the Los Angeles Theatre Defense Bureau; Fire Chief John H. Alderson, James Brinton, manager of the Forum; Faye Emerson, Warner starlet; and Ben H. Wallerstein, Warner district manager.

formerly supplied at coresonding values of arc current. Since the ratio of burning rate between positive and negative carbons changes with change of arc current, adjustment of the feed ratio will have to be made when lamps previously operated about 45 amperes arc current are reduced to that value.

Lamps with Fixed Feed Ratio Using 7-mm. Positive

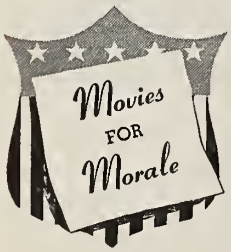
"The feed ratio on lamps of this type is designed for operation at 50 amperes arc current. Reduction of the arc current to the 45 ampere limit of the 'Victory' type 7-mm. suprex positive carbon necessitates the use of a 7-mm. 'Orotip' C negative to obtain a burning ratio corresponding to that of the feeding mechanism. Since the negative carbon holder is designed for a 6-mm. carbon, it must be reamed out or replaced with a new holder of suitable diameter to accommodate the 7-mm. thin coated carbon. Light obtained at corresponding values of arc current, within the operating range of 42-45 amperes, will be the same as from carbons formerly supplied and the same is true of positive carbon life. Negative carbon life will be greater due to increased diameter of the negative carbon.

One-Kilowatt Lamps

"These lamps [d.c.] use the 7-mm. x 12 or 14-inch suprex positive with a 6-mm. x 9-inch 'Orotip' C negative. Since the operating range of these lamps, 40-42 amperes arc current, is below the maximum capacity of the trim used, no reduction of screen light or carbon life will follow the introduction of the 'Victory' carbons.

"The 'Victory' type carbon for 96-cycle, a.c. high-intensity lamps, is a new 7-mm. x 9-inch high intensity a.c. carbon, to be used in both holders. The current range is 52-66 amperes."

Paste-On Propaganda



Something of a one-man campaign publicizing the service of motion pictures to the nation in wartime has been started by Joe Hornstein, prominent New York theatre supply dealer. He has had 100,000 labels made up, some a couple of inches wide (of the type shown here in reduced size), others half as big, carrying, on a national shield in red, white and blue, the nicely alliterative legend, "Movies for Morale," and these he is pasting on all the letters and envelopes of his daily mail.

More than that: He has sent batches of the labels to Government officials, to organizations, to friends. He was in a store the other day buying some haberdashery; when he left, "Movies for Morale" were urged upon subsequent customers from every counter.

Such labels are cheap, avers Mr. Hornstein, suggesting that other dealers, and film distributors, exhibitors and industry organizations do the same thing, throughout the country.

Every one a red-head. And these are only one detail of the sixteen copper-topped girls comprising the ushering staff of the J. P. Harris theatre, new Pittsburgh house of the Harris Amusement Company, named after the originator of the "nickelodeon." A bit of this history, and the new theatre, are described in the following pages.

Conservation Urgent

Realization of the immediate need for conservation was strongly urged at the May 22nd meeting in New York of the Atlantic Section of the Society of Motion Picture Engineers. Attended by many more than regular members of the Eastern group, the meeting had as its main announced feature the paper published elsewhere in this issue, elaborating upon the "ten points" issued some weeks ago by Richard F. Walsh, IA president, for conservation of projection equipment and supplies; but the seriousness of the situation with which this paper was prepared to deal, was even more pointedly emphasized by Joseph D. Basson, present on behalf of Mr. Walsh, who warned in an extemporaneous talk that if the theatre business did not realize the immediate need for strict conservation, a "third of our theatres might have to close," as a result of Government order to that effect or further restrictions.

"The Government might consider," he said, "600 seats in a town having about a thousand seats, sufficient for the purposes of civilian morale in that town."

The Society of Motion Picture Engineers, incidentally, will continue throughout the war its practice of holding two conventions each year, according to Sylvan Harris, editor of the SMPE *Journal.* The second 1942 convention will be held at the Hotel Pennsylvania in New York, October 27, 28 and 29.

Parabolic Screen

Reports from Hollywood indicate a highly successful demonstration in the Pantages theatre of the "Retiscope" screen. The screen is curved horizontally and vertically. That's putting it in simplest terms; the surface is contoured parabolically with relation to the angle of incidence of the light, the purpose being to eliminate, or at least make unnoticeable, distortion at wide viewing angles.

Its fibre glass surfacing is the newest feature of the Pantages screen. The designer, Otto Hehn, obtained a couple of years ago an installation for demonstration purposes of a screen having similar contours and function, at the Fox theatre in Brooklyn, N. Y. That demonstration also was pretty convincing, according to comment of projectionists and others at the time. The screen then used had a coated fabric surface, however. Mr. Hehn's development has definitely been taken over by the Sparks Withington Corporation of Jackson, Mich., and the marketing of it is now in immediate prospect.

●

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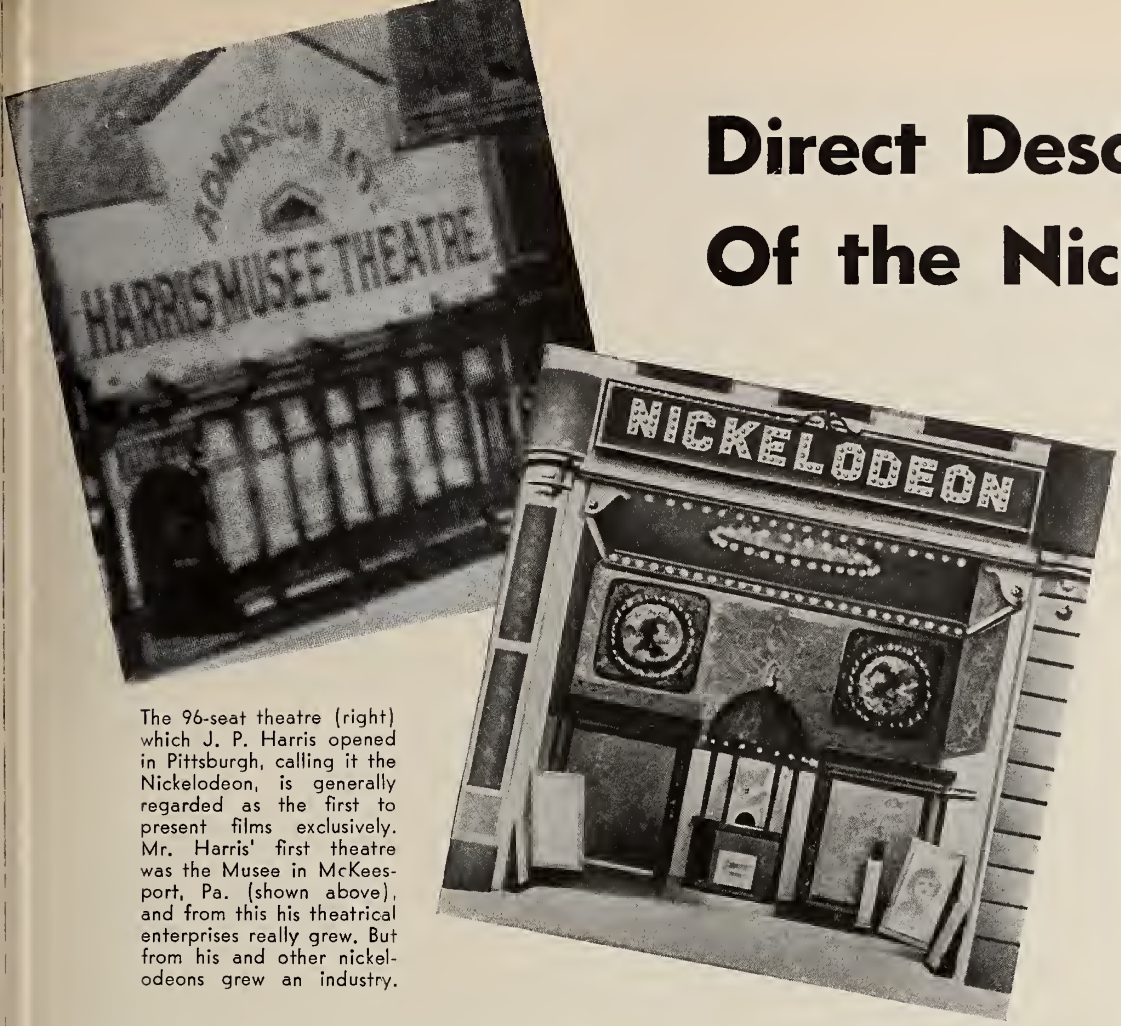
Direct Descendant Of the Nickelodeon



The 96-seat theatre (right) which J. P. Harris opened in Pittsburgh, calling it the Nickelodeon, is generally regarded as the first to present films exclusively. Mr. Harris' first theatre was the Musee in McKeesport, Pa. (shown above), and from this his theatrical enterprises really grew. But from his and other nickelodeons grew an industry.

Describing the new J. P. Harris theatre in Pittsburgh and some of its antecedents that make film theatre history

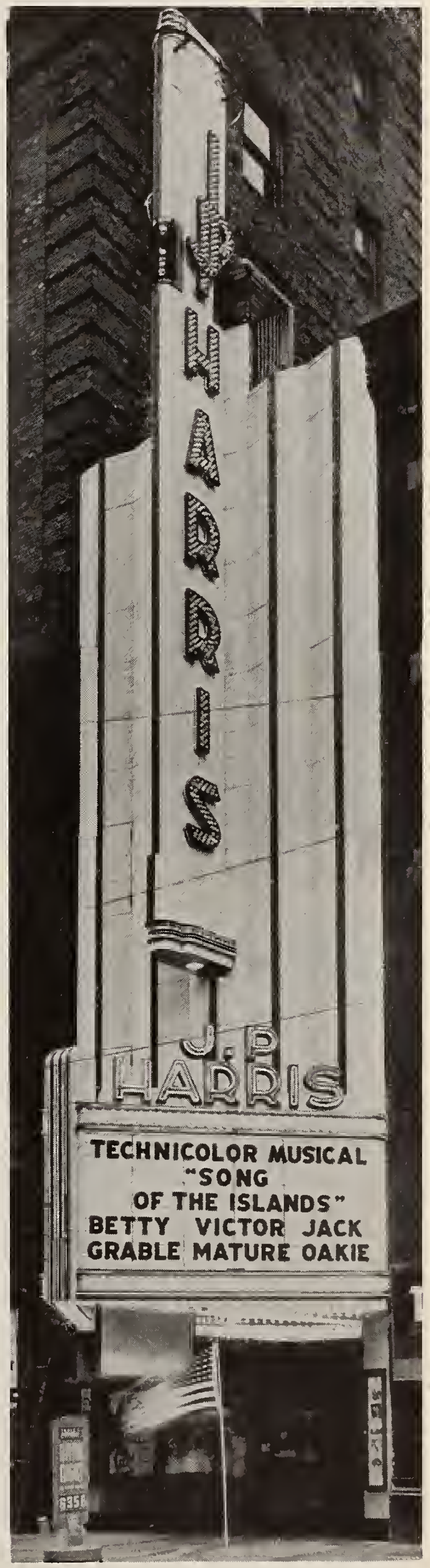
CALLED BY the important Harris circuit in Pennsylvania and Ohio, "the flagship of our theatrical group," the J. P. Harris theatre in Pittsburgh, revealed in May as a notable example of the modern exhibition plant, derives added interest from its peculiar association with theatre history.

This newest property of the Harris Amusement Company bears the name of the late J. P. Harris, who may be called, with all the accuracy possible in such matters, the first operator of a theatre exclusively presenting motion picture entertainment. He coined the word "nickelodeon" as the name of his first all-film theatre; it became the term by which motion picture theatres generally were identified from 1905 to the early 'teens. Thus the Harris circuit founded by him, which has remained a family enterprise, remarkably reflects, in its own growth that now achieves a sort of culmination in the J. P. Harris theatre, the whole course of film theatre development.

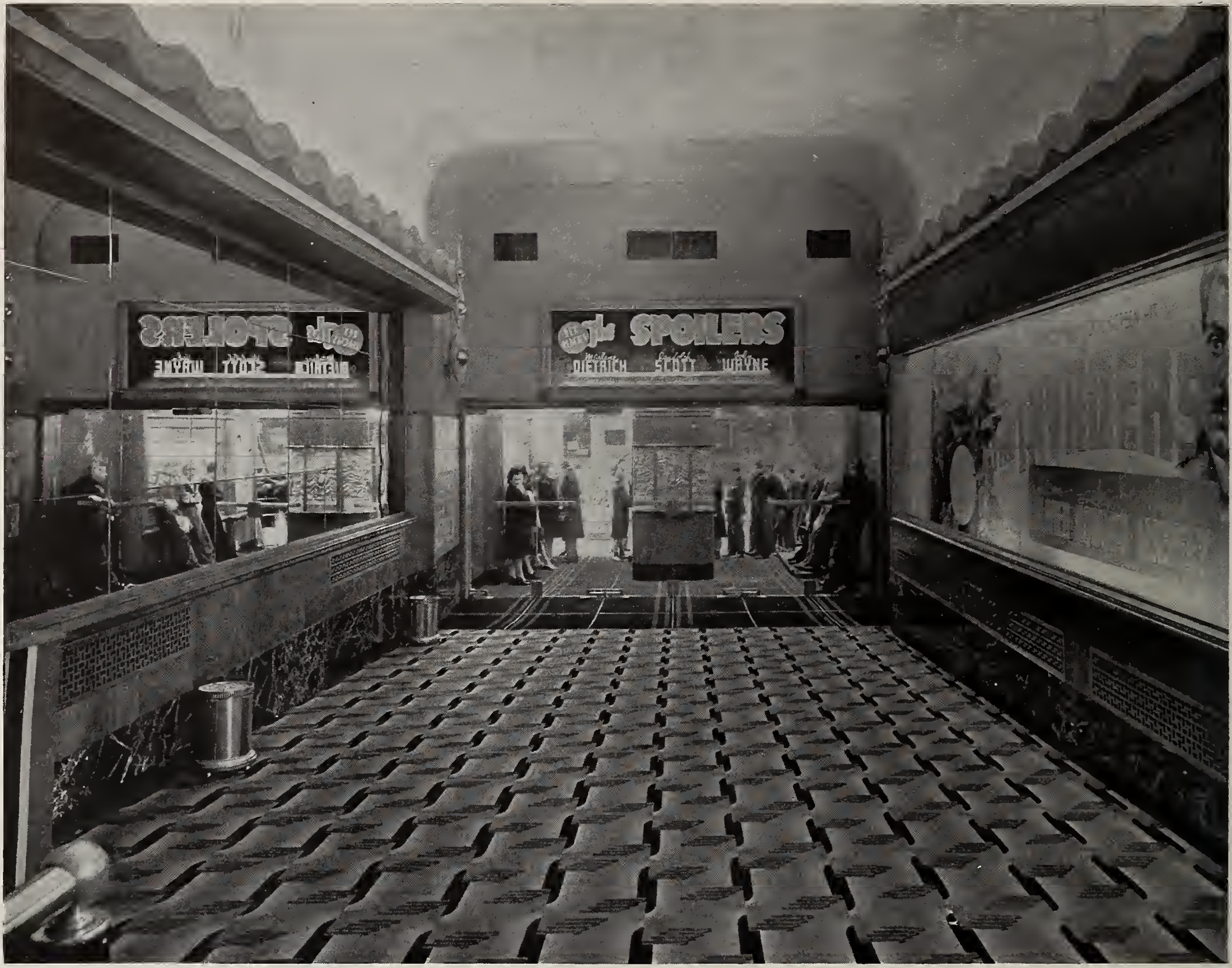
J. P. HARRIS

Before the idea of a theatre devoted to "moving picture shows," or the word for them, occurred to J. P. Harris, he was exhibiting films in a theatre which was the only place at which Pittsburgh people could see the innovation—if, indeed, many of them wanted to, or had even heard of it. For this was in 1897, and the actual invention of motion pictures was but a few years old. It is testimony enough of the rapid development of motion pictures, once they reached the screen show stage of commercialization, that by 1905 an experienced showman could see in them entertainment values meriting a theatre of their own. In that year J. P. Harris and his brother-in-law, Harry Davis, partners in the theatre which was already combining pictures with variety shows and miscellaneous entertainment, rented a store room on Pittsburgh's Smithfield Street, installed therein 96 second-hand "opera chairs," a white-washed piece of canvas, and the necessary projection equipment—such as it was—together with a phonograph. The phonograph, an invention itself not much older than the pictures that moved in silence, was intended to supply some accompanying sound which might render less obvious the absurd failure of the actors to make their moving lips heard.

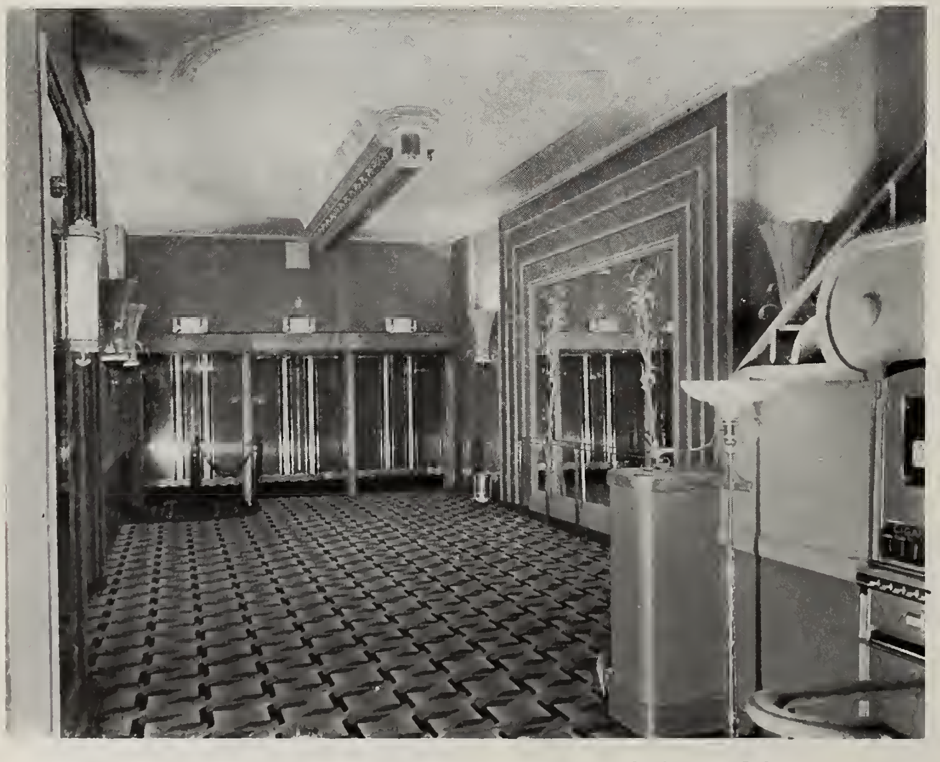
A theatre of so bold departure from all that had been called a theatre demanded a special kind of name. About this Messrs.



■ The facade, of cream and red structural glass, of the Harris circuit's latest unit — the J. P. Harris theatre recently completed in Pittsburgh.



THE FIRST LOBBY OF THE J. P. HARRIS THEATRE WITH ITS HERCULITE GLASS DOORS.

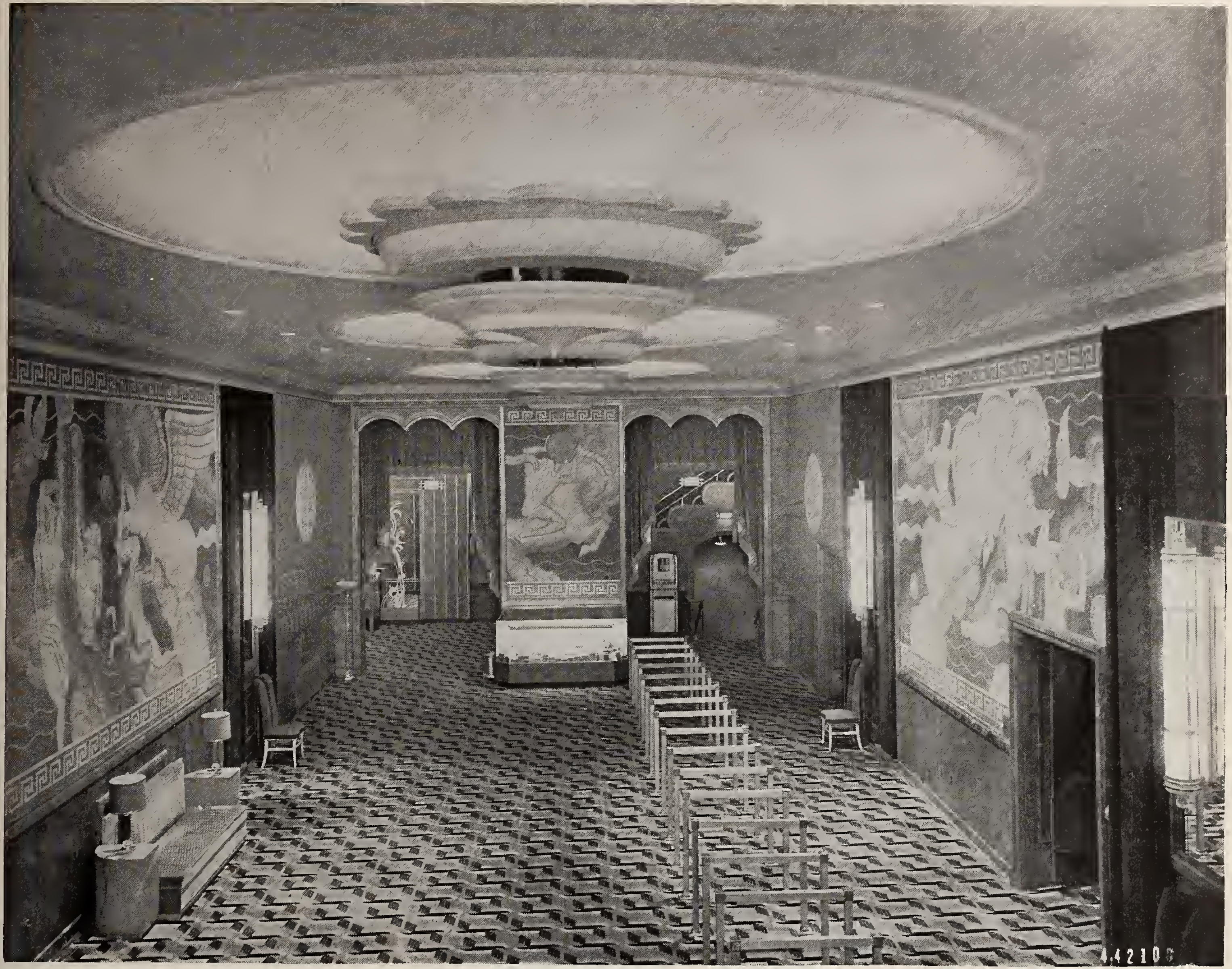


INNER LOBBY WHICH OPENS UPON MAIN FOYER-LOUNGE.

Harris and Davis thought hard. They had decided to charge only 5c per admission (for how could one ask more?). The word "nickel" inevitably associated itself with the venture. And so they eventually tacked it on to the Greek word for theatre—*odeon*—which gave them Nickelodeon as the name for their film-show theatre. It remains the name of a specific period in motion picture history.

The phenomenal growth of motion pictures as the "popular theatre" perhaps was forecast in the immediate success of the Harris-Davis Nickelodeon in Pittsburgh. Despite their awkward silence and manifold crudities, those moving pictures *had* something. Shows consisted in only a couple of reels of film, each performance lasting about 15 minutes. But the Nickelodeon kept open from 8 a. m. to midnight, daily, and the turnover on its 96 seats was terrific—potentially amounting to 6,000 admissions a day, and often realizing that amount.

One here is minded to ask the reader to reflect upon the motion picture art of today, the sort of entertainment it brings to hamlet and city everywhere—then consider the kind of fare that the motion picture indus-



GENERAL VIEW OF THE FOYER CALLED THE "ELEANOR LOUNGE."

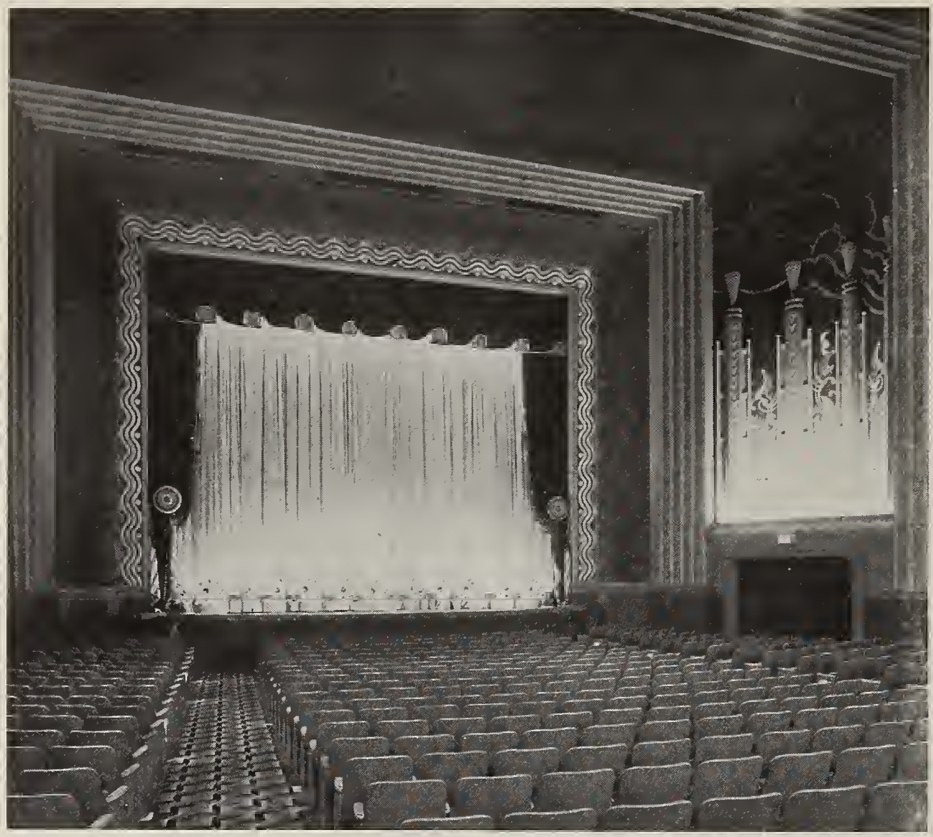
try grew up on. Our first nickelodeon gives us an example: its opening program offered two one-reelers—"Poor but Honest" and "The Baffled Burglar." And many years were to pass before "Quo Vadis," "Caliban" and "The Birth of a Nation"!

Yet on the simple diet of the time the J. P. Harris theatre enterprises grew prosperous. From 1898 on Mr. Harris had extended his vaudeville operations. Motion pictures brought him a new medium of popular entertainment to exploit, and the present circuit—representing a resumption of family interest in showbusiness after a short period of affiliated operation—has essentially stemmed from the first motion picture theatre.

The circuit is now headed by a brother of J. P., Frank J. Harris, with John H. Harris, son of the founder, in immediate charge of operations.

The new theatre heading this group of film theatres seats 2,500. It is spacious in plan, with liberal foyer and lounge facilities, and styled luxuriously in a modern ornamental treatment by John and Drew Eberson, New York theatre architects. The interior, from outer lobby through a large

THE WOMEN'S LOUNGE.



FORWARD VIEW OF THE AUDITORIUM.

foyer-lounge to the auditorium, is carried out in what the designers call "South American coloring"—various shades of red and green, mostly pastel.

The front, which is necessarily narrow, is a simple series of vertical panels finished in Carrara glass providing a cream ground against which red vertical stripings are set, and a porcelean enamel vertical sign is shaped and colored to form an integral part of the front scheme, all of which terminates above the entrance at a triangular marquee with five-mile silhouette attraction boards.

The theatre property is situated in the middle of a downtown business block, and entrance is through two lobbies beyond the vestibule, into a large foyer called the "Eleanor Lounge," in honor of Eleanor Davis Harris, widow of the founder. Here is hung an oil painting of Mr. Harris.

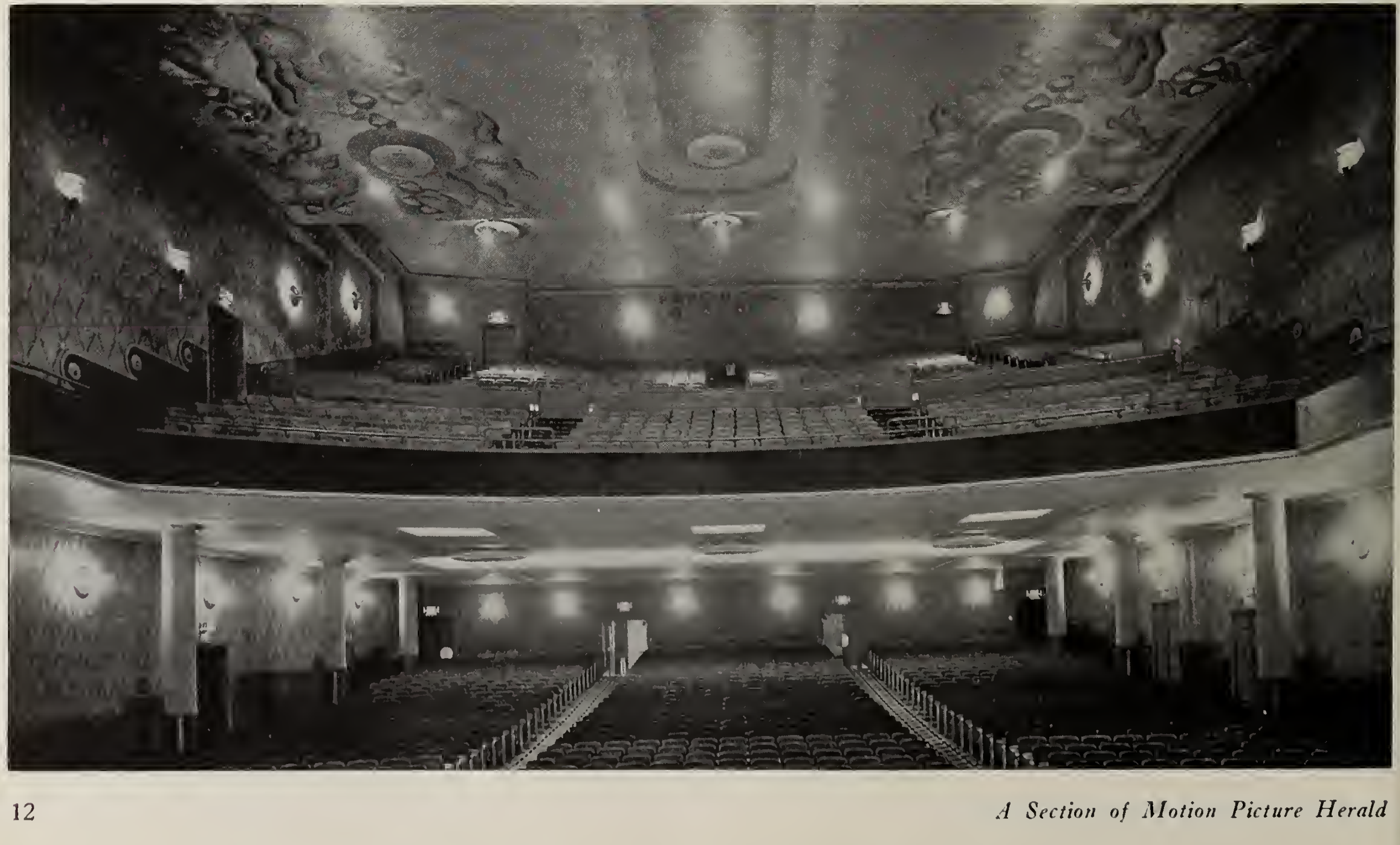
The first lobby has a full-length display case on one side, while the opposite wall is largely covered by a mirror, wrought in continuous sections. Entrance into this lobby is through Herculite glass doors, inside of which begins the carpeting (a Bigelow-Sanford Wilton) that is carried throughout the theatre, so that the interior of the theatre is brought, in effect, out to the street, counterbalancing the influence of the distance between the vestibule and the theatre-proper.

The inner lobby, which also features a broad mirror, is finished in plaster tinted in the shades of the general color scheme, which are also used in the Formica doors leading to the "Eleanor Lounge" foyer. The latter is treated as a general lounge in a grand manner, with modern murals dominating the wall treatment. Woodwork and doors are birch, and a row of standee gates spanning the foyer are also birch.

The auditorium materials consist in fabric over rock wool for the side walls, and plaster, ornamented in paint, for the ceiling. Illumination is by both urn and disc style bracket luminaires. Seating (by American) is distributed through two floors which include a loge section.

The J. P. Harris theatre is completely air-conditioned, with cooling by direct expansion coils supplied by York compressors. Projectors are Simplex, projection lamps are Brenkert high-intensity, the sound system is RCA Photophone.

THE AUDITORIUM AS SEEN FROM THE FIRST ROW.



Lighting and Maintaining Front and Lobby Area in Wartime

By JOHN J. SEFING

● Offering—besides suggestions for the care of marquees, signs and floors—devices for dim-out attraction display and screening of the doors

JOHN J. SEFING

AS A RESULT of new war regulations, all theatre display signs, together with all commercial and public outdoor lighting, located near designated strategic coastwise zones, must be darkened for the duration. The main purpose of these dim-out restrictions is to cut down to the absolute minimum any reflected light that would project a background silhouetting buildings and defining the coastline.

Normally, the marquee adds color and life to a theatre, besides providing an effective structure for attraction advertising displays; but in wartime it must of necessity lose its brilliance in restricted areas—and even be entirely darkened. Nevertheless, a marquee cannot be completely neglected or haphazardly maintained, for it still must serve a protective purpose structurally, and it remains of some help in showmanship if proper precautions are taken. Where nightly dim-outs are in effect, the soffit or ceiling of the marquee could still be lighted (authorities are likely to approve a scheme that still answers their purposes), with subdued lights that would allow patrons to enter or leave the theatre safely, and still not be objectionable by "spilling" the light over a large area in front of the theatre. If the present lighting under the marquee is of high wattage, it should be reduced so as barely to illuminate the area directly under the marquee. The lights can be alternated with an equal amount of medium blue bulbs and an equal number of white bulbs to give the proper subdued lighting.

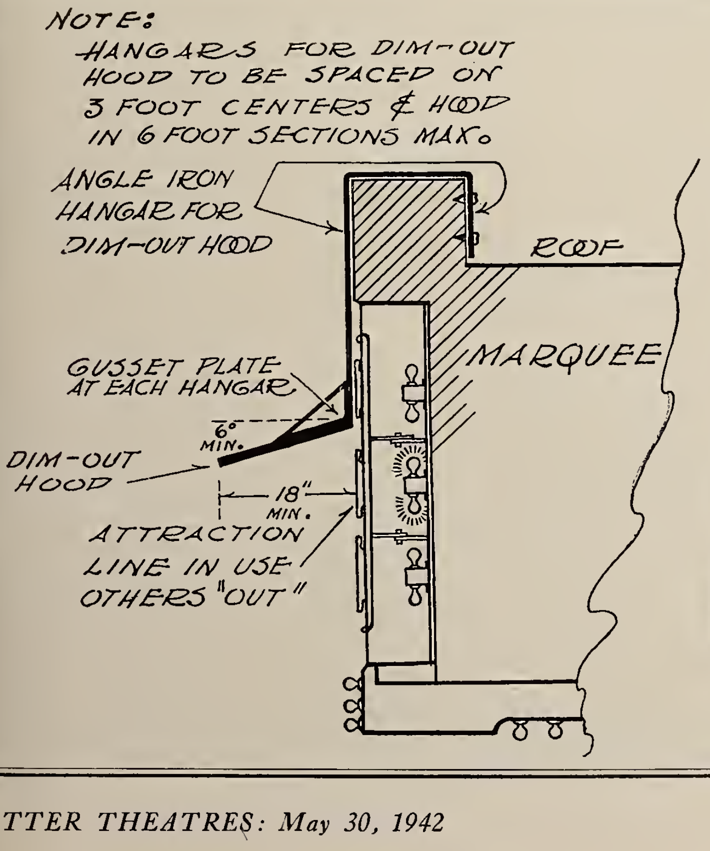
DIM-LIGHTING DISPLAYS

In case many large-sized display cases are used, especially the ones that extend beyond the overhead marquee line, blue lights should be substituted for the present bright white lights. Where white fluorescent lamps are used in display cases they can be easily replaced with blue tubes that will give a soft, pleasing light without glare and still be partially effective for advertising purposes.

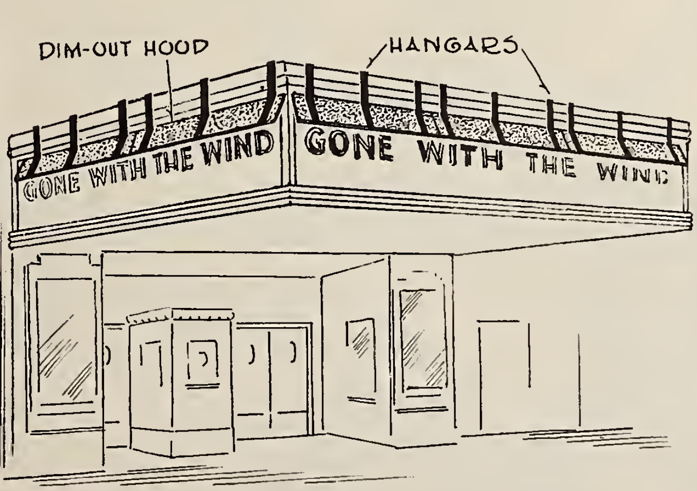
During nightly dim-outs a single row of attraction lighting could be used on all sides of the marquee providing it be not of too great intensity and that the row of lamps be properly shielded at the top with a movable hood that could be easily removed or put in place.

ATTRACTION BOARD SHIELD

The hood thus used in shielding the attraction lighting should extend at least 18 inches from the face of the marquee, and run the full width on all sides. This hood could be made of light-gauge metal properly finished and reinforced, or of plywood adequately treated against the weather. Bracket hangars for attaching the hood should be of metal permanently fastened with large screws to the marquee face or they could be shaped like a large "U" so as to be slipped over the top edge of the marquee and then be set in place with ordinary wood or machine screws. In hanging the shield, care should be taken that it slants about 6° from the horizontal so that


NOTE:
HANGARS FOR DIM-OUT HOOD TO BE SPACED ON 3 FOOT CENTERS & HOOD IN 6 FOOT SECTIONS MAX.
ANGLE IRON HANGAR FOR DIM-OUT HOOD
ROOF
MARQUEE
GUSSET PLATE AT EACH HANGAR
6° MIN.
DIM-OUT HOOD
18" MIN.
ATTRACTION LINE IN USE OTHERS "OUT"

LEFT: Section through corner of marquee indicating suggested dim-out hood.



ABOVE: Perspective sketch of marquee showing suggested hood as installed.

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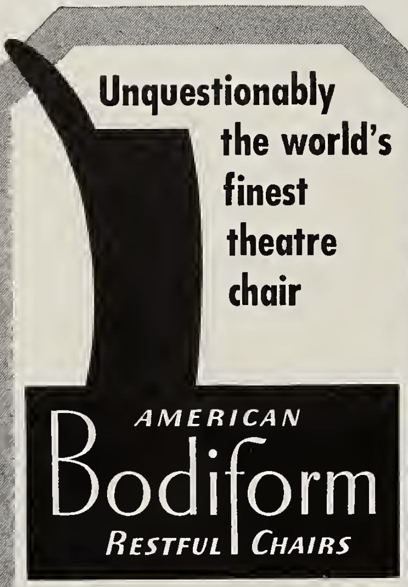

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CATALOG BUREAU — *on page* 33

the rays of light are deflected *downward* toward the area *under* the marquee. This angle also serves the purpose of easily shedding rain and snow off the top. In order to make such a hood inconspicuous, it should be painted the same color as the face of the marquee.

If shielding of the marquee lighting is done properly there should be no objection to using a single row of attraction letters on the marquee face during a dim-out; however, the local or Federal defense authorities should give their approval, as the proximity of the theatre to the shoreline or strategic defense areas will have a direct bearing on what can be done.

SCREENING LOBBY LIGHT

For the prevention of light infiltrating from the lighted lobby through the vestibule entrance doors to the outside, several methods can be used. Nearly all vestibule entrance doors are made of about 90% plate glass which will readily allow the passage of light from the lobby to the outside. The prevention of leakage of light from the lobby to the outside will be of more value during total blackouts than in dim-outs; nevertheless, provision should be made now to be adequately prepared in case an emergency should arise.

One way of completely isolating the lobby lighting from the vestibule is to install a pair of light-weight flame-proofed curtains across the entire width of the entrance doors, this curtain to be similar in operation to the screen close-in curtain. In other words, a light-duty track (it could be of wood, if necessary) should be fastened to the lobby ceiling about two feet away from the entrance doors, and a pair of curtains hung to this track by means of cord and carriers working inside the track. A small valance installed on both sides of this track at the ceiling would hide from view the rough material. (*See drawings on page* 16)

The curtain should have slits in the material at the center of each set of doors, with about an 18-inch overlap, to allow the passage of the patrons and still prevent the passage of light from the lobby to the outside. At one end of this curtain, on the side next to the lobby, a cord for opening or closing the pair of curtains manually should be provided.

What must be kept in mind is that with this arrangement, and especially with a wide lobby, the curtains will of necessity bunch about 18 inches at each side when they are opened. This condition will not be so objectionable if the jambs of the end doors are located about 18 inches from the wall. Tie-backs could be provided at the sides of the lobby for holding each curtain out of the way when not in use. The curtain ought to match the decoration of the lobby, of course—it should be of the same or a harmonizing color.

Another method is to have a light-weight flame-proofed curtain at the doors, the track laid out on a diameter equal to the width of the set of doors, and the curtain having a slit with about an 18-inch overlap at the center. The tracks can be fastened directly to the lobby ceiling if it is not too high; or it can be suspended from the ceiling and a valance of cloth or of compoboard be installed around the hangers or brackets. Advertising facilities could be applied, or the cloth or board be made the same color as the lobby. To open, the curtain could be parted manually and folded against the jambs of the doors. In closing the curtains around the door, the operation would be reversed.

Such a set-up for blacking-out the entrance doors could be installed at each set of doors in the lobby, or only at the doors mostly used; however, if only one or two such curtains are installed at the doors, the glass in the rest of the doors must be removed and plywood or masonite installed in its place. The better arrangement would be to have these particular curtains installed at each set of doors. In this way there would be no possibility of leakage of light when any of the doors were opened.

TICKET SELLING PROVISIONS

When and if actual blackout is required, the box office should receive considerable attention. In most theatres the ticket booth is located in the center of the vestibule, near the side-walls or at one corner facing the street. Now, when total blackouts are ordered, even though an actual air raid is not threatening, the ticket seller cannot very well remain in this vulnerable location, selling tickets to patrons. Under the circumstances, a better place for the ticket booth is the lobby, which would appear to offer reasonable protection to the ticket seller as well as to the patrons; also, this location would minimize the chance for leakage of light to the outside. To meet such requirements it would be best to have a movable ticket booth handy that could be rolled inside the lobby.

A suitable movable ticket booth can be made entirely of wood, only half the size of the regular booth, with necessary shelves, ticket registers, a light that can be plugged into a convenient receptacle in the lobby, and roller castors on the bottom for easy moving. The sides of the ticket booth could be finished in plywood having a mahogany or walnut finish. With this arrangement, operation of the theatre could go on even under prolonged blackouts.

MARQUEE AND SIGN CARE

Wartime conditions are strange to us, and there are many items that contribute to the safety and comfort of patrons that are easily overlooked. The theatre business has very grave responsibilities in the protection of patrons, and it is of course entirely willing to assume them to gain public confidence. Nevertheless, the fact that certain portions of the theatre are not in normal operation due to wartime restrictions, blackouts, dim-outs and so on, does not necessarily mean that they are not deteriorating and do not need regular maintenance.

Let's take, for instance, the marquee. In dim-out areas especially it is easy to ignore it. But wartime restrictions on its lighting do not restrict deterioration. All metal parts should be checked thoroughly, especially the supporting or reinforcing iron beams and iron tie-rods that many theatre marquees have for suspension. The upright or vertical marquee signs should also be checked carefully, and if in bad or hazardous condition, should be entirely removed from the face of the building. Marquees and signs, even when in only fair structural condition, might get by in normal times, but under present conditions care should be taken that sudden jars or movements, due to possible gun-fire, bombings, etc., would not send them quickly crashing to the sidewalk.

WARTIME MARQUEE REPAIR

In case the present marquee roof is covered with metal that is in very bad condition and cannot be replaced with new metal, it should be entirely removed and a new roof laid of wood sheathing and 5-ply roofing felt paper. Small pieces of this removed metal, if in good condition, can be used for repairing the rain gutters and leaders on the theatre building.

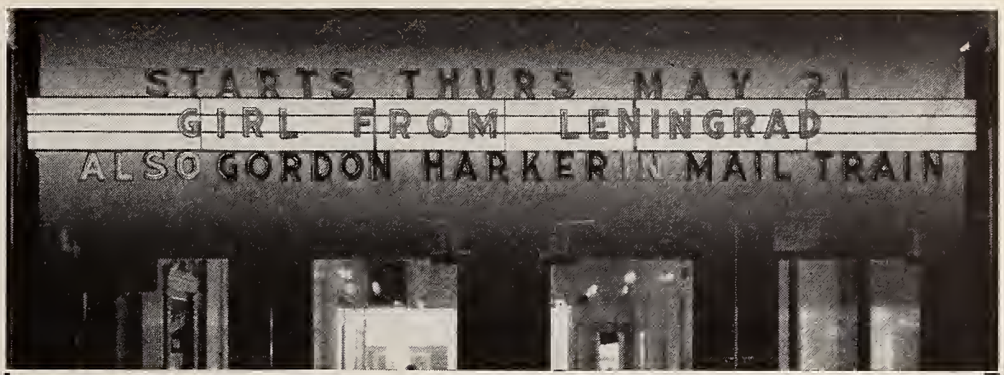
The face of the marquee, as well as the ceiling, should be kept constantly in good condition by scraping small rust spots and repainting where necessary. The main idea now is to conserve and maintain the entire marquee, even though it may not be in normal use, so that later on expensive repairs or the replacement of completely new attraction boards will not be necessary.

For that matter, all iron supporting or reinforcing members throughout the theatre that are exposed to view should be checked carefully now for structural weaknesses or needed repairs. Iron supporting members on top and around all entrance as well as exit doors, should be made structurally safe and rigid so that they cannot be easily jarred out of place, thus binding the doors, which might have to be used in a sudden emergency caused by enemy raids or sabotage explosions.

Systematic checkups should be made of steel members supporting a gridiron over the stage, of all skylights, iron beams under the balcony, roof trusses, beams or girders, especially when they are exposed in the hung ceiling. Careful maintenance of the structural steel supports will make the theatre a safer place, better able to withstand the dangerous strains and stresses as the direct result of any heavy bombings or blasts.

PAINTING STEEL

It is a well known fact that steel is usually more perishable than wood, as well as more expensive, and it is mostly used where its strength is essential to stability. As a result, the protection of steel from corrosion by periodic painting is of prime importance. This is the main reason that all steel bridges are given a new painting every so often. In painting of steel the surface to be painted must be absolutely clean and free of dirt and scale. It should be carefully



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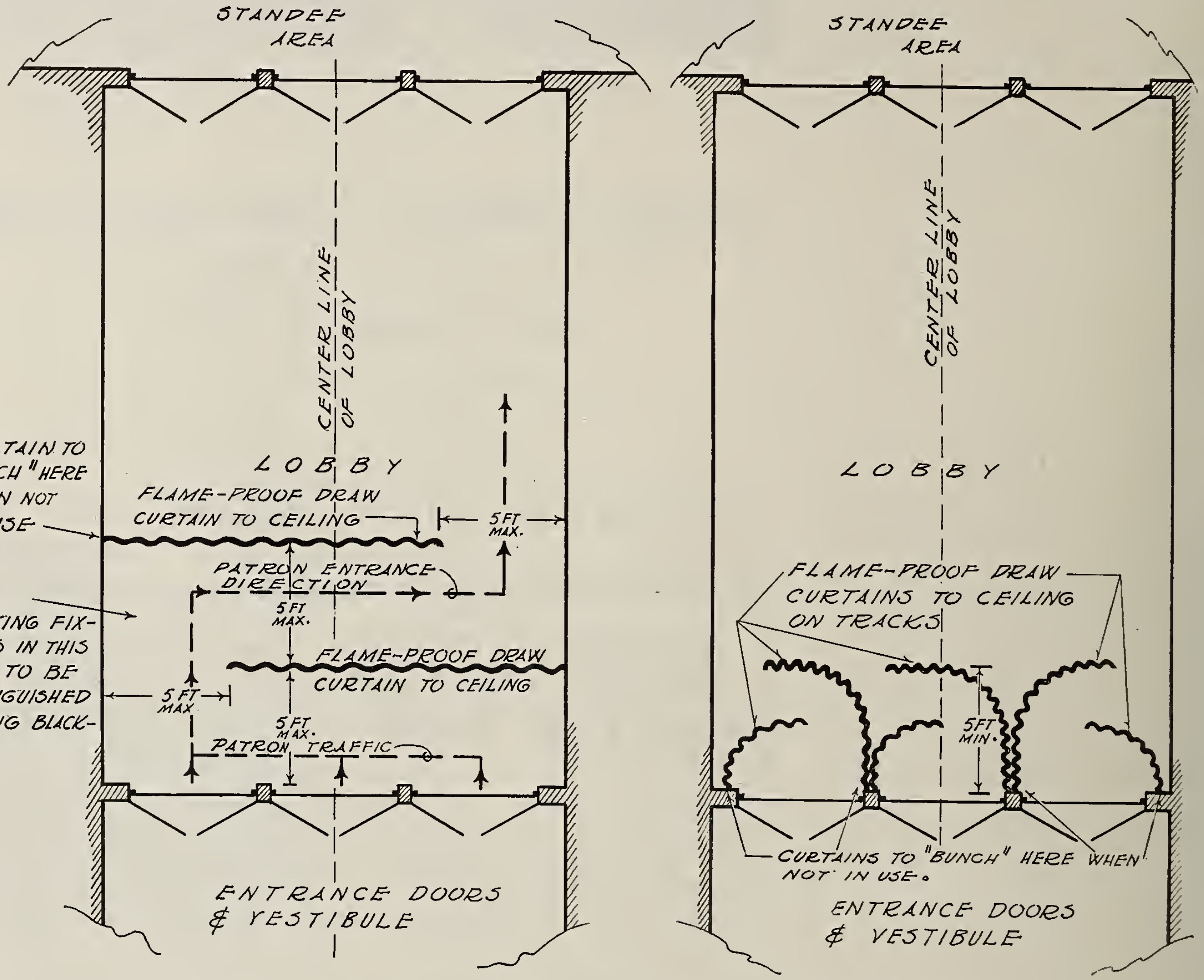
examined for rust, and any rust spots must be completely removed. This rust and loose scale can be removed with wire brushes, but any thick and closely stuck rust must be removed with *steel scrapers,* or with a hammer and chisel, in order to have a clean surface for the paint.


STANDEE AREA
CENTER LINE OF LOBBY
LOBBY
CURTAIN TO "BUNCH" HERE WHEN NOT IN USE
FLAME-PROOF DRAW CURTAIN TO CEILING
5 FT MAX.
PATRON ENTRANCE DIRECTION
NOTE: LIGHTING FIXTURES IN THIS AREA TO BE EXTINGUISHED DURING BLACK-OUT.
5 FT MAX.
FLAME-PROOF DRAW CURTAIN TO CEILING
5 FT MAX
5 FT. MAX.
PATRON TRAFFIC
ENTRANCE DOORS & VESTIBULE
STANDEE AREA
CENTER LINE OF LOBBY
LOBBY
FLAME-PROOF DRAW CURTAINS TO CEILING ON TRACKS
5 FT MIN.
CURTAINS TO "BUNCH" HERE WHEN NOT IN USE.
ENTRANCE DOORS & VESTIBULE

TWO METHODS OF PREVENTING LIGHT LEAKAGE FROM LOBBY TO STREET

The paint for use on structural steel should be tough and elastic, with good adhesion properties, and be to a large degree waterproof. Two coats of this paint should always be applied, and three coats make a better job. When paint is applied to steel members it nearly always dries thin on the edges, angles, bolt and rivet heads; hence, it is very good practice to apply a partial or *striping coat,* after the first full coat, covering all bolt and rivet heads, angles and edges, and the surface about one inch back from the edges. When this striping coat becomes dry, then the second full coat should be applied. About one week should elapse between the application of the first and second coats of paint.

If any cavities or loose masonry are found at the bearing points, they should be filled in solid with cement—*but first be certain that all contact-surfaces are thickly painted to keep out dampness.*

The kind of paint to be used for structural steel is what is commonly known as "true red lead." This red lead paint should have at least 94% of "true red lead." It can be had in paste form, similar to white lead, containing about 6% of raw linseed oil. In case the paint must be mixed on the job, the common practice is to mix 28 pounds of the red lead—dry pigment—to one gallon of linseed oil. In some cases, finely ground "graphite" in linseed oil is used for painting metal or steel. This mixture is easily applied as it flows well, and it is less expensive than the red lead, and if properly made will give good results.

STEEL PAINT MIXTURE

Lampblack or bone black can also be mixed with this graphite advantageously. In the past, on some jobs, oxide of iron mixed in linseed oil was also used to cover steel and it gave satisfactory results. A preparation of asphaltum can be used as a varnish, either alone or in combination, which will do a fairly satisfactory job.

In figuring just how much paint will have to be used for any particular job, it is safe to calculate on the basis of about 400 square feet to the gallon for one coat. It should be remembered, however, that varnish paints will cover less area than oil paint.

ROOF BOMB-FIRE-PROOFING

A part of the theatre that is of course especially vulnerable to enemy bombings is the roof. As should be known by now, incendiary bombs, when they land and explode, generate heat of about 5,000° F., which will easily burn through all ordinary roofs. Careful consideration should be given this fact, particularly in view of the assembly of people in the auditorium. The trick is to prevent such bombs from penetrating the roof, and to isolate them in such a way that they will burn themselves out without doing any damage. Covering

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the entire roof with heavy sand bags, or even with from two to four inches of loose sand, is out of the question, for few theatre roofs are strong enough to carry the additional load. The best way, it would seem, would be to lay on the roof a composition cement having the ability to resist heat of 5,000° F., and at the same time having the strength readily to absorb the impact of the falling bombs. This particular composition should be light in weight—not over two pounds to the square foot—and porous enough not to conduct the heat to the roof structure underneath. Also, it should be obtained in powder form so that it could be mixed like ordinary cement and be easily applied; or if pre-cast at the factory, be in slabs that could be conveniently handled and set in place on the roof with fireproof cement to seal the joints.

A composition of this sort could serve two purposes—to protect in wartime the exposed roof against incendiary bombs; and in normal times to insulate the roof against transmission of solar heat and outside cold air to the theatre interior. Also, out of this special composition, pails or other receptacles could be pre-cast at the factory, about 18 inches square and 22 inches high, and with proper covers, in which to carry away incendiary bombs; then in normal times these pails could be used as ordinary sand urns. Some enterprising manufacturer might well put on the market just such an incendiary bomb-fire resisting composition cement, while it certainly could be made up to order.

ENTRANCE WALK AND FLOOR

Dim-outs and blackouts advise an immediate check of conditions at the sidewalk and floor of the vestibule. A broken or uneven sidewalk or floor at the entrance to the theatre can be a serious hazard to the public under present dim-out lighting. In normal times the area directly in front of the theatre is illuminated with such brilliancy at night that a pin could be easily seen on the sidewalk; however, under dim-out lighting, a broken spot or uneven area is likely to appear as one flat surface, which might cause an unsuspecting patron a bad fall and serious injury.

Another thing that might result from a broken or uneven sidewalk is a general pile-up of patrons at the entrance in case one person should fall during an emergency air-raid alarm or complete blackout. Accordingly, the sidewalk and floor at the entrance should be checked carefully, and if in bad condition, should be repaired. A few pointers here on what can and should be done in the preparation and laying of concrete sidewalks and floors may therefore be helpful.

Only a very good grade of artificial cement should be used, such as "Portland cement." This cement requires relatively little water in making a good mortar. When this cement is mixed with sand, in the proportion of 3 to 1, not more than from 9% to 12% — by weight — of water will be necessary.

(*Continued on page* 22)

NEED PROJECTOR REPAIRS?

New Budget Plan makes it easy

- ★ ***Convenient weekly or monthly terms after nominal down payment***
- ★ ***You can take a year to pay***

Do your projectors need repairs? This new Budget Plan for major repairs now makes it easy to get vital projection equipment repaired by National in the National way.

This Budget Plan is National-operated and National-financed. National Theatre Supply Company handles all details for you and arranges the easy, convenient payments to meet your needs.

Your nearest National Branch will gladly make a free estimate of the repairs needed to assure you operating economy, safety and maximum performance. Find out about this Budget Plan today; there is no obligation.

NATIONAL THEATRE SUPPLY COMPANY

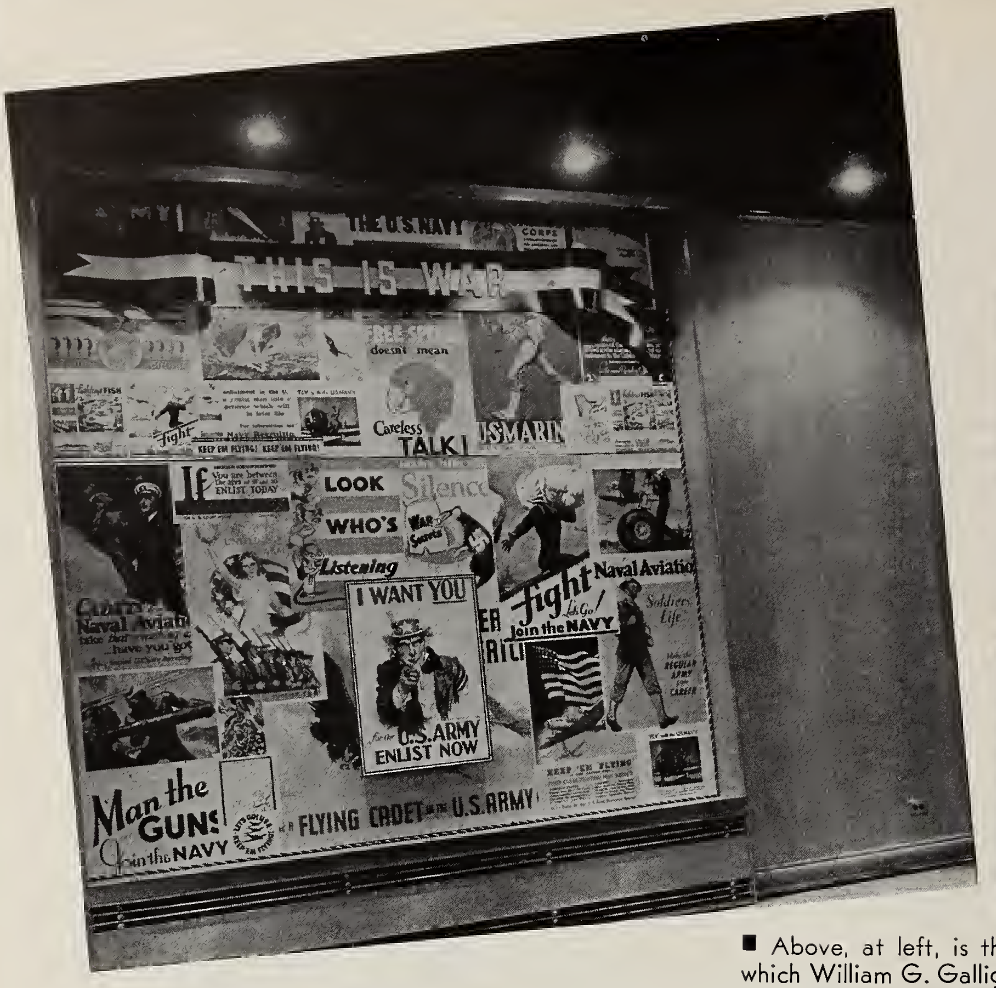
COME AND GET IT!

In our plant are fabricated materials to supply your requirements of steel curtain tracks and electric controls.

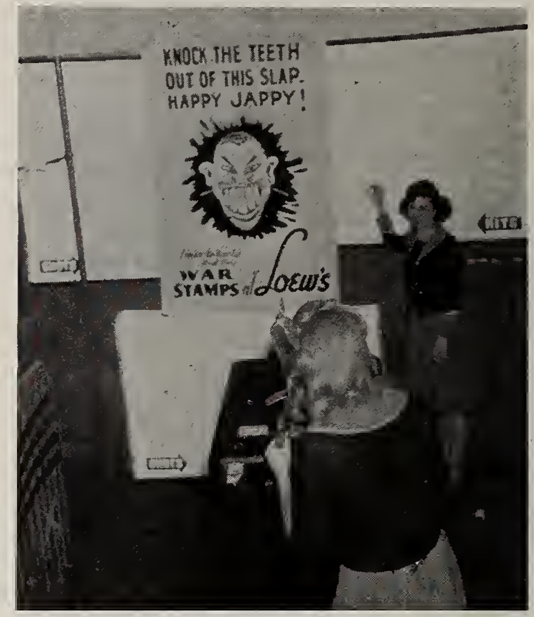
This is "one purpose" material—important to you—useless elsewhere!

VALLEN, INC., Akron, Ohio
Mfrs. of
Vallen Noiseless All-Steel Ball-Bearing Tracks and Floating Curtain Controls

IDEAL CHAIRS
"Built to excel — not just to compete"
IDEAL SEATING COMPANY
Grand Rapids Michigan


THIS IS WAR
THE U.S. NAVY
CORPS
Free speech doesn't mean
Careless TALK!
U.S. MARINES
LOOK WHO'S Listening
Silence
I WANT YOU
for the U.S. ARMY
ENLIST NOW
Naval Aviation
Fight
Let's Go! Join the NAVY
Man the GUNS
Join the NAVY
FLYING CADET in the U.S. ARMY
KEEP 'EM FLYING
ENLIST TODAY

■ Part of Lester Pollock's attentions to the war at Loew's Rochester, Rochester, N. Y., consists in photocell shooting devices (below) with which patrons may knock down Japs and enemy planes by merely purchasing a 25c war stamp. And they find it fun, too.


KNOCK THE TEETH OUT OF THIS SLAP. HAPPY JAPPY!
WAR STAMPS at Loew's

■ Above, at left, is the display case full of patriotic posters which William G. Galligan, manager of the Commercial theatre in Chicago, has placed in his recently remodeled lobby. On the opposite wall is a large poster on civilian defense.

Tieing-up with the War

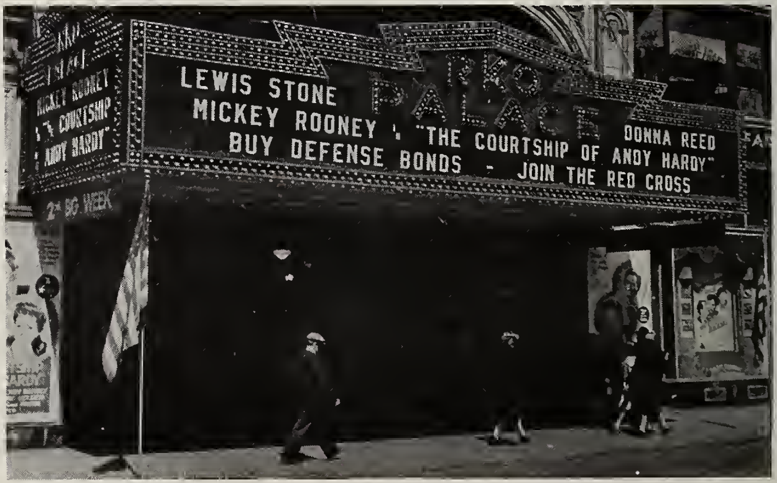
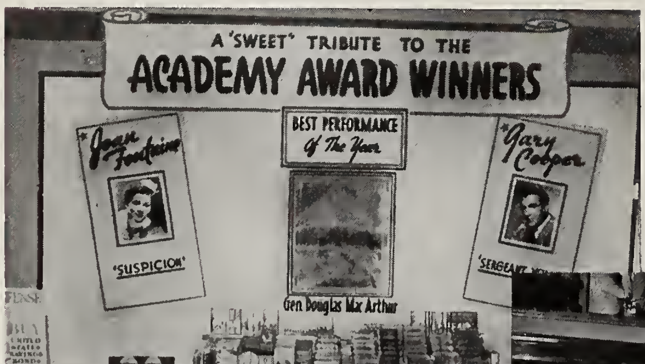
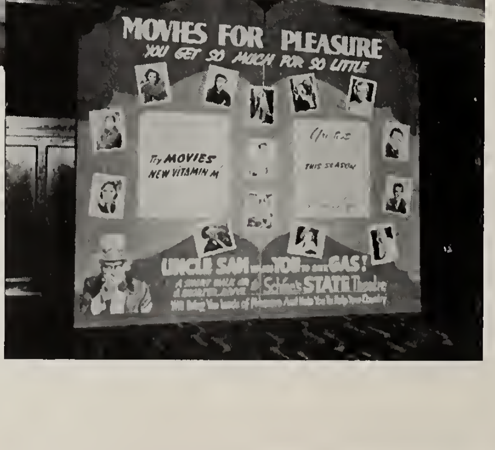

RKO PALACE
LEWIS STONE
MICKEY ROONEY "THE COURTSHIP OF ANDY HARDY" DONNA REED
BUY DEFENSE BONDS - JOIN THE RED CROSS
MICKEY ROONEY "THE COURTSHIP OF ANDY HARDY"
2nd BIG WEEK

Photo by E. H. Mayer

■ The marquee shown above is an example of how RKO is including defense bond and Red Cross messages with attraction copy, in the displays of its Cincinnati theatres.


A 'SWEET' TRIBUTE TO THE
ACADEMY AWARD WINNERS
Joan Fontaine
'SUSPICION'
BEST PERFORMANCE Of The Year
Gary Cooper
'SERGEANT YORK'
Gen. Douglas MacArthur


SOON
MOVIES FOR PLEASURE
YOU GET SO MUCH FOR SO LITTLE
Try MOVIES NEW VITAMIN M
THIS SEASON
UNCLE SAM YOU GAS!
STATE Theatre

■ Institutional copy and war messages are combined in the lobby treatments shown above and at right. In the display above, Ed Harris, manager of the Glendale in Glendale, Calif., has tied his candy display to Academy Award winners, and cleverly includes General MacArthur. Sam Shafer's display at the State in Rochester, N. Y., combines institutional copy and star stills with a message on saving gasoline.

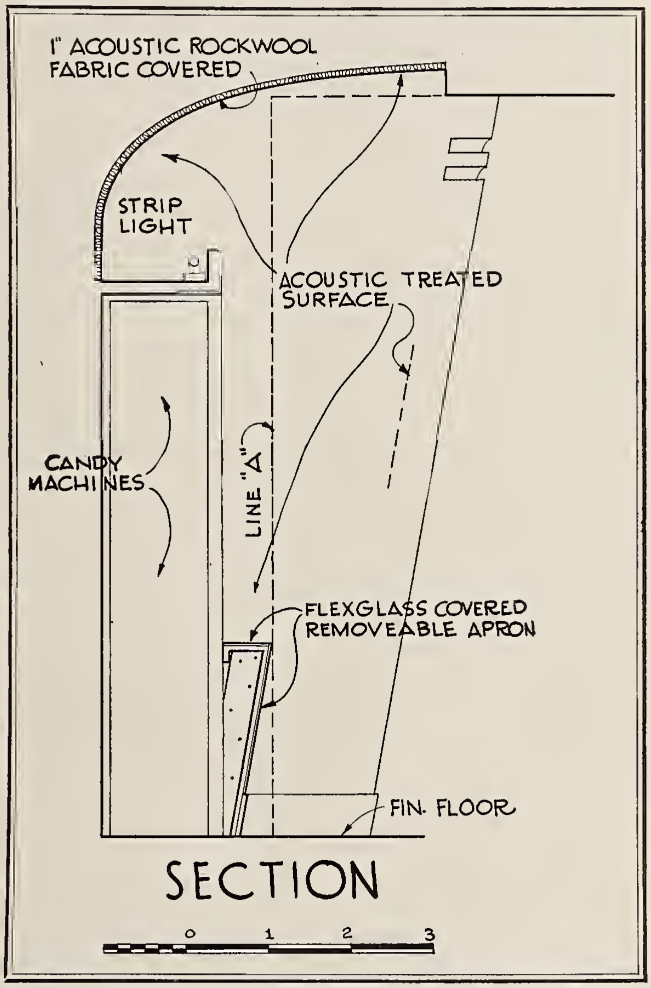
To Serve THE THEATRE THE NATION **Conserve**

CONSERVATION *means* ★ ★ ★ PRESERVATION

DESIGNS and DEVICES

By **BEN SCHLANGER**
Theatre Architect and Consultant

Give your Candy Machines a Place of Their Own!


1" ACOUSTIC ROCKWOOL FABRIC COVERED
STRIP LIGHT
ACOUSTIC TREATED SURFACE
CANDY MACHINES
LINE "A"
FLEXGLASS COVERED REMOVEABLE APRON
FIN. FLOOR
SECTION
0 1 2 3

¶ Suggesting—now that we have "Refreshment Bars" for candy counters and beverage services—a "Nibble Nook" for the automatic candy vender.

LOCATIONS FOR automatic candy machines of maximum effectiveness are not always difficult to find in theatres for the following reasons: (1) they must be where they will attract attention, (2) they should not create objectional noises when the machines are being operated, (3) illumination in and around the machines must not throw any light into the auditorium, and (4) there should be as much harmony as possible between interior decoration and candy machine design.

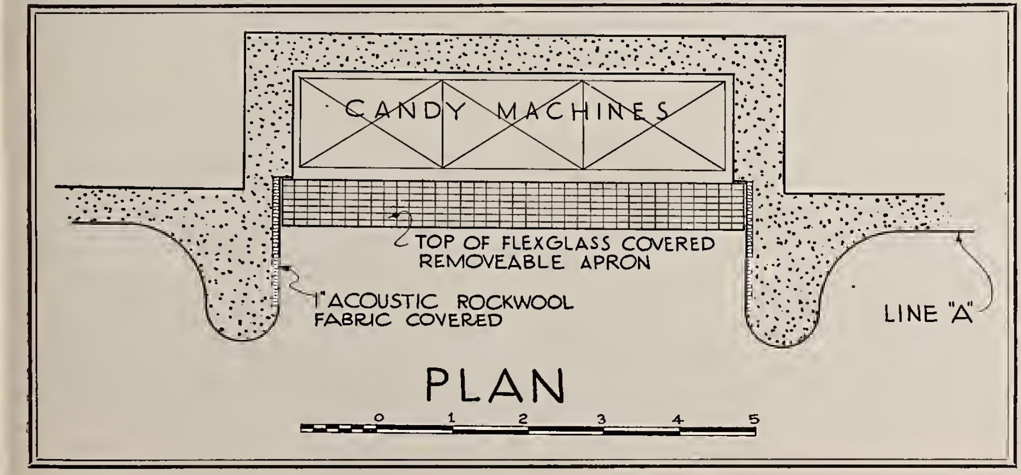
A decorative lighting and acoustic scheme for a candy machine alcove is illustrated here. This scheme calls for a three-machine unit, but of course it could also be adapted to less or more than three machines with the same details.

The alcove requires a recess of approximately 2 feet beyond line *A,* as shown in the accompanying *Plan* and *Section* drawings; and a slanting projection of approximately 18 inches average, forming wings in front of the alcove. These wing areas and the ceiling call for highly absorbent acoustic material to be applied.

Note that the wings project more towards the top, to create a maximum of acoustically treated area. This is done so as to have a minimum wing projection with *maximum* acoustic treatment, and to utilize the least amount of floor space. This acoustical feature is developed into an architectural design. The lighting is entirely indirect and therefore will not disturb screen or auditorium lighting.

The candy machines are entirely recessed for a maximum of concealment, yet they are accessible and removable. To eliminate an undesirable elongated verticality of the machine design, a removable Flexglass-covered apron is placed at the bottom and in front of the machines. This apron is easily removed, being placed in fixed wooden guide cleats. The candy storage usually found at the bottom of such vending machines is easily accessible with this scheme.

Because of the provisions made for light-


CANDY MACHINES
TOP OF FLEXGLASS COVERED REMOVEABLE APRON
1" ACOUSTIC ROCKWOOL FABRIC COVERED
LINE "A"
PLAN
0 1 2 3 4 5

ing, acoustics and decorative effect, it is possible to place such a candy alcove in more places than would be ordinarily feasible. The lighting and decorative effect would attract people to the machines if the nook were placed in other than the most prominent locations. The acoustical provisions, moreover, would make it practicable to locate it in even narrow standee area behind the last row of seats. It would be equally desirable, however, to take advantage of the acoustical treatment even if the alcove were placed in the foyer.

It is advisable to eliminate all other lighting devices for at least a 10-foot area around the alcove to make the alcove lighting predominate. It is also necessary to have a carpeted floor in front of the alcove for further noise reduction.

The immediate ceiling area in front of the alcove may or may not be treated acoustically. The acoustic design of the rest of the theatre would most likely determine the treatment, if any, in this area. Treatment in front of the alcove, however, would make the acoustic design of the alcove even more efficient. There is no such thing as introducing too much sound absorption in this immediate area.

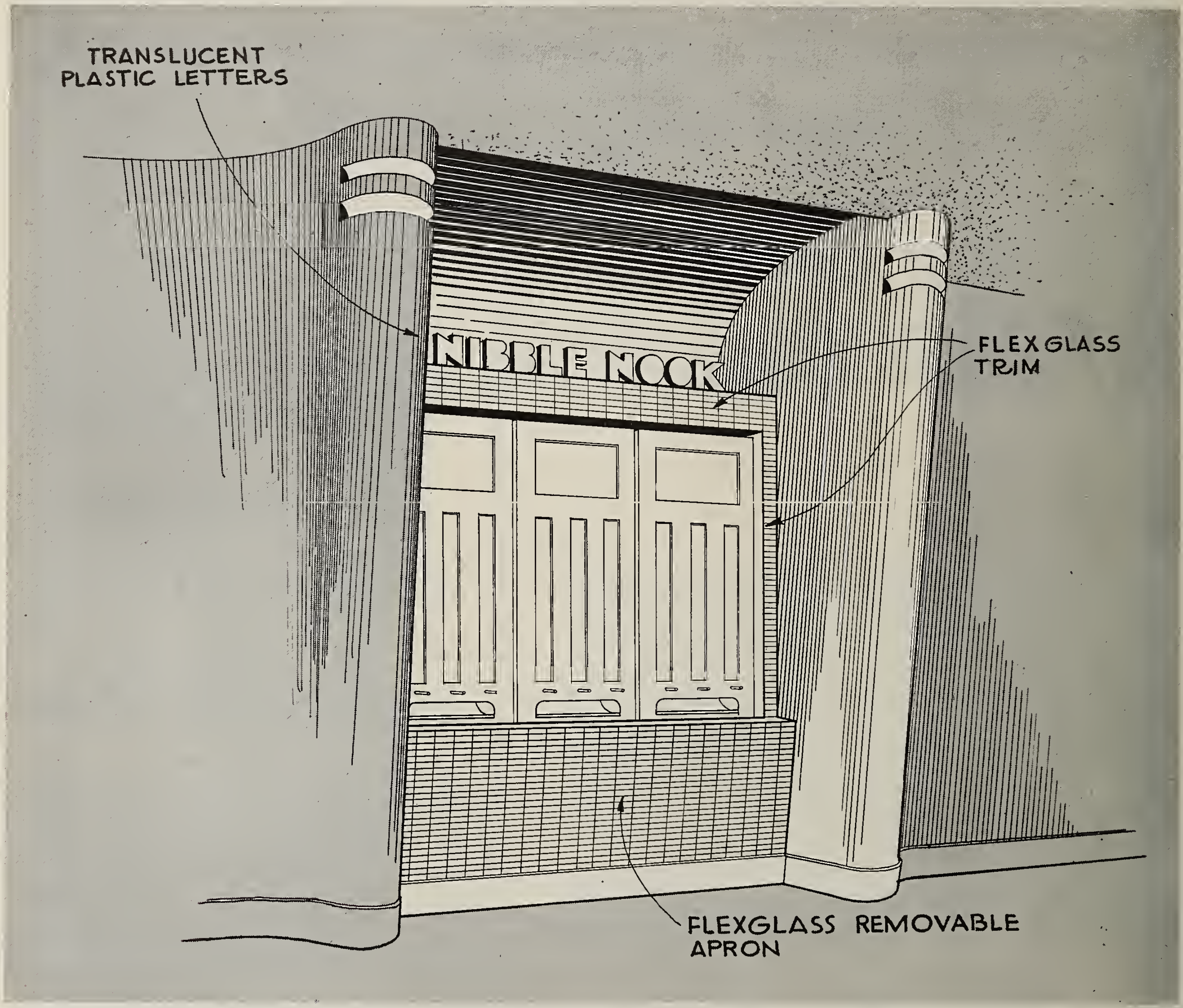
If rock wool blanket is used, it should be 1 inch think and be contained in a cotton covering and also re-inforced with wire netting. The fabric covering to be used over the rock wool should be of a weave, color and pattern to fit the decorative scheme. Another covering for the rock wool is sheet metal that is perforated for sound absorption, but it may not be available now. Still another material is perforated hardboard, such as Acousti-Celotex, but of course, it could be bent to curves, so its use would be confined to flat areas.

Fabric covering in such a location may be difficult to keep clean and unmutilated; it therefore might be considered a temporary covering. The use of the fabric covering is only questionable on the wall portions; it may be used without hesitation on the ceiling, where it would not be subject to abuse and hand marks.

Other architectural layouts may be developed to accomplish the same results as the one illustrated here. Whatever the design, care must be taken to provide similar or even a greater amount of acoustical treatment, and to use indirect lighting.

A slightly deeper recess, of about 3½ feet, would enable one to use a more simple form which would not require the slanting projecting wing walls shown.

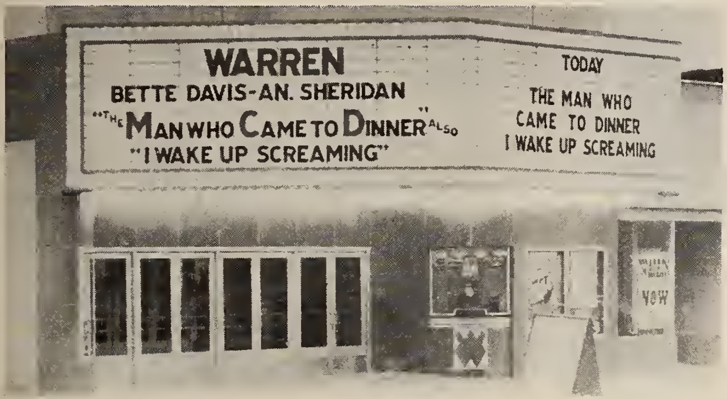
The color of the lighting should be selected to create a flattering tone on the merchandise to be sold. Blues, greens and purples should be avoided. The indirect lighting cove at the top of the candy machines could also serve to back-illuminate the transluscent plastic letters shown on the top of the machines (letters such as those made by Wagner Sign Service, in 10-inch and 4-inch sizes). The strip lighting can be by either fluorescent or filament lamps.



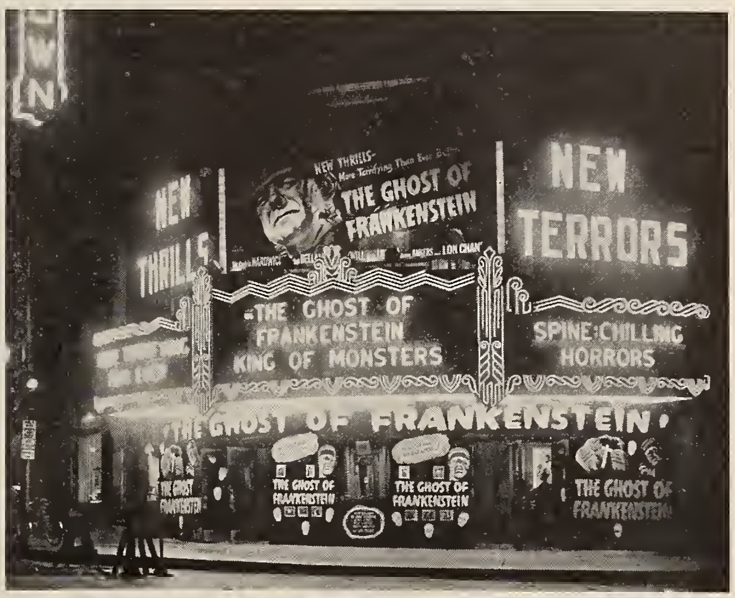
PERSPECTIVE DRAWING INDICATING HOW CANDY MACHINE ALCOVE WOULD APPEAR

SIGNS and SELLING

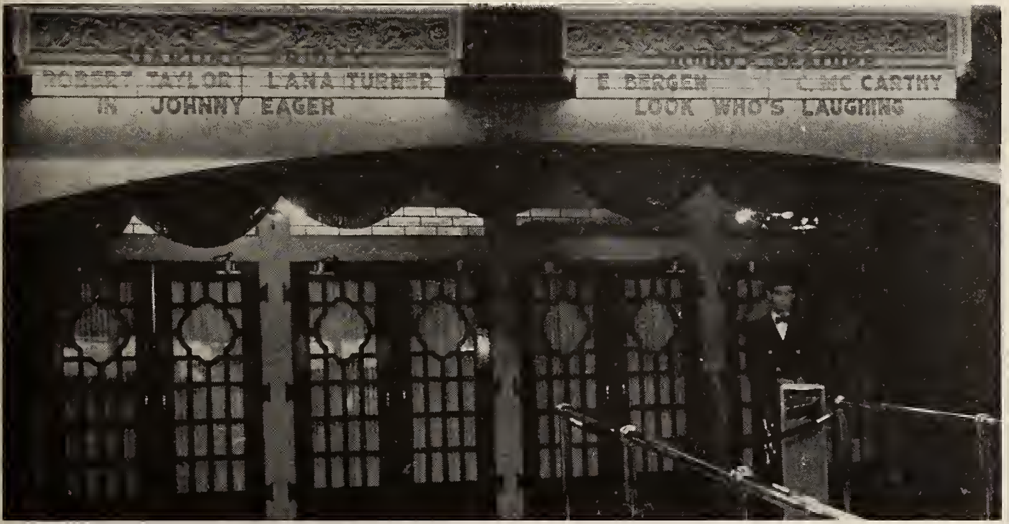
Putting Today's Equipment to Work


WARREN
BETTE DAVIS-AN. SHERIDAN
"THE MAN WHO CAME TO DINNER" ALSO
"I WAKE UP SCREAMING"
TODAY
THE MAN WHO
CAME TO DINNER
I WAKE UP SCREAMING

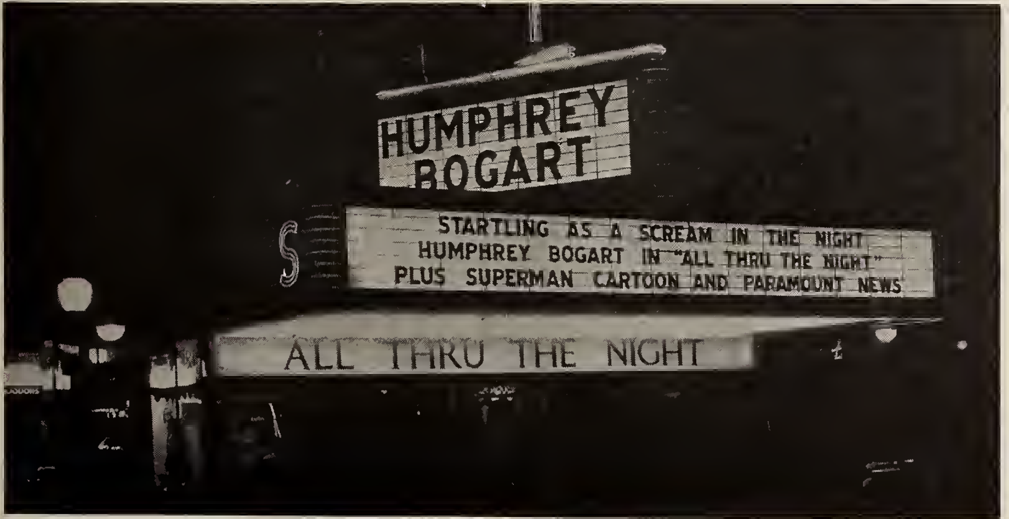
Warren theatre in Detroit.


NEW THRILLS
THE GHOST OF FRANKENSTEIN
NEW TERRORS
THE GHOST OF FRANKENSTEIN KING OF MONSTERS
SPINE-CHILLING HORRORS
THE GHOST OF FRANKENSTEIN

Uptown theatre, Kansas City, Mo.


ROBERT TAYLOR LANA TURNER
IN JOHNNY EAGER
E. BERGEN C. MC CARTHY
LOOK WHO'S LAUGHING

Interior attraction panel in the Montclare theatre, Chicago.


HUMPHREY BOGART
STARTLING AS A SCREAM IN THE NIGHT
HUMPHREY BOGART IN "ALL THRU THE NIGHT"
PLUS SUPERMAN CARTOON AND PARAMOUNT NEWS
ALL THRU THE NIGHT

Marquee of the Stuart theatre in Lincoln, Neb., with its two-deck display arrangement.

ATTRACTION advertising at the point of sale—the theatre where the attraction is being presented—is showing increasing evidence of the new attention being given it as a result of the development of new devices for just such advertising.

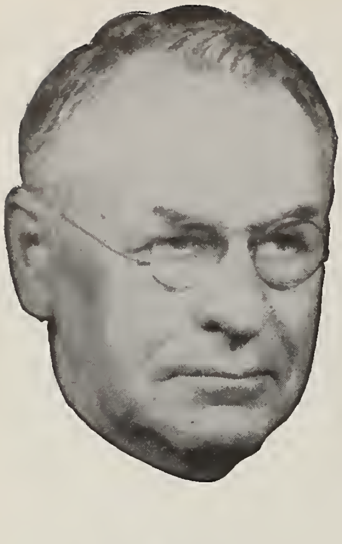
Today we are seeing more of an effort to make front advertising dynamic and distinctive, and the same thing is beginning to be true of interior displays. The manager now has more to work with, and his new devices in turn stimulate his creative showmanship.

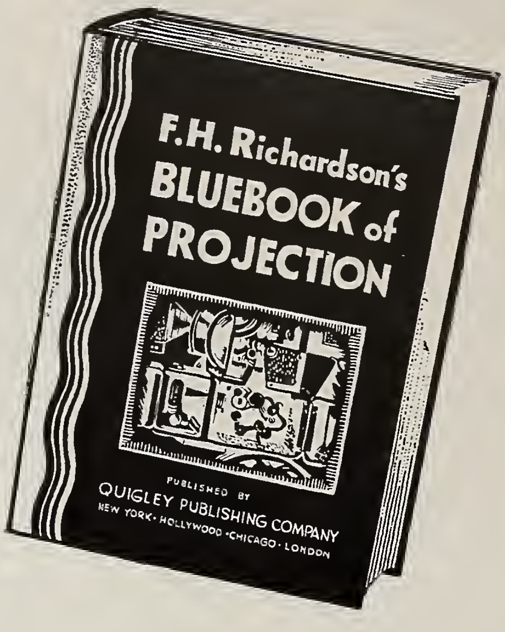
For example, the eye-filling display conceived by Allen Karf, manager of the Uptown theatre in Kansas City, pictured on this page. His marquee provides three sides which he has used with a variety of luminous letters and floodlighted banners to make a three-paneled effect, adding other material across the entrance.

The marquee of the Warren theatre well illustrates the advantages of three sizes of silhouette letters in a display using Adler equipment. It especially indicates the legibility obtained with panels large enough to provide liberal "white space."

In the lobby of the Montclare theatre is pictured the use of Wagner 4-inch plastic letters and interior panel, with one line mounted on the panel, and two clipped to the edges, and all lighted from the single panel.

The marquee of the Stuart in Lincoln, Neb., shows a distinctive disposition of display space, and the copy illustrated indicates how effectively the arrangement lends itself to highlighting of the principal program value—in this case a certain star. This display uses 10-inch with 24-inch Adler letters on Adler panels.




F.H. Richardson's
BLUEBOOK of
PROJECTION
PUBLISHED BY
QUIGLEY PUBLISHING COMPANY
NEW YORK · HOLLYWOOD · CHICAGO · LONDON

2nd REVISION
6th EDITION
$7.25 POSTPAID

Put Richardson to work for you!

■ **The name of F. H. Richardson is synonymous with good projection and sound reproduction everywhere. His Bluebook of Projection has always been unanimously accepted as the most practical and authoritative treatise of its kind.**

The second revision of the sixth edition of his book has been brought right up to the minute in keeping with the most advanced developments in sound reproduction and projection.

Running to more than 700 pages, it is now supplemented with detailed trouble-shooting charts that enable the projectionist to spot and repair sudden breakdowns. Every theatreman who has been faced with the calamity of sudden projection trouble will testify to the inestimable value of this new department. Many important changes have also been made throughout the text, and an alphabetical index system has been installed that reveals the information you seek with no more than the twirl of a thumb.

Put Richardson to work for you now—24 hours every day, by securing the revised Bluebook at once.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER ■ NEW YORK

(*Continued from page* 17)

Care should be taken that too much water is not used as it drowns the cement, retards the setting and weakens the mixture. Also too *little* water can weaken and even spoil the cement mortar. By using hot water the mortar will set faster, and in cold weather mixing about 2 pounds of carbonate of soda to a gallon of hot water in this mortar will prevent freezing. The water used in mixing should be free from oil and alkalies or other organic and foreign matter.

In mixing the mortar, the proportion of cement, sand and coarse aggregate generally used are from 1:2½:5, to 1:3:6. The finish should be at least 1 inch thick, of equal parts sand and cement, and the sidewalk or floor at least 4 inches thick.

When it is necessary to mix by hand, the mixing should be done on some water-tight platform or flooring, and the mortar turned together at least six times until the mixture is alike in color and appearance. Shovels or hoes can be used in mixing. First the sand should be spread out, and upon this the cement; then the two are mixed thoroughly together. Enough water should be added to make a thin mortar and then spread out again. The gravel, if used should then be added, but first it must be thoroughly wet (if originally dry). Care should be taken that the mortar or concrete is not re-mixed with water after it has partly set.

When suspended or old work is resumed, the concrete previously placed should be roughened, cleansed, thoroughly wetted, and then slushed with a mortar of 1 part cement to 1 or 2 parts sand.

An idea

BLACK PAINT FROM PHONOGRAPH RECORDS

YOUR OLD, worn-out phonograph records make "the most efficient black paint known to science." The management of the Griffith circuit in Oklahoma, headed by Al C. Griffith, is the source of that statement. And this is how the paint is made:

You simply smash the record into small pieces, drop the fragments into a can and pour denatured alcohol over them. Cover the container loosely and let the record pieces soak for from 24 to 36 hours. They will thus make a thick black paste. To thin the paste to the consistency desired for painting, you merely add alcohol. It is applied with an ordinary paint brush.

Paint made this way dries very quickly; a second coat, avers the Griffith communication, can be applied almost immediately. Also it is pointed out that it is extremely easy to remove the paint; rubbing it with denatured alcohol does the trick in a jiffy.

WARTIME CONSERVATION IN THEATRE PROJECTION

A paper prepared by the Projection Practice Subcommittee of the Society of Motion Picture Engineers and submitted to the press for publication in the interests of effective economy of projection equipment and supplies

IN COLLABORATION with the War Activities Committee of the Motion Picture Industry, Richard Walsh, president of the IATSE, recently announced a ten-point program designed to conserve vital materials needed for military purposes; to salvage such materials; and, by reducing waste to a minimum, enable the motion picture theaters to carry on during the present emergency.

The 10-Point Program is as follows:

(1) Keep your projection rooms and equipment clean. Dirt causes wear and tear.

(2) Lubricate properly all equipment. Follow the manufacturer's instructions.

(3) Make only necessary replacements to conserve spare parts.

(4) Burn carbons at minimum current specified by manufacturer. Use carbon savers where available.

(5) Clean lenses of optical systems with soft tissue and protect condensers and reflectors.

(6) Service regularly all electric current distribution points, such as: motors, generators, bus bars, fuses, switches, resistors, and condensers.

(7) Allow sufficient warming-up period for all vacuum tubes. Burn tubes at specified ratings of equipment manufacturers.

(8) Inspect, thread, and rewind film very carefully. Keep it clean.

(9) Handle reels and film containers with care; these can not be replaced.

(10) *Do Not Throw Anything Away.*

Keep all worn out parts and metal coated carbon stubs; collect copper and other carbon drippings. Keep all burned out or broken vacuum tubes and incandescent lamps. You will receive instructions as to the proper disposal of this salvaged material.

The Projection Practice Sub-Committee of the SMPE Theatre Engineering Committee is wholeheartedly in agreement with the ten points and their aims and purposes. However, the Committee feels that the value of the ten points would be greatly enhanced if the projectionists of the country were informed more in detail of the ways and means of accomplishing the ten points. There is much beneath the surface in each of the points, and to bring out clearly all the details underlying the wordings of the points, the Projection Practice Sub-Committee has prepared the following elaboration of the ten-point program. Each of the following sections was prepared by a member of the Projection Practice Sub-Committee and the separate contributions were then correlated to present a clear picture of the great amount of detail that underlies each of the ten points:

CLEANLINESS

(1) *Keep Projection Rooms and Equipment Clean. Dirt Causes Wear and Tear.*—Dirt has been the cause of serious film fires in preventing the proper operation of the automatic fire-shutter or in clogging the fire-valve rollers. It makes them susceptible to wear and renders them useless for the purpose intended.

Dirt may cause the stoppage of sound reproduction by accumulating on the various movable contacts or on the vacuum-tube contacts in the sound equipment.

It may cause losses in screen illumination, when deposited on the projection arc reflector or condensers, and has resulted in the rapid deterioration of carbon contacts with communicated damage to the adjacent parts of the lamp mechanism.

Dirt on the gear-teeth and shafts of the projector, combining with the lubricating oil, acts like a grinding compound, causing excessive wear and shortening the effective life of the gears and bearings.

On fuse-clips it causes high-resistance contacts and the generation of heat, which may sometimes cause the fuse to blow.

Make sure that the lamp house and all parts are kept thoroughly clean both inside and outside. The carbon ash, drippings, *etc.,* should be removed regularly once a day, especially from the shafts, bushings, and gears of the arc control operating parts.

The arc exhaust dampers and ducts should frequently be cleaned thoroughly of carbon ash, dust, *etc.* Any blockage, no matter how small, will affect the proper burning of the carbons, cause pitting of the mirrors, and produce a gradual accumulation of ash within the lamp house. If there is a filter in the air-supply system, make sure it is in efficient working order. Care should be taken to prevent dust and dirt from blowing into the projection room through any windows if left open.

To get the most out of motor-generators, they should be kept clean, and all dirt should be removed before sparking becomes disastrous. Increased brush life as well as increased commutator life will be the direct result. Dirt on commutators causes arcing and pitting, shortening their life and increasing maintenance costs. The contacting surface of each commutator brush should be periodically examined so that commutator and bearing wear is held to a minimum. If the generator is on a concrete floor, care should be taken in sweeping, so that abrasive dust from the concrete will not get into the bearings. The exhibitor who is interested in keeping his projection maintenance costs low should extend to the projection room the same services used in cleaning the auditorium and other parts of the theatre. The projection room floor, walls, and ceiling should be of such materials that they will not "dust off." If the floor is of exposed cement, it should be kept well painted with "dust-proof" or "sealer" paint, and should be mopped frequently. A supply of lintless cloths for cleaning should be made available, as well as other cleaning facilities such as carbon tetrachloride, brooms and dust pan, metal waste can, and the like. In fact, these should be standard equipment of the projection room.

A stiff-bristled tooth-brush is useful for keeping the sprockets and idler rollers clean. The space between the fire-valve rollers and the castings in which they are mounted can easily be cleaned by inserting a narrow strip of film and drawing it back and forth to dislodge the dirt.—J. J. HOPKINS.

LUBRICATION

(2) *Lubricate Equipment Properly.*—Follow the manufacturer's instructions, and use only the grade of oil recommended by the manufacturer. The importance of lubrication of projection equipment cannot be overemphasized. Now that metals and oil have become important in our country's war program, we must regard the lubrication problem from the conservation viewpoint as well as the operating.

The following rules should be strictly adhered to:

(1) Do not lubricate the mechanism while it is in motion. Doing so is hazardous both to the mechanism and to the projectionist.

(2) Do not over-lubricate. Excessive lubrication is costly and wasteful. It also impairs the quality of the sound and the picture. Only small oil cans that dispense small quantities of oil at a time should be used.

(3) Cleanliness in conjunction with lubrication is an important matter, since excess oil deposits promote the collection of dirt, dust, and grit on the vital parts of the projection equipment.

(*a*) Should the fire rollers become coated with oil, they will collect dust and grit, which will scratch the emulsion on the film. Such marring and destruction of films is very costly, and definitely does not contribute to our war effort.

(*b*) Deposits of oil, grease, and grit on the film strippers cause wearing of the sprockets and damage to the sprocket-holes of the film.

(*c*) Excessive oil on take-up devices causes them to slip, resulting in film mutilation by pile-up or sprocket breakage.

(*d*) All containers of oil should be kept carefully covered, and oil cans should be cleaned before being refilled.

—M. GESSIN.

REPLACEMENTS

(3) *Make Only Necessary Replacements.*—Due to the difficulty of obtaining replacement parts, it will be necessary to make the present parts last longer. The projectionist must assume greater responsibility in his care of the apparatus he op-

erates. This means a daily inspection of the various items of the apparatus to insure to the utmost degree continuous, efficient operation. To a large extent this can be accomplished by systematic care to eliminate abnormal wear.

The projector mechanism has many precision-made parts. To reduce replacements and repairs to a minimum, the projectionist should keep his eyes constantly open for signs of uneven or jerky motion of the mechanism, and his ears attuned to any unusual noises during operation. A good practice is to turn the projector over by hand before the start of each day's show to see whether it revolves freely or not. If it seems to bind, the switch must not be thrown or serious damage may result. With the projector idle, try by hand the meshing of the teeth of the main drive gear, the lower sprocket pinion gear, and the intermediate gear. When the teeth on any or all of these gears show signs of rapid wear they should be realigned, otherwise new gears will shortly have to be installed.

At least once a week check the synchronizing marks on the vertical shaft gear, the intermediate gear, and on the intermittent movement flywheel to see whether they are in their proper operating relation. Watch the intermittent. Any slack that may develop between the star and the cam, or in cam and flywheel shafts, should be removed and every visible screw should be tightened at least once a month. This will avoid much future trouble.

Intermittent Sprocket Movement

Care should be taken when removing the intermittent sprocket, movement, or any other delicate part, not to strike the hard surface of the mechanism housing, as the good parts may be burred or jarred out of perfect alignment.

When the intermittent sprocket or starwheel shows undue wear, tension on the pad or film guide should be checked and the spring compressed or released until the desired tension on both sides of the shoe is obtained. Too much tension wears the sprockets and may damage the film.

The pad rollers should be adjusted by the simple method of placing two thicknesses of standard 35-mm film on the sprocket held tightly over the teeth. The surfaces of the roller should be allowed barely to touch the film, and then the arm is tightened in this position. The rollers should be in line with the sprocket-teeth; that is, the teeth should operate in the recess formed in the rollers. A good practice is to wash the sprocket-teeth at least twice a week with a stiff-haired brush dipped in kerosene, and at least once a month the entire mechanism should be thoroughly cleaned with kerosene to remove all injurious foreign bodies.

Always, when making repairs, or installing gears, make sure beforehand that the proper procedure is thoroughly understood and that guide marks are inscribed by hand on the parts or that the factory guide marks match in order to have perfect alignment. Proper tools should be available before starting any such work.

On some mechanisms the stripper plates and sprockets may be reversed when they show undue wear, but such reversing should be done very carefully and after some thought, as in some cases more harm can be done than good

In the care and maintenance of the sound-head, practically the same precautions should be followed as indicated for the upkeep of the projector mechanism. The many electrical connections should be frequently checked and tightened. When a rotary stabilizer is used the roller should be left open at all times except when film is running in the projector.

Maintenance and Adjustments

The following list should prove helpful in the care and maintenance of the upper and lower magazines:

Tighten all screws.

Check the bushings, shafts, and reel locks.

Watch the upper magazine tension. Excessive tension causes fast wearing of the upper feed sprocket.

Keep the upper friction spring and collars clean and lubricated. Avoid jerky upper magazine feed.

When readjusting the take-ups, place a heavily loaded reel in the lower magazine. Start the motor, and, beginning with no tension, gradually tighten until the reel picks up and revolves slowly from any position in which it is stopped. Give an extra half-turn to the adjusting knob and lock it.

Do not wait for take-up belts to break. Change belts every thirty days, and allow oil-soaked leather belts to dry thoroughly. Carefully examine removed belts for breaks, bad spots, *etc.*

Ventilating fans in rectifiers require periodic inspection and lubrication from one to two times a year. The rectifier should be located in a well ventilated, cool spot. A free flow of air should be maintained. Avoid placing rectifiers too close to other equipment or by placing materials on top of them.

Bulb Rectifiers

In bulb-type rectifiers, the bulb sockets and clips should be inspected to make sure they are clean and not corroded or pitted. Sandpaper may be used to remove corrosion in order to make good contact. The bulbs should be secure in their sockets, and should be checked every few weeks. The various connections should also be checked.

The power input to the rectifier should correspond to the transformer rating. Voltages should be kept as close as possible to the recommended values. Variations over 10 per cent should be corrected.

A few precautions in the care and maintenance of rewinders, reels, splicers, and electrical change-overs will prove helpful in prolonging the useful life of the equipment.

Rewinder alignment should be checked. Aluminum reels should be handled with care, as new ones are not available.

Realign the splicer and check the cutting blades.

Once a month, check the change-overs and the foot-switches for proper contact and alignment.

—John J. Sefing.

CARBON USAGE

(4) *Burn Carbons at Minimum Current Specified by Manufacturer. Use Carbon Savers Where Available.*—It is suggested that motion picture theatres operate projection lamps at or near the minimum arc current recommended for the trim in use if the resulting reduction in screen illumination below that at maximum recommended current can be safely tolerated. The general adoption of this suggestion should result in a considerable power and carbon saving, and for those theatres using copper-coated carbons, a substantial reduction in copper consumption.

It is felt that this suggested reduction in operating current, while bringing the level of screen illumination below recommended practice in many instances, will still permit acceptable projection of motion pictures and, for the duration of the war, is justified by the substantial saving of power and essential materials which can be accomplished in this manner.

Check ammeters and voltmeters in projector arc circuits to be certain they are accurate, before making any alterations in your present operations.

Check into the availability of reliable carbon savers on the market at the present time that will operate satisfactorily in your lamps. Be sure to use most economical carbon combination and length of carbons available for your lamps. Avoid striking an arc too soon. —E. R. Geib.

LENSES AND REFLECTORS

(5) *Clean Lenses Properly and Protect Condensers and Reflectors.*—Lenses, condensers, and reflectors should be cleaned with special lens tissue or soft cloth. Avoid the use of abrasive cleaning materials or cloths containing fibers that scratch. Condensers and reflectors should be cleaned only when thoroughly cool, as any sudden cool draft may damage the optical system.

Projection optical systems should be cleaned every day before the show. Do not turn the mirror around in its holder, as in a very short time the entire surface will be pitted. Do not attempt to remove pits forcibly. Check the mirror-retaining clips for the proper holding tension; when too tight, the mirror may crack due to expansion.

Port glasses should be cleaned daily.

Treated lenses should be cleaned in accordance with the manufacturer's instructions. Keep oil from reaching the lens element. These instructions pertain to both sound and projection optical systems. Care should be taken to prevent chipping.

—Henry Behr.

MOTORS AND GENERATORS

(6) *Service Regularly All Electric Distribution Points.—Motors, Generators*:

Friction is the greatest cause of wear and tear on all rotating equipment. Anything that can be done to reduce friction will tend to increase the life of all such equipment. It is, therefore, impossible to place too much emphasis on cleanliness of the equipment as well as of the surroundings of such equipment.

In order to prevent dust and dirt from dropping or being blown into the unit itself, all walls as well as the floor and ceiling of the motor-generator room should be painted and cleaned regularly. Lubrication of the unit should be done in accordance with the instructions of the manufacturer and a chart should be kept of such lubrication to show the regularity of such service. Bearings should be drained at regular intervals of not more than six months and refilled with a good grade of oil, of a viscosity recommended by the manufacturer.

Brush contact should always be good and the tension should be kept at the minimum that will not allow sparking. Brushes should be staggered so as to allow even wear across the entire width of the commutator. Never use brushes other than the grade recommended by the manufacturer.

Keep all slots in undercut commutators clean by the use of a wooden stick of the proper width, and never use oil on any commutator. If necessary to use an abrasive on the commutator, clean both brushes and commutator thoroughly afterward. Keep the shaft and couplings in proper alignment. Blow out all dust and dirt from the windings of the unit with a blower.

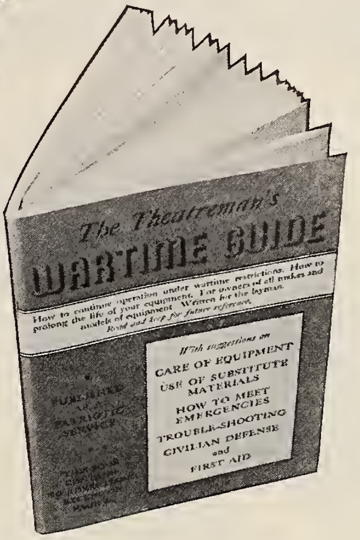
Alignment of the motor and generator shafts should be checked and the couplings kept tight. Misalignment and looseness cause vibration, increased wear, and replacements.

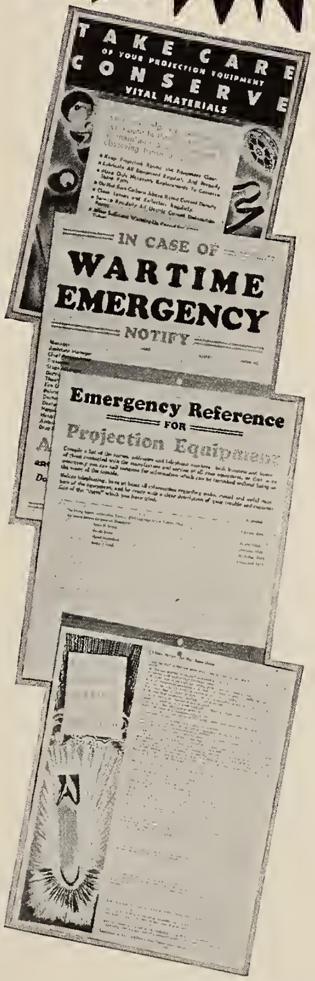
Bus Bars, Fuses, and Switches: These do not ordinarily wear out; they generally burn out, and do so because they are not kept clean. Dirt or corrosion causes resistance to electric current, and resistance causes heating; the heat causes additional resistance and a vicious circle is thus built up which eventually destroys the unit. Good contact, therefore, is the first requisite of extended life of these units, and good contact is maintained by cleanliness and tight connections. Go over all switchboard connections regularly with proper tools, and if refillable-type fuses are used make sure that all contacts within the fuse itself are clean and tight.

The numerous a-c and d-c switches throughout the projection room should be inspected at least once a month. The panels should be opened and every nut and bolt, switch, and fuse-holder should be cleaned and tightened.

Resistors: Resistors do not ordinarily wear out if they are properly selected for the duty they are to perform. These units need no special service except to be kept clean, and all connections to them be kept tight. It is suggested that not less than once every six months they be freed of all dirt and dust by the use of a blower. Resistors should be properly placed and adequately ventilated to prevent overheating.

All outside connections on ballast rheo-




TAKE CARE OF YOUR PROJECTION EQUIPMENT
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NOTIFY
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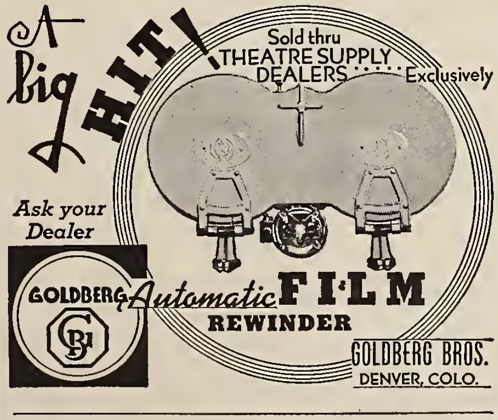

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Ask your Dealer

GOLDBERG Automatic FILM REWINDER

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How much can you cut your projection arc current?—*See June 27th issue.*

MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc. Write, explaining your problem, to—

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Shipped f.o.b. Chicago at regular carbon list prices plus 75c per hundred for milling, drilling and clips; less 5%, 10 days.

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stats should be checked. The cover should be removed periodically, and the bolted connections to the resistor material checked. Rectifiers should not be operated above the recommended rating. Once a year, or oftener if necessary, blow out the accumulated dirt and lint in the rectifier stacks. This will insure proper ventilation and cooling. —CHARLES HORSTMAN.

VACUUM TUBES

(7) *Allow Sufficient Warming-Up for Vacuum Tubes. Burn Tubes at Specified Ratings.*—It is important that amplifier and rectifier tubes be pre-heated and become stabilized at operating temperatures before the sound system is operated. Usually a fifteen-minute period is sufficient for this purpose. Certain types of tubes, particularly rectifiers, require a pre-heating period to allow the electron emission to become stabilized so that all parts of the filament are liberating electrons before the plate voltage is applied to the tube. If the plate voltage is applied before sufficient electrons have been emitted, the surface of the filament may be damaged, or part of the filament may be burned away at one spot.

Many of the larger tubes have spiral extension springs to take up the slack of the filament resulting from expansion and elongation due to the heating. Sufficient pre-heating time should be allowed to permit the filament to assume its normal operating position before applying the plate voltage.

Mercury-vapor tubes must be pre-heated to drive the mercury from the filament and plate elements of the tube before applying the anode voltage. This usually requires three to five minutes, depending upon the location of the mercury in the tube and whether or not the tube had previously been pre-heated. Tubes of this type should have an initial pre-heating period of five to fifteen minutes and then used for two or three days. They can then be stored in a vertical position for future use.

Tubes should be operated at the voltage ratings specified by the manufacturer. An accurate meter should be used in making these measurements. A majority of installations are provided with a 110-to 120-volt switch to adjust the primary input voltage. If the amplifier or unit is not equipped with a switch of this type, the voltage may be adjusted by moving the tap on the primary of the power transformer. Operating the tubes on line voltages above the normal value will not add anything to the output of the tubes but will only decrease their life. Operating the tubes below their normal rated voltages also shortens tube life.

—ADOLPH GOODMAN.

THREADING; REWINDING

(8) *Inspect, Thread, and Rewind Film Carefully. Keep It Clean.*—Film should at all times be carefully handled. It should be kept away from all sources of heat, except the normal heat during projection. The regulations against smoking should be obeyed.

Film should under no circumstances be left lying exposed on benches or elsewhere, but should be immediately placed in metal containers or cabinet after use.

Film should be inspected each time before it goes through the machine. The only way that film can be properly inspected is by slowly winding the film by hand. Inspection should cover tears, splices, and defects in sprocket-holes. Do not use bent reels. Use fresh film cement for making all splices.

Film should be carefully threaded through the machine. It should be in proper place on every roller, gate, and sprocket. Excess slack at top and bottom of machines should be taken up before the machine is started. Magazine doors should be closed as soon as the film is threaded and should be kept closed during the entire operation.

—E. R. MORIN.

REELS AND CONTAINERS

(9) *Handle Reels and Film Containers with Care; They Can Not Be Replaced.*—A bracket or rack should be erected on which to keep all empty reels instead of allowing them to lie on the floor or elsewhere where they may be damaged.

Film-storage cabinets and shipping cases should be kept clean. Bent reels should be saved, as manufacturers are making arrangements to straighten such reels.

After putting reels into the film cabinet, the compartment door should be closed by hand. It should not be allowed to snap back into place by its own weight. Care should be taken that ends of film do not stick out. —E. R. MORIN.

SALVAGING

(10) *Do Not Throw Anything Away.*—Because of acute shortages of many materials, and the difficulty of obtaining replacements for theatre equipment, all broken and worn out parts should be saved.

Save all gears made from steel, bronze, brass, or other material. Sprockets, pad-rollers, blades and jaws of old switches, copper wire, arc-lamp jaws, and other metal parts should be accumulated for disposition at some future date.

Do not throw away a transformer or motor of any kind. The copper can be reclaimed and the cores can be used again. There are some manufacturing concerns who will not ship a new transformer unless the old one is returned.

Broken aluminum reels and other aluminum parts should be welded or otherwise repaired. If the part cannot be mended, save the aluminum.

Reel and trailer cans should be returned to the firm exchanges.

Trailers and sections of film not in use also should be returned to the exchanges, who will then forward the film to film reclaiming companies.

The country needs copper. Remove and

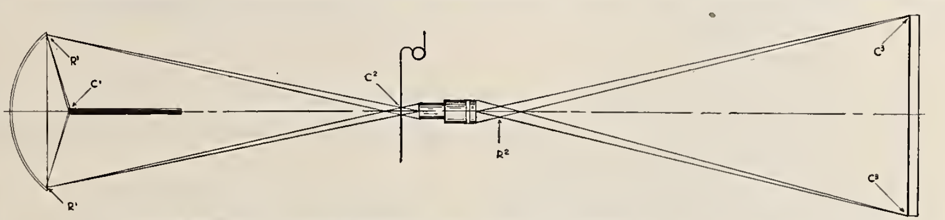
(*Continued on page* 31)

Determining the Efficiency Of Your Reflector-Lens System

By CHARLES E. SHULTZ

¶ Concluding the article, "Making Sure You Get All Possible Projection Light for Your Money," begun in the May 2nd Issue.

[With wartime restrictions limiting the availability of equipment and supplies, efficiency in projection takes on added meaning. The purpose of the author, a member of the firm of Heyer-Shultz, Inc., and director of its research laboratory, is to provide the projectionist with accurate means of checking picture illumination. In the May 2nd installment he dealt with reflectors and lenses; here he discusses the entire optical system.—THE EDITOR.]



Diagrammatic representation of the entire projection optical system.

THE OPTICAL system is composed of the reflector and lens systems, which merge at the film line.

The drawing shows the entire system. Light produced at the positive carbon C^1 falls upon the reflecting surface R^1 and is imaged at the film line C^2. The lens images the film C^2 and the reflected image of the positive crater C^1 on screen at points C^3.

The image of the reflecting surface is found at point R^2, which is known as the point of aerial image.

The point of aerial image is found to sharply focus the reflecting surface when the beam is intercepted at point R^2. This is the proper place to set a front shutter so it cuts the beam at its smallest point.

The F speed of the entire system is equal to the *slowest* component part. Therefore, to determine the speed of your projection optical system, *compute separately the speed of your reflector and the speed of your lens as described.* The speed of the *slower* equals the speed of your entire system.

The greatest *F speed* for any reflector arc manufactured today is *F/2.2*. There are also projection lenses available with a speed of *F/2.0*.

As we have seen that the speed of the entire system is equal to the slowest component, *F/2.2* is the fastest system available. The following table has been compiled using *F/2.2* as 100% (this figure is based only on relative aperture). The table below demonstrates the relative comparison of this maximum value of *F/2.2* with other speeds.

Table I

F 2.2 = 100%
F 2.3 = 91%
F 2.4 = 84%
F 2.5 = 78%
F 2.6 = 72%
F 2.7 = 66%
F 2.8 = 61%
F 2.9 = 57%
F 3.0 = 54%
F 3.1 = 50%
F 3.2 = 47%

An accompanying table (Table 2) gives the potential light projection capacity of various arcs through an F 2.2 system, in which the reflector and lens are in new condition and are *clean*. These figures represent screen lumens available for four types of F 2.2 lenses. The four types are:

1. F 2.2 system with *uncoated* 6-element lens.
2. F 2.2 system with *coated* 6-element lens.
3. F 2.2 system with *uncoated* 4-element lens.
4. F 2.2 system with *coated* 4-element lens.

It is assumed that the efficiency of the *uncoated* 6-element lens is 88% of the *uncoated* 4-element lens.

TABLE 2.—POTENTIAL LIGHT PROJECTION CAPACITY

			Maximum screen lumens without shutter for F/2.2 system			
Type Arc	Carbons	Recommended Arc Power	Uncoated 6-element lens	Coated 6-element lens	Uncoated 4-element lens	Coated 4-element lens
A. C. One Kilowatt	7 mm. Suprex	66A—22V	4517	5737	5513	6616
D. C. One Kilowatt	7 mm. Suprex Pos. 6 mm. Orotip "C" Neg.	40A—27½V	4517	5737	5513	6616
Suprex	7 mm. Suprex Pos. 6 mm. Suprex Neg.	42A—32V	4964	6304	5641	6769
Suprex	7 mm. Suprex Pos. 6 mm. Suprex Neg.	50A—36V	6656	8453	7564	9077
Suprex	8 mm. Suprex Pos. 6.5 or 7 mm. Suprex Neg.	65A—36V	8122	10315	9230	11076

It is also assumed that a *coated* 4-element lens is 20% more efficient than the same lens *uncoated.*

A *coated* 6-element lens is 27% more efficient than the same lens *uncoated.*

All of the values given are screen lumens measured *without* projector shutter in operation.

If you are in doubt about the number of elements in your lens or its type, the manufacturer of the lens can supply you with this information.

GETTING TOP EFFICIENCY

To determine the correct value for an efficient system composed of equipment identical to that of yours, proceed as follows:

1. Select from *Table* 1 the carbons and arc power which correspond to your system.
2. Determine the *F/speed* of your entire system as previously described and find its efficiency ratio in *Table* 1.
3. Measure the width and height of your screen.
4. Determine the efficiency of your projector shutter by taking photometric readings first with the shutter in operation, and then without using it. Reduce these values to a decimal relationship. For example, if you found your screen had 32 foot-candles of light incident upon it without the shutter in operation, and 16 foot-candles when the shutter was in operation, the decimal efficiency of the shutter would be 16 divided by 32, or 0.5.

By the use of these results the following equation will give you the average number of foot-candles that should be incident upon your size screen with your present equipment, providing that it is delivering maximum efficiency.

Let:

L = Screen lumens as shown in *Table* 2.
s = Efficiency of shutter expressed as a decimal.
H = Height of screen in feet.
W = Width of screen in feet.

Q = Percent efficiency of your system as compared to an $F/2.2$ system as shown in *Table* 1.

C = Average foot-candles incident upon screen.

Then:

$$C = Q\left(\frac{L \times s}{W \times H}\right)$$

For purposes of demonstration let us assume arbitrary values and substitute in the equation. Let—

L = 9230 screen lumens (as shown in *Table* 2 for a 65-ampere, 36-volt suprex arc with 8 mm. positive, and 7 mm. negative in an $F/2.2$ system with *uncoated* 4-element lens.

s = .5 which is the decimal efficiency of shutter as described.

H = 13.3 feet — height of screen.

W = 18.3 feet — width of screen.

Q = 84% or .84 — the efficiency of an $F/2.4$ system as shown in *Table* 1, compared to an $F/2.2$ system.

C = Unknown — Average foot-candles which should be incident upon screen with above conditions.

Substituting in the equation:

$$C = Q\left(\frac{L \times s}{W \times H}\right)$$

$$C = .84\left(\frac{9230 \times .5}{18.3 \times 13.3}\right) = .84\left(\frac{4615}{243.39}\right)$$

$$= .84\ (18.96) = 15.926$$

C = 15.926, average foot-candles with shutter in operation.

CHECKING CONDITIONS

With this known standard figure for comparison, a photometric reading of the light incident upon your screen with the shutter in operation, compared with the figures obtained by the use of the above equation, will give you an *accurate* comparison of the output of your projection system with that of recommended maximum standards. If you find your equipment is sub-standard, the following points should be investigated:

1. Are all optical components *clean?*
2. Is the optical alignment between the reflector and lens correct?
3. Is the arc power correct for the carbons used?
4. Is the reflector perfectly focused?
5. Are you using the proper size of carbons for your screen size?
6. Do you have optical glass in your projection ports?

Detailed information may be obtained by writing to the manufacturers of each of the several pieces that make up your complete equipment. It is essential that you obtain and study their suggestions to accomplish maximum results. Most manufacturers have available special bulletins regarding their specific products. Such a library of special data can be of invaluable service in the efficient maintenance of all of your equipment.

From this article it may be seen that several things are of utmost importance to efficient operation so vital in the conservation of power and carbons. Let us review them:

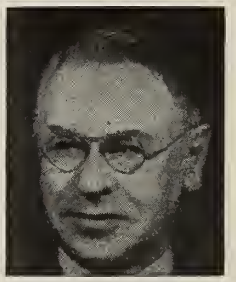
1. Absolute cleanliness of all optical parts at all times. Reflectors should be cleaned with Bon-Ami powder, or its equivalent, twice weekly and should be dusted at the end of each reel with a clean dry cloth. The front and back of the lens should be cleaned daily.
2. Perfect optical alignment between reflector, aperture, and lens.
3. Correct carbons and arc power for the size screen used.
4. Perfect focus of the reflector at the aperture.
5. Have present lenses coated if possible.
6. Eliminate glass of any kind at projection ports. The loss through optical glass in the port even when set absolutely perpendicular to the projection axis is 6% when perfectly clean. The loss may be as high as 25% when the port glass is covered with dust, which is sure to settle in a very short time.
7. Save all copper drippings from the arc and peel all copper coating from carbon stubs.

F. H. RICHARDSON'S

COMMENT on PROJECTION

Suggesting Solutions For Out-of-Focus Effect

IN THE LAST issue of BETTER THEATRES I published a problem experienced at a small theatre in the Bronx, New York, where the management was having difficulty in finding the cause and remedy of an out-of-focus effect. Two projectionists have sent in their solutions. First let's hear Brother Lee C. Fultz, chief projectionist of Jarodsky Enterprises, operating the Lincoln theater in Paris, Ill. He says:


F. H. R.

"Although this is the first time I have written you I enjoy your comments on projection in BETTER THEATRES each month. In the May 2nd issue you told of a Bronx theatre which was having difficulty with an out-of-focus effect on the right side of the screen. The letter did not say whether this effect occurred on one or both projectors and that of course makes a difference; however, I have experienced a similar result some time ago when I was forced to use an emergency mechanism because of a broken gear in the regular equipment.

"Having some brass shim stock on hand, I cut a strip to fit behind the film track on one side. This shim I installed behind the track only to find the trouble aggravated. I removed the shim and installed it behind the other track — and bingo! everything was perfect. Of course the proper thickness of shim and which track to put it behind can only be determined by experiment. This may or may not help others who have been having trouble. I give it to you for whatever it is worth to those in trouble.

"I have been projecting for the past twenty-four years. The Lincoln theatre where I now am has equipment which includes Super Simplex mechanisms with Super Cinephor objective lenses; Peerless Magnarc lamps and RCA sound. Our projection distance is 107 feet, the picture being 18 feet.

"I am quite proud of the results obtained and many patrons have taken the trouble to tell me our results are equal to or better than those they have seen in larger theatres in this and other states. We try to keep all equipment clean and in first-class condition."

It is always interesting to hear from a new man, or rather one who has not written to us before, and we thank Brother Fultz for the interest he has shown in the other fellow's problem.

And now we'll listen to Garnett Stancil, of Centerville, Ala.:

"I was particularly interested in the Bronx theatre's trouble since I have experienced this sort of trouble many times in the past, especially with inferior lenses at a heavy angle of projection — and a few times with the best of lenses and at almost no angle!

"While I do not know what is causing this particular trouble, I believe the remedy I always used will be of some help in this case, although it will reduce somewhat the amount of light passed through the projection lenses. First, make sure the separating rings are allowing the lens to fit snugly and flat, then if the trouble persists block off the offending area as follows:

"Dismantle the lens and insert a thin cardboard washer between threaded holder ring and the lens, having opening in cardboard as large as possible, but still overlapping lens sufficiently to stop light rays opposite the side that out-of-focus appears on. Then re-assemble and put it in the projector and rotate the lens until the opposite spot is found. That is, have the mask on the side opposite the out-of-focus image on the screen.

"If the projectionist who is experiencing this trouble wishes to try this remedy of masking before taking the lens out of the projector, he can do so by holding a piece of cardboard in front of the lens on the side opposite the screen. If he is using a Series 2 lens, the loss of light through the above masking will be slight, but with half sizes and series No. 1 he will have to be very careful because light loss will be much greater.

"Of course the masking could be done with black lacquer, but it would soon peel off from heat, since lacquer won't stay on glass very well after drying. It has a tendency to peel off in one chunk."

Well, there are two cures for out-of-focus effect which may fit situations like that encountered by our recent Bronx correspondent. I hope one of them does the trick.

He Says to Blame Ourselves, Not the S.R.P.

Mr. Solberg looking for trouble and finding it.

GLENN SOLBERG, projectionist at the Grand Terrace theatre in Crookston, Minn., and one of my consistent "Bluebook School" students from whom I have not heard for some time, now submits (along with a tale of woe about some recent sound troubles which would be of no interest to others) his "theory" of handling cues. He writes:

"About print make-up and cues—everyone seems to have a different theory. Here's mine. I think the present set-up is fine. It is just like anything else in this old world of ours. All it requires is a little observation and thought. Of course there will always be a few wise guys in this business, just as there are in any other; however, I think if most projectionists would stop and think a moment before they got out the scissors to make a nice big cue for themselves, they would probably realize that they are not the last man on the circuit and there are still a few more runs in the old print.

"Yes, I think the present print make-up is fine. But let's look in our own back yard. That's where the whole trouble lies. If our projection equipment (especially drives) were standardized as much as the prints are, our troubles would be over. We would all use the same C. O. and S. M. cues—also the same start frame. There you is! Simple, ain't it?

"I am sending along a snapshot of yours truly taken in the 'factory.' I believe it is self-explanatory. This is truly the way one gets after shooting shadows with deluxe prints for eleven years. Still I haven't taken up cutting out paper dolls yet, so things could be worse!"

A Thank-You Note From the Hawaiian Sector

I LIKE to hear from the projectionists who are now scattered over the four corners of the earth, doing their bit to see to it that the rest of us do not come under the heel of the "heels." Here's a note that I reprint here by way of conveying the thanks of the writer of it, Albert Cook, who is now located down where grass skirts were famous until Pearl Harbor blew them off. Private Cook was two days out when that event took place. His outfit was sent back to the United States for the time being, but now he writes:

"I thought I had written you since arriving at the Hawaiian Islands, but perhaps my letter got lost somewhere. We didn't quite make the Philippines, but I guess it doesn't make much difference where we go as long as we can help lick the Slant-eyes and the Heils (spelled with double-e).

"Since coming here I have had the opportunity quite frequently to visit Honolulu, Waikiki Beach and other places, which I find quite interesting, though of course it would be better during peace times. I found out about the letter I wrote being published in BETTER THEATRES and have since received many letters from projectionists all over the U. S. A. I wish you would, through your column, thank all these men. Letters from home mean much more than I can tell.

"Incidentally, my former employer had the article republished in our local paper. Since I still hope to get back in the theatre business, I am looking forward to the time when this mess is all cleaned up."

And we all say *Amen* to that, Brother Cook.

Proposed: Travelling Projection Inspectors

"BY WRITING THIS," begins a letter from Lester Van Buskirk of the Maltz theatre at Alpena, Mich., "I may get some darned strong answers back, but just the same I have an idea the thing would work. We all know that the Exchanges have been receiving prints damaged by cue marks scratched on and made by other methods that go to help destroying a print. Why would it not be possible for every exchange in each state to appoint one or two good men—yes, men that know their projectors and the care of film from A to Z—these men to get paid by each exchange to have a route that would cover all the theatres in the state?

"I know it would take a long time to cover all theatres, but in due time it could be done and I believe one man could reach each theatre in his territory once or maybe twice each year. The purpose would be to have them talk to the projectionists on damage to prints. Let them have the authority to make out a report on the condition of the projectors from top to bottom, the condition of the projection room, and on all concerning it. Part of the duties would also be to give good advice to those projectionists who need it. Let the route men stress to the projectionist the damage he is doing by scratching on cues, by using too much oil on projector heads, etc.

"Many questions would arise, one of which would be: How could such a man

Keep 'Em Running!

RCA's plants are now on a war production footing. RCA's Theatre Service Organization is contributing to the all out war effort by helping theatres "Keep 'Em Running" in the projection rooms, so that both civilians and members of the armed forces can get the recreation they need in these trying times.

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Your patrons will appreciate it!
A TRY-OUT WILL CONVINCE YOU
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enter a projection room without a union card? I believe this could be taken care of, however, for I believe the unions would be glad to co-operate by giving a special card if necessary.

"The cost of, say, two men in a state would be at least $120 a week; however, I believe a close check up would show the damage done to prints to amount to at least that plus a whole lot more.

"Yes, there is the war, with its restrictions on tires, gas, etc. Maybe that is the hardest part to answer, but I still think it is a swell idea and I would like to get your reaction concerning it."

Well, Brother Van Buskirk, I believe you have something there. Whether it could be promoted into an actuality or not is something else again. As a general rule I have found exchanges to be more or less hard-of-hearing and it would be quite a job, in my opinion, to persuade them to go into the matter in such an elaborate manner.

As to the agent being able to get into the projection room, I feel sure that that could be arranged without too much difficulty; and as far as gas, tires, etc., are concerned—well, theatres should be easily within walking distance from a train, bus stop or street car line, for theatres are not generally placed out in the wilds.

In my estimation the greatest difficulty would be to persuade the film distributors to regard the problem as peculiarly their own. After all, a good deal of agitation has been carried on over the mutilation evil, the need for better exchange inspection and so on, yet the condition persists —though it has definitely improved.

When and Why Replace Intermittent Sprocket

J. L. MCINTIRE of St. Louis, writes:

"I take the liberty of addressing you for the reason that for many long years you have been a 'father' to all projectionists of this and other countries, through the medium of your invaluable *Handbook* and the also invaluable department in Better Theatres. I do not in the least exaggerate when I say that by working for the improvement of motion picture projection, you have helped to make motion pictures more popular through the years you have served it.

"And now I will get down to the reason for this letter, I of course want your help. First, I am having difficulty in convincing my superiors that new parts are needed up here in the projection room. Will you tell me in what manner I may make certain that an intermittent sprocket should be discarded and a new one installed?

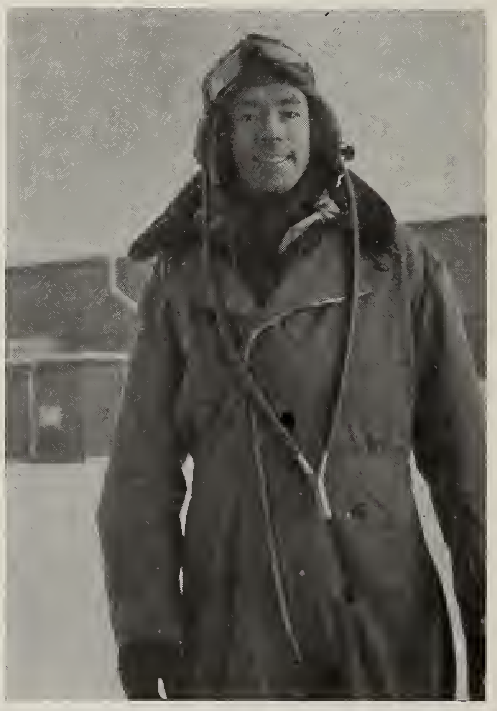
"Second, do you regard a wire five years old as safe and efficient in conveying currents? That is to say, would it offer resistance enough, compared with a new one, to justify replacement?"

I thank you most cordially for the good opinion you have of my work during past years. Now as to your first question: In the Sixth Edition of the Bluebook of Projection, page 220, I believe you will find the answer. It reads:

"The constant friction of film against metal wears the metal away. Worn intermittent sprocket teeth not only produce an unsteady picture, but tear film sprocket holes. Therefore the intermittent sprockets should be examined after each fifty hours of operation. Use a magnifying glass to discover the flaws that frequently cannot be seen by the naked eye. If there is any visible undercutting in the form of a small notch at the base of the working side of the teeth, the sprocket should be replaced at once. If no notch shows, but the teeth are appreciably reduced in width at their base, they are equally useless and harmful."

If the teeth are found to be in good condition they still might be out of adjustment. There must be accurate adjustment to permit no perceptible movement of the intermittent sprocket. Test by rocking it back and forth with your finger while the movement is on the lock. Adjustment must not be too close or it will bind when the projector mechanism flywheel is turned. Adjustment is correct when the flywheel rotates freely and there is no lost rotary motion in the intermittent sprocket when the movement is on the lock. The intermittent movement may be adjusted when the mechanism is either hot or cold.

Your second query, in its present form, cannot be answered. It would depend entirely upon how much current the wire had been handling in a specified period of time. A wire of copper loses nothing in carrying capacity *if it at no time becomes* over-heated or over-loaded—however, take particular note of that *at no time.*



Many of you will remember the informative contribution made to these columns in the March issue, by Sgt. E. R. King, a projectionist of Sydney, Australia, now in the Royal Australian Air Force, who told us of projection conditions and administrative methods in Australia. Sgt. King had called on me while on visit to this country, to which he had come from Canada, where he had been in training. Now he has sent the above snapshot of himself in fighting togs, taken somewhere in Great Britain. As to the trip across the Atlantic, he says in a letter that it was "uneventful" except that "we did run into an Atlantic gale, but it speeded up our arrival by a day, so we had no hard feelings."

Circus, Quarantine, a Dog, A Cat and Sprocket Idlers

EVERYTHING happens to me! My full-grown daughter went back to childhood days a few weeks ago, first going to the circus down in New York, then coming home with Scarlet Fever, which pinned us all in the house for three weeks. Then friends, feeling sorry for us and unable to come in to keep us from feeling lonesome, sent us—item: one perfectly good Fox Terrier pup, which is rapidly growing into a Great Dane; and, item: one perfectly good grey kitten. The mut sits on the cat, and the cat takes refuge in my hair. At present the mut is chewing my leg, while kitty is tickling my ear, so I'll pick out an easy question to answer.

A chap who wishes his name and address withheld writes, "Please do not mark me down as an ignoramus, but I have had an argument with my boss, so will you tell us at what exact distance the idler should be from the sprocket?"

Well, the answer is in the Bluebook, but here goes: As you know (and so, I hope, does your boss) the function of holding the film close to the face of the various sprockets is performed by sprocket idlers, consisting either of one or two rollers per sprocket or a thin steel shoe. Whether it is a shoe, or one or more rollers (some projectors have two rollers to each sprocket, some only one), *the rule is that the distance from the face of the roller or shoe to the face of the sprocket must be approximately one and one half times the thickness of the film.* It is important that each end of the sprocket idler be exactly the same distance from the sprocket face, since any variation will cause the film to pull sidewise, away from and off the sprocket teeth.

The Answer Is: We're Here to Help

AN UNUSUAL sort of inquiry came in the mails the other day. But a mighty easy one to answer. The only trouble is that I haven't been able to decipher the man's name. This will serve as his answer, and a sort of reaffirmation of my function in these columns. The letter reads:

"May I offer sincere, though rather late, congratulations on the really splendid work you have been and still are doing? I must confess that I have been 'agin' you until now and it was only through an accident that I am now converted.

"Through the past years I have always maintained that projection is a thing that could only be learned by practical experience—and that practical experience would teach one all he needed to know. Because of this I have neglected reading much of anything outside of mystery thrillers. However, recently a friend dropped in and quite by accident left a copy of your Bluebook on my table when he left. I glanced through it, then I glanced again—and again and again. I had thought up to that time that I was pretty good, but I soon discovered that there was scarcely a page in the entire book that could not stump me—and I don't like to be stumped!

"I am digging into that book and digging hard. I hope, when I am through, to be able to *really* know projection. Aside from the apology to your good self, the reason for this letter is this: May I come to you for assistance when I do get stumped? May I send you answers to questions which I shall ask myself as sort of an examination? I realize I am asking a lot, but it is all your fault for putting out a book which, now that I have got into it, I cannot keep my nose out of."

By golly, *that* is an apology! I am, of course, here to help the projectionist and I will be more than glad to help with questions.

Uncle Sam A Good Teacher and Provider

IF JACK PRATER, late resident of Palouse, Wash., stopped writing, we would feel there was something radically wrong, not only with the Army and Navy, but with the whole of these United States. Jack has been one of our standbys since the old "Bluebook School" days and we appreciate his keeping in touch with us even though his present activities are a far cry from projecting pictures in Palouse. In a letter just received Jack says, in part:

"I have finally stopped moving long enough to have an address again. I will be here for the next three months and I would certainly like to hear from some of the boys in the theatre world, because it is about the only way I can keep in contact with show business in these times. Tell the boys to address me: Jack Prater, Radio Technician 2nd class, Radio Training School, Oklahoma A. & M. College, Stillwater, Okla. (Aggie Hall No. 2).

"After wanting to study electrical engineering for sixteen years without being able to arrange it, I am 'in,' and at one of the finest colleges in the country. The course is short, but we cover a lot of territory because we attend classes eight hours every day, and have two and one-half hours of compulsory study every night on top of that. No time for loafing, but it suits me, especially since we have from Saturday noon till 7:30 p.m. Sunday each week.

"This is a queer place for a bunch of sailors, but we are getting our basic mathematics and engineering work where it can best be taught—then to another school for more advanced and specialized work.

"Doubt if I'll get a chance to visit many theatres while here, but I still have projection in my blood. Just hope I can do a better job than ever when I get back."

Conservation In Projection

(*Continued from page* 26)

save the copper coating from old copper-covered carbon stubs. Save all the copper drippings from copper-coated projector carbons. Provide a metal pail in which to store the copper drippings and the copper plating.

Do not throw out used or defective vacuum-tubes of any kind. There are many valuable metals used in the manufacture of these tubes. Cooperate with the sound engineer in conserving all tubes, and other replacement parts.

Copper wire, rubber-covered cable, and cable plugs will be among the articles hard to obtain. Conserve all your available stock. Fix up all cables and plugs in use at the present time. Save all the old pieces.

Provide a box and some space in which to store all defective or burned out electric light bulbs. Each bulb is made of material that the country needs for manufacturing new products.

Keep the accumulation of metal parts by placing metals of one kind in one box or pail and metals of another kind in another box. This will assist in keeping the different metals separated and facilitate in disposing of them when instructions for disposal are received.

—ADOLPH GOODMAN.

AMERICAN WAR BIRDS HAVE KEEN EYES

SEVERAL years ago, at the request of U. S. Army officials, Bausch & Lomb developed a special anti-glare glass for use in bright over-cloud flying. This glass, known as Ray-Ban, has the remarkable property of filtering out excess glare-producing light, at the same time transmitting most of the light useful for seeing. Army, Navy and airline pilots—as well as target shooters and motorists—have welcomed the cool, comfortable, keen vision that Ray-Ban affords.

So, again, and in still another way, Bausch & Lomb gives aid to America's all-out for Victory. Its other contributions, more obvious, include gun-fire control equipment—rangefinders, binoculars, aerial height finders. Behind the scenes, but of no less importance, are the instruments of industrial research and production—metallographic equipment, spectrographs, toolmakers' microscopes, contour-measuring projectors. Bauch & Lomb eye-wear products—eye examination instruments, spectacle lenses and frames—keep a nation of workers at top visual efficiency.

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about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Leslie M. Kessler has succeeded **James M. Nishioka** as owner of the Ryan theatre in Fresno, Calif.

Elbert Truesdell has been appointed manager of the Essaness circuit's American theatre in Chicago.

The 470-seat Cameo theatre in Watertown, Conn., is being reseated and redecorated, under the direction of the Modern theatre Supply Company in New Haven.

Victor E. Dahl of Flandreau, S. D., has bought the Fayette theatre in Fayette, Ia., from **D. G. Moeller**.

Herbert Sheftel, owner of the Telenews theatre in San Francisco, has received his commission in the Air Corps Intelligence Service.

Harry Langhorst, owner of the Sioux Theatre in Hawarden, Ia., has bought the Time Theatre at Primghar, Ia., and plans to remodel it with a new front and other improvements.

The new 702-seat Hollywood theatre in Wausau, Wis., has been opened by **S. M. Grengs** of the Grengs Amusement Company, which operates theatres in Wisconsin and Minnesota. The Fox Wausau the-

G. B. Kirchner, operator of the Lone Tree theatre in Lone Tree, Ia., has bought the Avery theatre at Garner, Ia., from **John Elbert**.

W. Clyde Smith, manager of the Malco theatres in Hot Springs, Ark., has volunteered for Army service and requested examination for officers' training.

Al Fourmet has purchased the Shastona theatre in Mount Shasta, Calif., from the Vacaville Theatre Company.

Earl Streebe has awarded contracts for the erection of a concrete block theatre at Palm Springs, Calif., to cost about $35,000.

Michael Michaels has been added to the managerial staff of the Oriental theatre in Chicago, succeeding **Elmer Stromberg** as treasurer. Mr. Stromberg is the new assistant manager.

Warners' Alhambra theatre in Torrington, Conn., will close for the summer, as will the circuit's Tremont theatre in Ansonia. The remaining 50 Warner houses in the New Haven area will operate throughout the summer.

Elmer Link, operator of the Pix and Royal theatres at LeMars, Ia., has turned over the management of his houses to **John Bunker** of Remsen. Mr. Link has entered the Army.

Hi-Ho Theatre, Inc., has taken over the theatre holdings of **Arthur M. Miller** at Paso Robles, Calif.

RCA district service managers and home-office executives held a three-day discussion on theatre operation problems under present conditions. Those attending the meeting included **J. Mauran** of Boston, **W. F. Hardman** of New York, **K. P. Haywood** of Philadelphia, **C. R. Underhill** of Pittsburgh, **M. D. Faige** of Atlanta, **L. R. Yoh** of Cleveland, **J. P. Ware** of Chicago, **G. F. Sandore** of Kansas City, and **K. O. Hill** of Dallas.

Capt. **Frank E. Cahill, Jr.**, director of sound and projection for Warner Brothers' theatres, has reported for active duty in the Army Signal Corps.

Slater O'Hara has finished installation of a new two-color glass front on his Grand theatre at Wellman, Ia.

Hones Swan is now managing Balaban & Katz's Cine theatre in Chicago, replac-

1942 CINEMAIDS

THIS contribution to our series of Cinemaids is a double-feature, presenting both an usherette and a cashier of the same theatre, Warners' Hippodrome in Cleveland, managed by Dick Wright. At left is Miss June Cooper, usherette and also Mr. Wright's secretary. She's a Scotch-Irish brunette hailing from Ashtabula, Ohio. Smiling through her ticket window below is Miss Marge Evans, also of brunette persuasion (at least so far), and also (though we have only the Evans to go by) off the Celtic tree; but she's a native Clevelander.

ANN SHERIDAN
KIN
THE STREET C

ing William Briscoe, who resigned to take over operation of the Ridge theatre, a Chicago house in the Bartelstein circuit.

Charles C. Burton, formerly architect and engineer with Paramount Theatres Service Corporation, has been appointed chief engineer for the U. S. Navy Department at Baltimore.

Walter Cockerill, maintenance man at the Marks theatre in Oshawa, Quebec, has been awarded an inscribed signet ring in honor of his 25 years' service with the house.

The Iowa Photographic Supply Company of Des Moines, Ia., has been made a Class A sales agency by Eastman Kodak Stores, Inc. The firm, managed by R. N. Ruecker, is central Iowa distributor for Victor Animatograph Corporation of Davenport, Ia., manufacturers of 16 mm. sound projectors.

Aaron Goldberg, who operates a group of theatres in San Francisco and Oakland, will celebrate his thirtieth anniversary as an exhibitor in June of this year.

Gibraltar Enterprises, Inc., operating theatres throughout Colorado, Nebraska and New Mexico, has renewed its contract with Altec Service, adding 14 houses to the list. B. W. Ardell negotiated for Altec.

The Orpheum theatre in Spokane, Wash., is undergoing remodeling of its marquee. Willard R. Seale manages the house.

Marvin Fosse, owner of the Mars theatre in LaPorte City, Ia., has been made an electrician's mate in the Navy.

Henry R. Tobin and Hyman Rodman have taken over Keith's theatre at North Haven, Mass., and are redecorating the house and installing new equipment.

Altec announces that it is now servicing the 45 theatres in Georgia and the Carolinas formerly under the supervision of the Sound Engineering Service Company. B. C. Ralston will act as special inspector.

Carrollton Allman, manager of the K. Lee Williams houses at Fordyce, Ark., has accepted a position with an aircraft factory in Wichita, Kan. John R. Martin of Ashdown, Ark., succeeds him.

G. S. Albin is planning to close his Strand theatre in Cedar Rapids, Ia., for the summer.

The Rivoli theatre in Hempstead, L. I., recently damaged by fire, has been completely rebuilt and redecorated by the Amusement Supply Company of New York. John and Drew Eberson were the architects.

Statewide Theatres, Inc., has purchased the Royal theatre in Hanford, Calif., from Jack G. Takeuchi and Arthur S. Fu-

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heatars, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tilas
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain anamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tila
502—Carpeting
503—Carpet, fluorascent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubbar

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipmant
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tablas
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systams
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifiar tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric calls
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapas
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardwara
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box officas
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensars
1403—Paper towels
1404—Soap dispensers
(Sea also Maintenance)

VENDING

1501—Beveraga Dispansers
1502—Candy counters
1503—Candy machines
1504—Popcorn machinas
1505—Phonographs, automatic

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Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

Name .... **Theatre** ....

Address ....

about People of the Theatre

(continued)

KUDA. This company has also acquired the Corcoran theatre at Corcoran, and the Royal theatres in Sanger and Guadelupe, Calif.

Leonard Heletson, operator of the New Colonial theatre in Philadelphia, has recently acquired the Roxy theatre in Chester, Pa.

Kirk Allen and his son, **Herbert**, have taken over the Hollywood theatre in Estherville, Ia.

Dale Gould, formerly in charge of the Our theatre in Hawarden, Ia., has been appointed manager of the Prim theatre at Primghar, which was recently bought by **Harry Langhorst**.

Howard Brookings, owner of the Harris-Avoca theatre in Avoca, Ia., has acquired the Strand at Walnut, Ia. **Don Bickford** will manage the theatre.

Harry F. Shaw, Loew-Poli division manager, reports the 1,000-seat Poli in Meriden, Conn., has reopened for weekend Polish picture showings, after several years of darkness. **Joseph Samartano**, manager of the Palace in the same town, will look after the Poli.

W. L. Pereira and **Hal Pereira**, Chicago theatre architects, have moved their offices from the LaSalle-Wacker building to the Merchandise Mart.

Lou Anger has purchased the 636-seat Barnum theatre, while **Jack Schwartz** has bought the 868-seat West End, both in Bridgeport, Conn. Mr. Anger was leasing from Mr. Schwartz, and Mr. Schwartz from Anger. It is said that the Barnum will be enlarged when conditions permit.

As the Atlantic Section of the Society of Motion Picture Engineers met at the Hotel Pennsylvania in New York for its May 21st meeting, at which strict conservation of projection equipment and supplies was strongly urged upon the theatre business. Below is a general view of the meeting; above are shown those on the dais. Reading from top row, and left to right: Glenn Humphreys, IA district secretary; Morris Kravitz, business agent, local 306; M. D. O'Brien, assistant director of projection, Loew's Inc.; Walter Byrne, past-president American Projection Society; James H. Maury, manager Embassy theatre, Easton, Pa.; Earl Morin, Connecticut theatre inspector; Donald E. Hyndman, engineering vice president, SMPE; E. A. Williford, National Carbon Company; P. A. McGuire, advertising manager, International Projector; Captain Styles, Connecticut police; Henry Anderson, Paramount; Ben Norton, projectionist, March of Time; Dr. A. N. Goldsmith, chairman of Atlantic Section; Morgan Hobart, WPB; Joseph D. Basson, IA International representative; Harry Rubin, director of projection, Paramount; N. D. Golden, U. S. Department of Commerce; and Sylvan Harris, editor SMPE Journal.

New York University has installed a course in theatre management at its Washington Square College of Arts and Science, and **Michael Zala**, manager of the Eighth Street Playhouse and the Art theatre, New York houses of the Rugoff & Becker circuit, has been appointed lecturer. Mr. Zala has been in show business since 1927, when he conducted a theatre orchestra; later entering upon theatre management, he had charge of houses in New York and Detroit. The course in theatre management begins in September and will continue through 1943.

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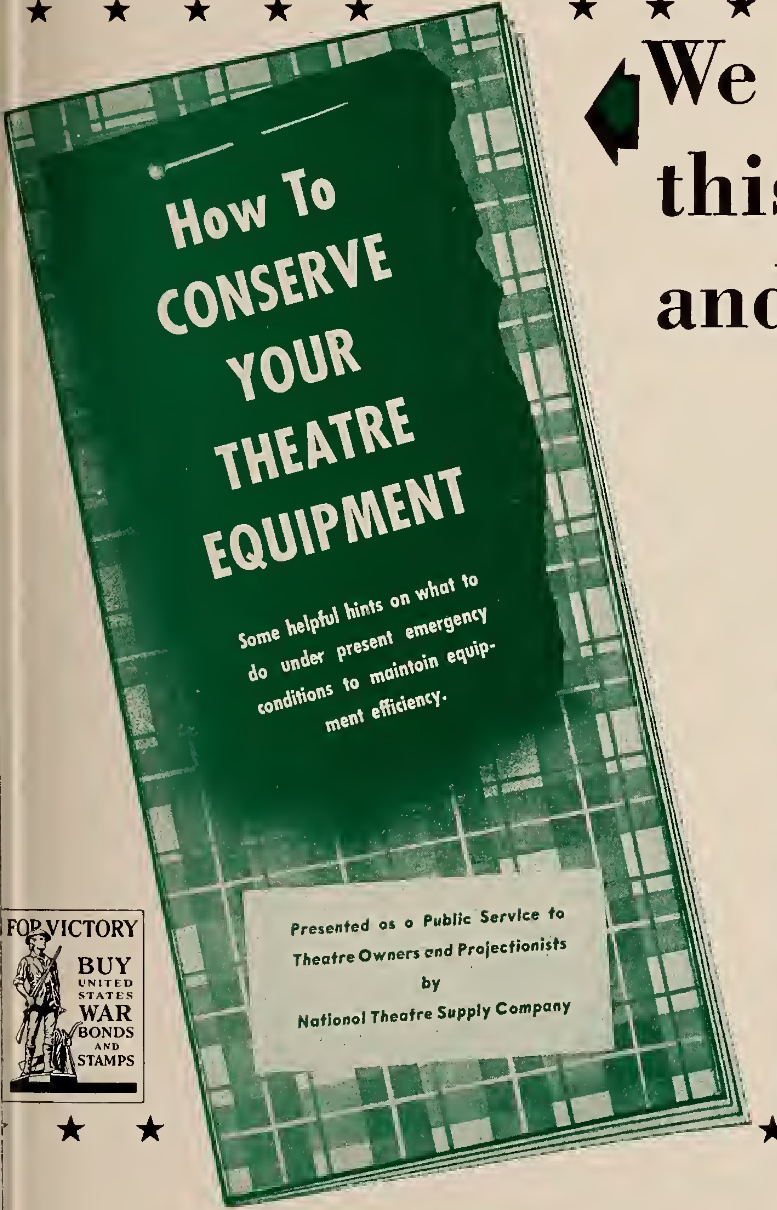
How To
CONSERVE
YOUR
THEATRE
EQUIPMENT
Some helpful hints on what to do under present emergency conditions to maintain equipment efficiency.
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and

Heartily endorse the report of the Projection Practice Sub-committee of the Theatre Engineering Committee, Society of Motion Picture Engineers, elaborating the Ten Points issued by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada in collaboration with the War Activities Committee of the Motion Picture Industry.

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UNITED STATES
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AND
STAMPS

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NATIONAL THEATRE SUPPLY COMPANY
SOLD ★ SERVICED ★ GUARANTEED

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT
Simplex
INTERNATIONAL PROJECTOR CORPORATION
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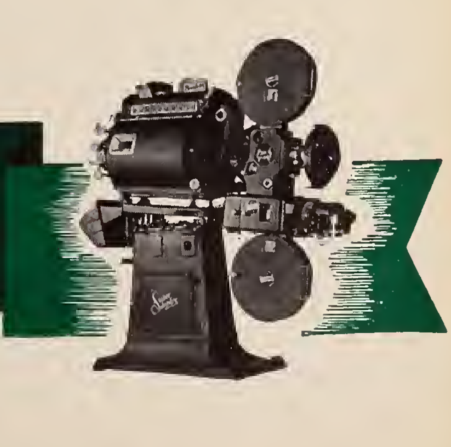
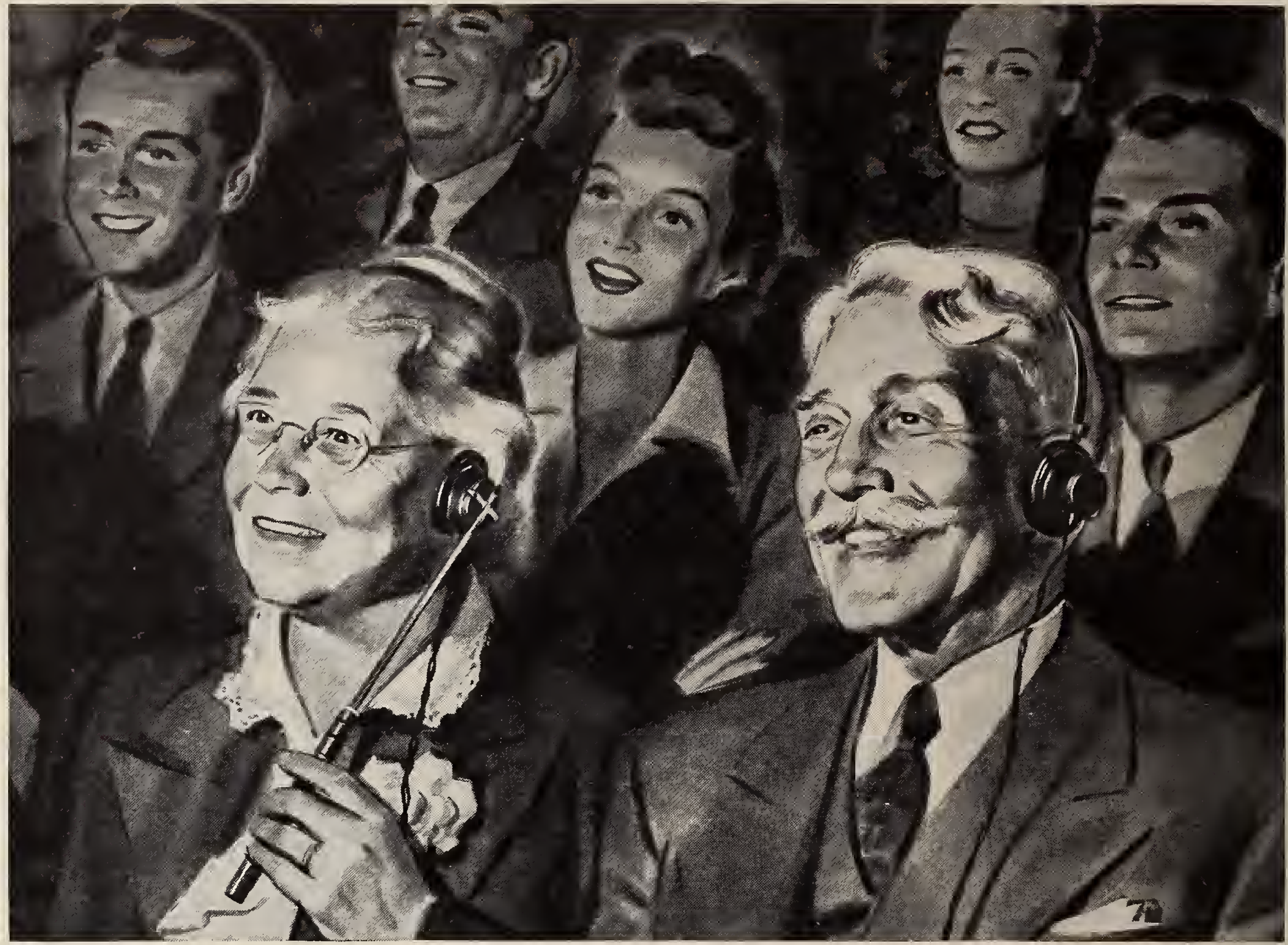




THE HARD OF HEARING NEED MORALE BUILDING, TOO!

The theatres of America are doing a grand job in keeping up the spirits of the people... in providing the rest and recreation needed so much today.

But there is one group of people often overlooked. They are the hard-of-hearing, usually the older folks in every community. You need their patronage more than ever now that the young men are leaving home. And they need the recreation that you can supply.

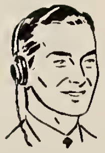
You can attract the hard-of-hearing to your theatre by installing RCA hearing aids.

Handy and easy to install, these RCA aids quicky pay for themselves in increased patronage, in good will, and in publicity.

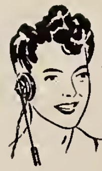
Ask your RCA Photophone representative to give you complete details. Or write RCA Manufacturing Co., Inc., Camden, N. J.

★ *BUY U. S. WAR BONDS REGULARLY* ★

RCA HEARING AIDS



Air conduction type with head band



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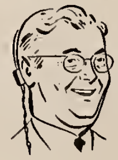
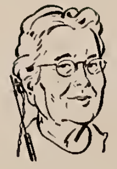


Bone conduction type with head band



Bone conduction type with telescopic handle

HEARING AIDS

RCA Manufacturing Co., Camden, N. J.

Other RCA Theatre Equipment: RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
Brenkert Projectors and Accessories • Westinghouse Lamps • Benwood Linze Rectifiers

MOTION PICTURE HERALD

REVIEWS:
(In Product Digest)

- Wings for the Eagle
- They All Kissed the Bride
- The Next of Kin
- Romance on the Range
- Private Buckaroo
- In Old California
- Down Texas Way
- The Gay Sisters
- Escape from Crime
- Spy Ship

LATE REVIEW: (In News Section)

- The Big Shot

EXHIBITORS SEE COOPERATIVES A SOLUTION *of* BUYING PROBLEMS

GOVERNMENT AUTHORIZES PRIORITY RELIEF FOR EXHIBITORS NEEDING MATERIALS FOR THEATRE BREAKDOWNS

ARMED SERVICES DRAW HEAVILY ON MANPOWER OF ALL INDUSTRY BRANCHES; STUDIOS LOSE 28 'MARQUEE' NAMES

INDEPENDENT PRODUCERS INSIST U. S. MAINTAIN 'FREE-SELLING' MARKET & PREVENT ADOPTION OF 'UNITY' PLAN

VOL. 147, NO. 10

JUNE 6, 1942

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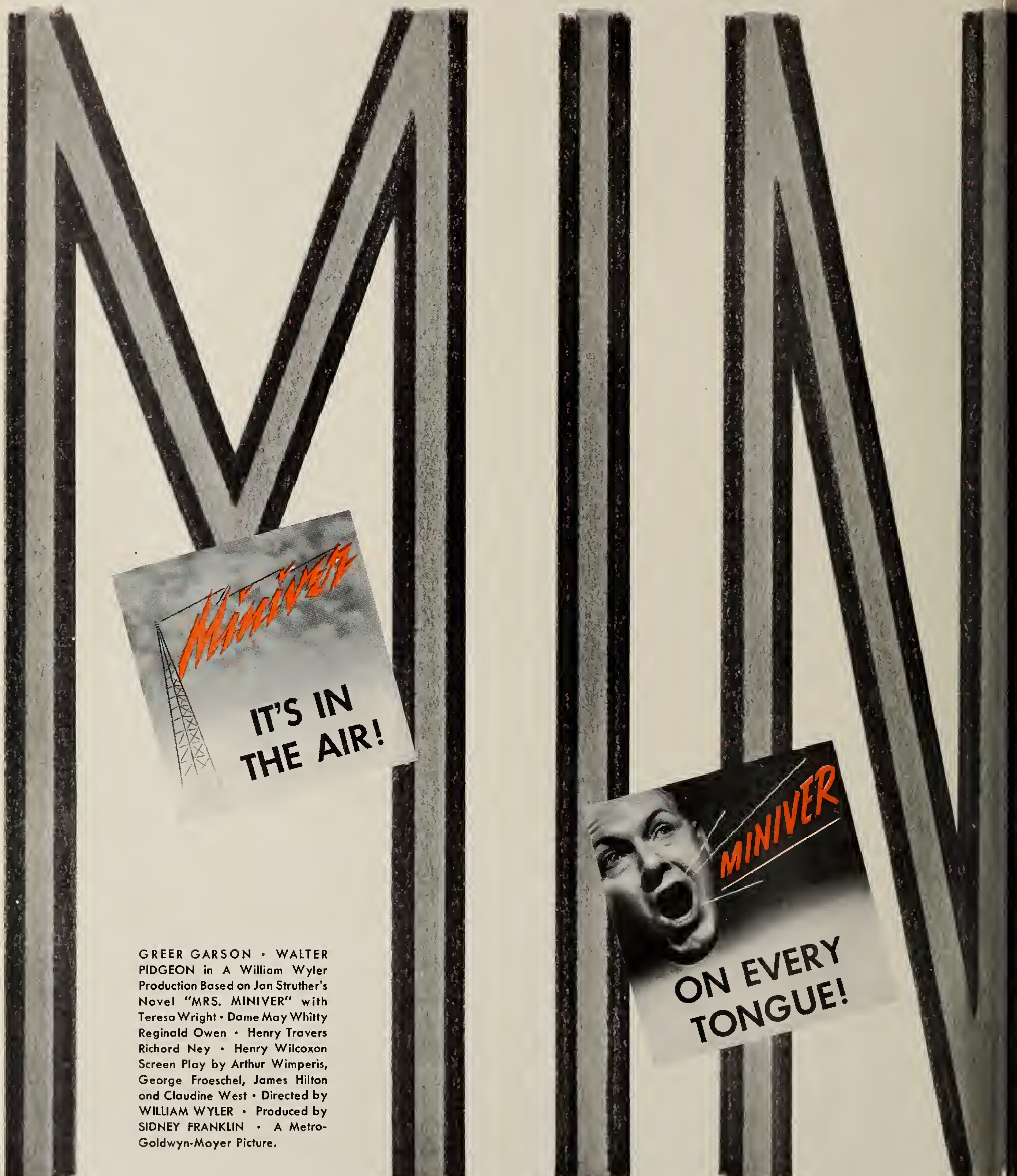
The BIGGEST word thi

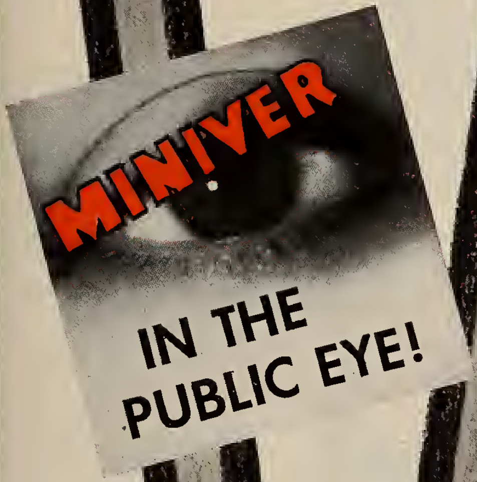

MIN
Miniver
IT'S IN THE AIR!
MINIVER
ON EVERY TONGUE!

GREER GARSON • WALTER PIDGEON in A William Wyler Production Based on Jan Struther's Novel "MRS. MINIVER" with Teresa Wright • Dame May Whitty Reginald Owen • Henry Travers Richard Ney • Henry Wilcoxon Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West • Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture.

On its way to Fame and Fortun

ndustry has ever known!

IVER


MINIVER
IN THE PUBLIC EYE!

MINIVER
HEARD EVERYWHERE!

Patriotic Theatres Sell War Bonds and Stamps!

t Radio City Music Hall

PRE-RELEASE ENGAGEMENT

OUR INDUSTRY HAS EVERY REASO

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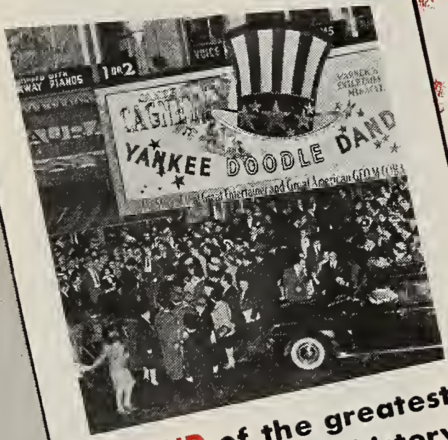
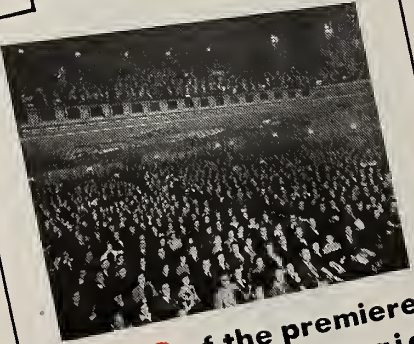

CAGNEY
YANKEE DOODLE DANDY
1 or 2
PIANOS

PROUD of the greatest opening in the history of motion pictures!



PROUD of the premiere audience that paid $5,750,000 in War Bonds — and loved it!

PROUD of the unprecedented ticket sale—S. R. O. every day, twice a day—and pasteboards selling now for JULY! —$2.20 top — Hollywood Theater, New York City.

O FEEL PROUD OF

Cagney

d

DOODLE

Y"

JAMES CAGNEY in
"YANKEE DOODLE DANDY"
BASED ON THE STORY, LYRICS AND MUSIC OF
GEORGE M. COHAN
with
JOAN LESLIE • WALTER HUSTON
RICHARD WHORF
JEANNE CAGNEY • FRANCES LANGFORD
GEORGE TOBIAS • IRENE MANNING
Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

PROUD of a hit that wins acclaim like:

"The best musical picture ever made!"
—*John Chapman, News*

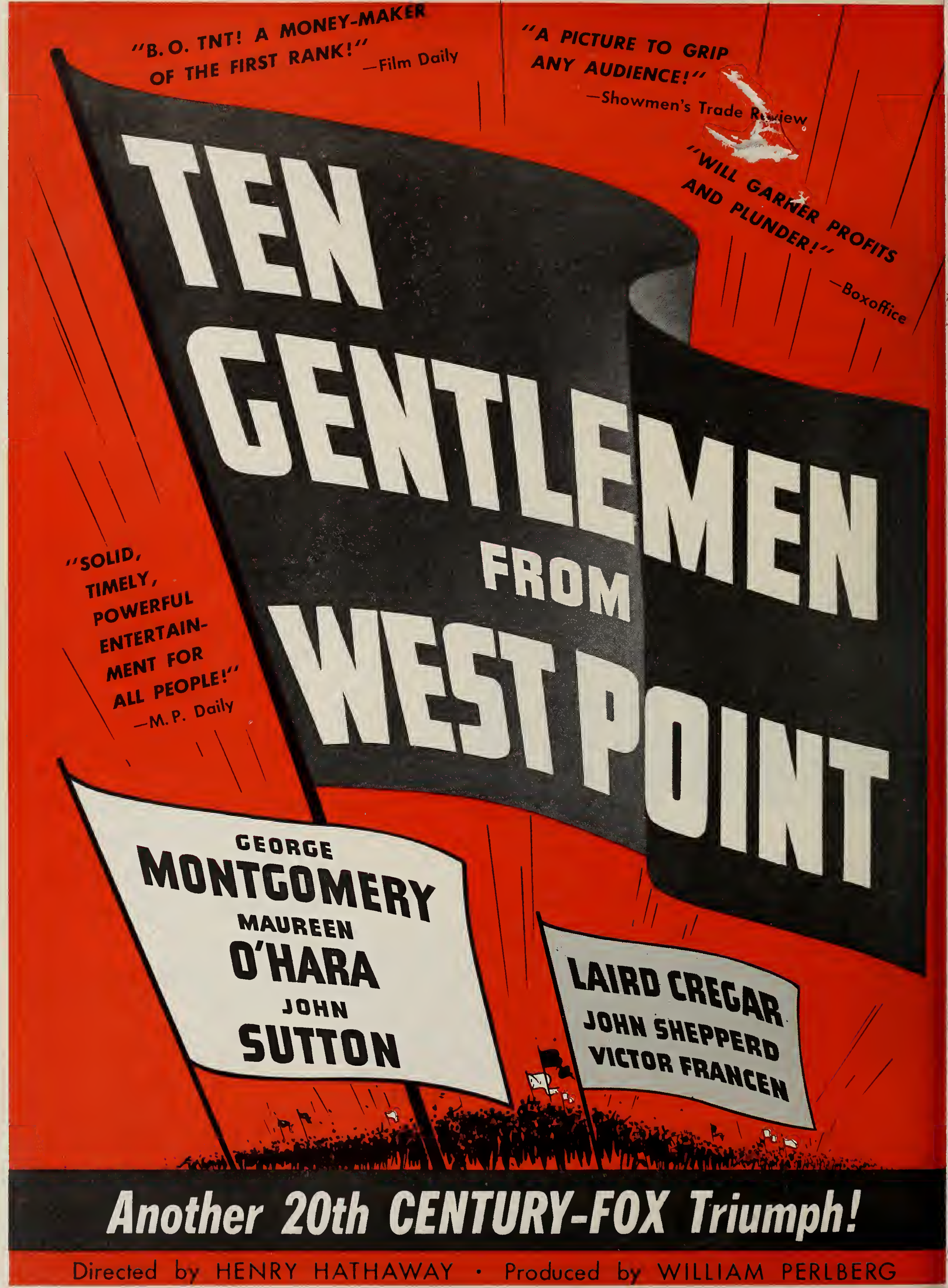
"As perfectly timed for 1942 as 'Sergeant York' was for 1941!"
—*Archer Winsten, Post*

"What a show! It's terrific!"
—*Wm. Boehnel, World-Tel.*

"Add to my Ten Best of All Time!" —*Louis Sobol, Journal*

"A great film. Puts Cagney in line for Academy laurels!" —*Kate Cameron, News*

ND MIGHTY PROUD OF WARNERS!



"B. O. TNT! A MONEY-MAKER OF THE FIRST RANK!" —Film Daily

"A PICTURE TO GRIP ANY AUDIENCE!" —Showmen's Trade Review

"WILL GARNER PROFITS AND PLUNDER!" —Boxoffice

TEN GENTLEMEN FROM WEST POINT

"SOLID, TIMELY, POWERFUL ENTERTAINMENT FOR ALL PEOPLE!" —M. P. Daily

GEORGE
MONTGOMERY
MAUREEN
O'HARA
JOHN
SUTTON

LAIRD CREGAR
JOHN SHEPPERD
VICTOR FRANCEN

Another 20th CENTURY-FOX Triumph!

Directed by HENRY HATHAWAY • Produced by WILLIAM PERLBERG

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 10 June 6, 1942

The Project of A. MacLeish

MR. ARCHIBALD MAC LEISH, director of the Office of Facts and Figures, in a recent public address sharply criticized the American motion picture industry for its failure to adopt a policy which would embrace the formulation and direction of public opinion. He insists that there is no distinction between entertainment on one side and the formulation and direction of public opinion on the other. He would have the entertainment screen undertake the editorial function of the press and the classroom responsibility of the school and college. Presumably, also, the screen would be expected to share the mission of the pulpit.

Mr. MacLeish's utterance is a familiar echo. It has for some time been receiving wide and emphatic urging from persons who, while paying verbal homage to the democratic ideal, are at the same time very busy with schemes to regiment and shackle public opinion to the end that a uniformity of opinion will obtain and that opinion, of course, will be theirs. What these persons inevitably fail to understand is that they are perhaps unconsciously using as a working model the system of the Nazi and the Fascist.

The issue raised by Mr. MacLeish is entirely lacking in novelty. It already has received widespread discussion and debate. And upon it the American motion picture industry has declared its position.

AS to the crisis now facing the nation, the industry has dedicated its resources in a most thoroughgoing manner—from the script to the screen. It is contributing in every proper and possible way to the winning of the war. It has long been conscious of the enemy influences that are to be combatted and it has been years since it commenced to deal in its legitimate sphere of dramatic treatment with these influences. The exhibitors, without reserve, have made screen time available for messages to a people at war from its government. Public morale has received the beneficial influence of entertainment which affords the diversion and relaxation necessary to a people laboring under the stress of wartime conditions. Public morale also has received the heartening stimulus of the sharply patriotic subjects that have been presented.

But it has not resigned its function as a producer and purveyor of entertainment and assumed that of the propagandist, the political leader and the educator. It has not undertaken to formulate and direct public opinion. That is where Mr. MacLeish comes in.

Now it seems abundantly clear that, if the screen is to become the conveyor of a "message", the question immediately arises as to whose message is to be conveyed. This perhaps presents no problem at all to Mr. MacLeish because it seems obvious that he is not going to all this trouble to get the messages of, say, Herbert Hoover, Father Divine or Beatrice Fairfax conveyed to the American public via the sixteen thousand theatre screens. The suspicion lingers that Mr. MacLeish would expect the MacLeish viewpoint to be heard. But what assurance has the industry that immediately the MacLeish viewpoint is presented it will not be called upon to furnish the same footage, leading lady, cast production budget, etc., for Mr. Hoover, Father Divine and Miss Fairfax?

THE question that challenges serious attention in connection with Mr. MacLeish's attack upon the industry is whether he was speaking as A. MacLeish, poet, writer, "advanced" political and social thinker and, incidentally, Librarian of Congress, or whether he was speaking as director of the Office of Facts and Figures.

The Office of Facts and Figures is a department of the executive office of the President. It is understood to be intended to afford to the public facts and figures useful to the purpose of the prosecution of the war. Presumably, a function of the department is wartime propaganda. Obviously, as a department of the executive office of the President it has wide powers.

The views of the director of the Office of Facts and Figures in reference to what he expects of the motion picture industry have been made known. If he continues content to rely upon the democratic process of persuasion, we shall be hearing again and again from Mr. MacLeish on the subject of the screen's business, because nothing in the way of a metamorphosis comparable with his blueprint for the entertainment motion picture is going to transpire.

But again, lacking executive interference, Mr. MacLeish may tire of the process of persuasion and resort to the use of what is now popularly known in Washington as "directives". Directives employed in the conduct of the normal business of this government at war are an inevitable and necessary means of getting things done.

DIRECTIVES, however, addressed to the makers of the nation's entertainment, the writers of editorials and the authors of books, would ring down the curtain on various essentials of the democratic way of life.

We recognize the right of Mr. MacLeish and his collaborators to argue for and insist upon their viewpoint. We trust that the day shall not arrive when, clothed with wartime powers, they shall substitute directives for argument and insistence. Thus, if our trust is not misplaced, time and experience will solve the problem—if there is one—in the American way.

—MARTIN QUIGLEY

This Week

in the News

War Insurance

AN INSURANCE program whereby theatre and other property owners can secure war policies to compensate them from direct damage of real and personal property from enemy attack or action of our own forces in resisting enemy attack, will be put into effect July 1st by the U. S. Reconstruction Finance Corporation.

Theatres will be able to buy the insurance at rates of 15 cents per $100 for fire resistive construction and 20 cents per $100 for ordinary construction, and rates on studios, apparently covered with other manufacturing plants, will be, respectively 20 and 30 cents per $100.

The policies will be issued for a 12-month period. They will cover only damage to buildings and contents, but not including money, securities or deeds. They will not cover blackout, sabotage, capture, seizure, pillage, looting, use and occupancy, rent, rental value or other indirect loss or consequential damage.

The insurance will be written through the fire insurance companies, which are to be the Government's agents, and applications are to be submitted to local agencies and brokers.

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COOPERATIVE film buying given impetus by war, decree selling Page 13
IATSE 'revolt' move blocked by Walsh bid for reelection Page 15
RENTALS, war coordination debates highlight Allied session Page 18
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WASHINGTON speeds up drafting of the screen for war Page 24
KUYKENDALL warns distributors theatres must stay open Page 26
UNIVERSAL announces 55 features and 14 westerns for season Pages 29, 30
INDUSTRY gets running start toward sale of $100,000,000 in bonds Page 35
ARMY, NAVY deplete manpower; studios lose 28 marquee names Pages 40, 41
BLACKOUT orders snuff out more lights on both coasts Page 42
BRITISH theatre workers demand share in war profits Page 45
RUSSIA bolsters army morale with U. S. film equipment Page 47
ARBITRATOR would end delays by attorneys in film cases Page 49

SERVICE DEPARTMENTS

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Managers' Round Table Page 55
What the Picture Did for Me Page 52
PRODUCT DIGEST, including Reviews and Release Chart Page 65

They're in the Army

JOHN HAY WHITNEY and Arthur M. Loew are in the army now. Mr. Whitney is getting a captain's commission, Mr. Loew, a major's.

A statement issued to the press, on Tuesday, from the home office of Metro-Goldwyn-Mayer, in New York, said that Mr. Loew, first vice-president in charge of foreign operations at MGM, was called at the request of Brigadier General F. H. Osborn, chief of the Special Service Branch of the War Department. Major Loew was to report for duty on Thursday for a confidential assignment. MGM said it would probably utilize his foreign and aviation experience and be related to the distribution of motion pictures as a morale service for U. S. troops overseas.

Nicholas Schenck, president of Loew's, in announcing a leave of absence for Mr. Loew said that Morton A. Spring and Henry F. Krecke would be an administrative committee for the foreign department.

John Hay Whitney's commission as a Captain in the Army Air Intelligence was disclosed in New York. Mr. Whitney, who has headed the motion picture section of Nelson Rockefeller's Office of Inter-American Affairs since October, 1940, was scheduled to report for duty in a month. First he is to complete a mission to Mexico. No successor has been mentioned.

Captain Whitney, former president of Pioneer Pictures, ex-board chairman of Selznick International, first angel for "Gone With the Wind," and a large holder of Technicolor stock, trained for military service at the business men's military camp conducted by the Army at Plattsburg in the summer of 1940. There he was messmate of screen press agent Lynn Farnol, now Major Farnol, of the Air Corps public relations staff.

Parades for Bonds

WAR HEROES will parade in 21 key cities between June 8th and July 5th, under plans being drawn up by the War Activities Committee of the motion picture industry. The plan is sponsored by the U. S. Treasury Department to stimulate public morale and the sale of War Bonds.

The first will be next Monday, noon, at Times Square, New York, to be followed with a demonstration in Madison Square Garden that evening.

Chairman of the program is Spyros Skouras, president of Twentieth Century-Fox.

Hollywood seeks to repeat the success of of its "Victory Caravan" with a new and larger personal appearance invasion of the hinterlands by its top stars. Plans agreed upon by the Hollywood Victory Committee and the Treasury Department call for tours, together and singly, of 30 top-ranking stars.

War Unites Newsreels

A CONSOLIDATED newsreel will shortly be on its way to foreign countries under the auspices of the five newsreel distributors in the U. S. A weekly international release will be prepared from the best footage of each of the Paramount, Pathe, Movietone, News of the Day and Universal reels and shipped to Europe, Africa, the Near East and Orient by United Newsreel Corporation.

The company was incorporated at Albany last week with an authorized capital stock of $10,000 in $100 par value shares. The duration of the incorporation papers was set at June 1, 1947. The directors were listed as Roger C. Clement, also the filing attorney, of 1501 Broadway, Franklin S. Irby, 444 West 56th Street and Joseph Rosthal, 1540 Broadway, New York City. They are home office attorneys, respectively, at Paramount, 20th Century-Fox and Loew's, Inc.

Ned Buddy was appointed editor and general manager by United Newsreel this week. Its offices will be at 625 Madison Avenue, New York in the Pathe Building. It is reported that arrangements have been made to use Pathe newsreel facilities. Mr. Buddy was formerly in charge of Paramount-DuMont television activities in Hollywood. Previously he was European newsreel representative for Paramount.

Date of the first release has not been set, but is expected to be within a few weeks.

$1 for War Films

ONE DOLLAR per day per subject is Paramount's proposal to insure the widest possible distribution of the "Victory Shorts" which the industry is making at the request of Lowell Mellett, Coordinator of Government Films.

Neil F. Agnew, sales manager, presented the plan to the War Activities Committee on Wednesday. It was the first specific suggestion from a distributor as to what who would pay to whom for the Victory films. Mr. Mellett asked the industry to distribute them at a nominal rental.

The plan, Mr. Agnew said, would remove price obstacles for every theatre in the United States and dispense with the necessity for price arbitration or any other unwieldly machinery, "the operation of which would tend to minimize the complete success of the victory film campaign."

Any money from these nominal rentals, above the mere cost of production and prints, and without distribution charges, would be turned over to the WAC for any worthy war charity which the committee designated, according to Mr. Agnew's proposal.

Lining Up Censors

THE MEN who will censor films to be exported and imported were under consideration at mid-week in Washington. At that time high secrecy surrounded the identities of the appointees.

Under the plans of the Office of Censorship, review boards will be in New York and Los Angeles. They are to be small.

Currently, films for export have been approved by the Office's representatives and those of the U. S. Customs. The Board of Economic Warfare ruled this week that it would hereafter license films for export after their review by the New York and Los Angeles boards.

In Washington this week conferring with Byron Price, Director of Censorship, was Watterson R. Rothacker, Hollywood vice-president of Quigley Publishing Company. His visit was reported to have connection with the appointment of review board heads.

1000 Shares for Willkie

WENDELL L. WILLKIE held 1,000 shares of Twentieth Century-Fox common stock when he joined Fox as chairman of the board of directors on April 9th, last, his stock-holding report to the Government disclosed, according to the U. S. Securities and Exchange Commission.

In its final summary for March, which contained no current reports on transactions in film stocks, the SEC also disclosed that Spyros P. Skouras, who became president of Twentieth Century-Fox, also on April 9th, held 5,250 shares of the company's common.

Best in "War Shorts"

By way of encouragement and recognition to Production, Motion Picture Herald will present, at the year's end, the exhibitor's opinion of the best that shall have been done in the making of special pictures for the nation's cause, in that category which has come to be known as "war shorts".

At the appropriate time, and in the same fashion as the showmen of the nation are polled for the institutionally-established "Ten Best Money Makers", they will be asked for their evaluations of the pictures in which Government is collaborating, or is inspiring, to tell and teach a nation engaged in the total business of total war.

The judgment to be rendered will be, then, the judgment of those persons who do their voting in theatre attention and on the basis of its inescapably impartial opinions.

—THE EDITOR

RKO Financing

FIRST ANNUAL meeting of RKO stockholders in more than ten years, scheduled for Dover, Del., Wednesday morning was postponed because of a lack of a quorum. J. Miller Walker, secretary, said the stockholders would meet again at 11 A.M. on June 10th in the Prentice Hall, Inc., offices at Dover.

On the eve of the meeting several of the companys' large stockholders asked for a postponement. George Schaefer, president, said the meeting, the first since the company emerged from court reorganization, would be held according to the by-laws. Sufficient stock was not represented on Wednesday morning, however. Atlas Corporation, according to the *Wall Street Journal*, now holds 44 per cent of preferred and 40 per cent of common stock, with RCA and the Rockefeller interests holding other large blocks.

Meanwhile reports of steps to obtain new financing for production were heard on Wall Street and Broadway. The names of Joseph P. Kennedy, Jules Stein of the Music Corporation of America and executive interests in both RCA and Atlas Corporation were mentioned as possible bidders for RKO control. RKO Radio Pictures, Inc., the producing subsidiary, was said by the *Wall Street Journal* to be seeking about $3,000,000 of new money to build a product backlog.

Unless it was forthcoming through present management, it was said, stockholder interests would be ready to demand executive changes at the meeting in Dover next week.

PICTURE ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover, Page 3
"Yankee Doodle Dandy," Warner, Pages 4, 5
"Ten Gentlemen from West Point," 20*th-Fox, Page* 6
"Henry and Dizzy," Paramount, Pages 19 *to* 22
"I Married an Angel," MGM, Pages 27, 28
"Gunga Din," RKO, Pages 32, 33
"Eagle Squadron," Universal, Pages 38, 39
"In Old California," Republic, Page 43
"They All Kissed the Bride," Columbia, 4*th cover*

No Priority Violations

NO VIOLATIONS by film theatres of War Production Board orders halting construction and repair work have been reported a WPB spokesman said Tuesday.

There has been some misunderstanding of the orders, and varied interpretations by exhibitors in the middle of repair or other building work but no WPB prosecutions impend, the WPB source indicated.

From another Washington office, on a corridor in the Department of Justice, came word that Government investigators were quietly checking many construction projects, including theatres, throughout the country. FBI operatives, it was said, have already compiled dockets on a number of building operations whose essential nature, and observance of $5,000 cost ceilings had been questioned. Amusement buildings were positively included, it was added.

That Product Cut

THAT heralded reduction in prints and pictures, reported in Hollywood to be imminent as a result of moves for strict conservation of materials was the topic of leading executives of the major film companies at a meeting in New York Tuesday. The meeting was in anticipation of the expected WPB order curtailing the use of raw stock.

Bearing on raw stock conservation was a patent issued in Washington this week to Leon Jean Baptiste Guyard, of Paris, France, and assigned to the Owens-Corning Fiberglas Corporation.

The patent is No. 2,283,202. It proposes imbedding of a narrow, continuous ribbon of glass fibers in the film along perforations.

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This Week

■ ■ ■ the Camera Observes

SHEARER
DOUGL

AT THE PREMIERE of "They Flew Alone" at the Regent, Ottawa, Mr. and Mrs. J. J. Fitzgibbons and Mrs. W. A. Bishop, wife of the Dominion's Air Marshal.

By Staff Photographer

BROTHERS, at the New York opening of "Yankee Doodle Dandy": Harry M. and Jack L. Warner, the latter a Lieutenant Colonel, appointed this week to the Army Air Corps West Coast public relations office.

A. C. ZARING, owner of the Zaring, Indianapolis, has been playing Pathe News since its first issue, 33 years ago. He advocates equal billing for newsreels and features.

NEW CHAIRMAN of the London and home counties division of the Cinematograph Exhibitors Association is Councillor Albert Green, right.

By Staff Photographer

NEW REGIME of the Associated Motion Picture Advertisers, New York: Dave O'Malley, treasurer; Martin Starr, director; Louis Pollock, president; Fred Lynch, director; Blanche Livingston, secretary.

CHRISTOPHER JOYCE last week resigned the managership of the Durfee, Fall River, to become assistant Eastern director of the Red Cross Hospital Motion Picture Service.

TWINS of direction and production are the 27-year-old Boulting Brothers, now making "Thunder Rock" at Denham, England.

COMING from the Producers Releasing Corporation convention, Hollywood, where he was principal speaker, Louis Charninsky, below, of Dallas, met Ida Lupino on one set.

A THREE-YEAR contract is signed by Jane Withers, at Republic Studios. The onlooker is M. J. Siegel, Republic president. Miss Withers will make three pictures a year.

By Metropolitan

AT AN EXHIBITION of "Bambi" original sketches, in New York: Jack Pegler, Walt Disney, S. Barrett McCormick.

$1,000 CHECK, representing collections in the Apollo, New York, during the week of May 10th, is presented to Mrs. Edward Carter, of Russian War Relief, by Martin Levine, Brandt Theatres general manager, while Artkino representative Michael Resnick watches.

A COCKTAIL PARTY in Mexico City two weeks ago informally introduced Joe Goltz, United Artists' new Mexico manager, to the trade there. Here are Federico Delsordo, UA sub-manager; Enrique Zienert, Film Board; Walter Gould, UA foreign manager; Mr. Goltz; Luis Castro, owner of the Palacio Chino; Felipe Mier, distributor and producer; J. B. Urbina, UA's retiring manager.

PRIORITY RELIEF PROMISED FOR EMERGENCY REPAIRS

WPB Sets Up Machinery To Handle Emergency Calls for Equipment

Emergency relief for any exhibitor who finds himself forced to curtail operations because of priority restrictions on motion picture equipment, or curbs on repairs, or who otherwise faces a breakdown of operations, is promised by the War Production Board in Washington.

Regional offices of the WPB, now being organized in 13 key cities, have been authorized to receive complaints from exhibitors and to act on them where a swift ruling is essential to maintain theatre operations.

They will issue special priority ratings for repair material or replacement equipment in cases when the ordinary procedure of an appeal to the WPB amusements division in Washington would cause an extended or serious shutdown in theatre operation.

Exhibitors who are forced to close their theatres because of circumstances beyond their control, or who face a shutdown unless some critical material is obtained at once may apply to the regional WPB offices for a special ruling. On proof that their case is a bona fide emergency they will receive permission, and a priority order, to buy the minimum material or equipment needed to keep screens alight.

Only genuine emergencies, such as caused by fire or by mechanical breakdown of irreplaceable equipment will be considered in the regional offices at present, it was made clear by a WPB source in Washington.

Other requests for special allotments of critical materials or restricted equipment, or for an exception to the orders forbidding construction and repair to theatres must continue to be filed at Washington with the Amusements Division of the WPB. Christopher Dunphy is head of the section.

Paul Short to Assist Dunphy

Paul Short, on leave from the Interstate Circuit in Dallas on Monday arrived in Washington to become assistant to Mr. Dunphy. He will handle motion picture theatre applications.

Emergency requests may be filed with the administrator of each of the regional offices by wire, mail or telephone, it was indicated by the War Production Board headquarters in Washington. The regional offices mark the first step in efforts to bring the administration of the WPB orders to business, rather than requiring business men to flock to an already overcrowded Washington for interpretations of the rulings.

The offices are located as follows:

New York, Chanin building; Kansas City, Mutual Interstate building; Denver, 708 Kittredge building; Boston, 17 Court street; Chicago, 20 North Wacker Drive; Philadelphia, Broad Street Station building; Cleveland, Union Commerce building; Detroit, 326 Midland building; Atlanta, 16 Candler building, and Dallas, Fidelity building.

Three other WPB offices will be opened in Seattle, San Francisco and Minneapolis.

Requests to regional offices for a special emergency priority rating will be investigated immediately by the field staffs and a digest of the facts wired to the repair and maintenance section of the WPB in Washington for clearance. This Washington division will check with the amusements division headed by Mr. Dunphy and if approval is granted a priority rating will be telegraphed back to the field office at once. Routine paper work can follow subsequently.

Several thousand applications from theatres for special rulings or building material allotments are now pending before the WPB, it is reported from Washington. Most of these are for a relatively small amount of critical material, it was said. Fire damage is understood to be the reason for a majority of the requests for repair permits. Theatre fire loss is ordinarily at its highest toward the end of the heating season just concluded.

Commenting on procedure, and the necessity for drastic curtailment of all building, repair, or equipment replacement that is not absolutely non-essential Mr. Dunphy remarked that theatre operators shared with householders and every other business in the United States a major war duty to conserve every possible scrap of useful, or critical material.

Metal scrap must be hoarded constantly. Theatre managers should save old wire, copper drippings, broken fixtures, and every other item in their plant inventory which can possibly be repaired or salvaged, he pointed out.

In addition to preparing their theatres for blackouts and air raid emergencies, the WPB spokesman advised theatre managers to search their cellars, tool chests, and store rooms for every single scrap of metal or equipment. Also he urged theatre men to insist on the greatest possible diligence on the part of booth staff, engineers, electricians and maintenance employes. All repairs should be made as quickly as possible and equipment guarded against excessive wear.

WPB WILL ASSIST BUSINESS IN FIELD

The War Production Board plans to take administration of its industrial controls to business, rather than to require business to come to Washington every time a new problem crops up. To accomplish this, the Board is setting up 13 regional offices in key cities across the continent, to provide a focal point in each region for all WPB business.

These regional offices will be organized to handle all types of business, and will receive and assist producers and exhibitors who have problems. Members of the industry are being advised by Christopher J. Dunphy, head of the film section of the special services branch, to take their emergency problems to the local offices, to save the time and expense that otherwise would be consumed in travel to Washington.

The establishment of the regional offices, it was explained, is the initial step toward a decentralization of WPB activities which eventually will take from Washington everything but administrative and policy-making activities.

Studios order Strict Economy

Hollywood, production center of the motion picture industry, this week began diligent attempts, through joint committees and the management of every studio to cut out waste and eke the utmost from every resource. Long prodigal in the use of material and money it appeared that the cinema capital would find the first hitches in its belt pinched. But there were evidences of a determination notwithstanding.

The Motion Picture Film Conservation Committee gathered last week from all producing and labor organizations in Hollywood on the call of Y. Frank Freeman, president of the Association of Motion Picture Producers, turned its attention at once to a detailed conservation program.

Film stock itself will be the first material to which the committee will lend its conservation attentions. It is drafting a program which will bind every studio worker to an effort to eliminate waste.

M. C. Levee, of the Artists Managers Guild, was elected chairman of the committee at its organization meeting last week. Val Burton, Screen Wrtiers Guild, is secretary, and Ben Goetz, production executive vice chairman. Mr. Levee called for immediate action and a fact finding subcommittee meeting over the weekend listed a four part film saving proposal.

It called for the use of mechanical means to save film in handling; full use of every foot, with no scraps and careful salvage; better rehearsal and preparation before photographing to eliminate extra takes; and the study of all existing conservation practices.

Members of the conservation committee include: Frank Tuttle, Screen Directors Guild; George Murphy, Screen Actors Guild; Val Burton, Screen Writers Guild; Jack Otterson, Art Directors; Dan Clark, American Society of Cinematographers; Gus Peterson, IATSE; Fred Y. Smith, Film Editors; Ben Goetz, Association of Motion Picture Producers; Fred Gage, Laboratory Technicians; Lindsley Parsons, Independent Motion Picture Producers Association; Jesse W. Gillete, Musicians Union; M. C. Levee, Artists Managers Guild; Ray Klune, Society of Independent Motion Picture Producers.

WAR, DECREE GIVE IMPETUS TO COOPERATIVE BUYING

Transportation Curbs and Changes in Selling Bring Group Booking Expansion

Independent exhibitors are again focusing attentive interest on cooperative film buying and booking arrangements. Wartime curbs on travel to exchange centers and increasing localization of selling practice under the consent decree are prompting an expansion of the activities of many established buying combines.

In other areas, where cooperative film purchasing agencies have never gained a foothold, correspondents report increasing conversation among independents on the subject of common film purchasing. Several new cooperatives, or film purchasing agencies, in widely scattered cities, report rapid increases in membership recently.

Other cooperatives which in the past have confined their activities to buying and/or booking film for exhibitor members are also turning to the equipment field. With a market restricted by priorities these agencies are scouring the field for new and reconditioned equipment for many of their members.

Booking services are also increasing their representation among independents in a number of important exchange centers, particularly in the east. Many independents in small towns, distant from the exchange center, are solving the problem of transportation by securing their film supply through an agent or cooperative service. Others who buy their own pictures are booking through exchange center agencies.

Memberships Reported Increasing Rapidly

Although cooperatives, once fairly numerous, have been on the wane for the past ten years many proponents of the system of buying en masse for many independent theatres say there are definite signs of an increase in the movement. War travel curbs, the small block selling of the consent decree and rising prices have prompted many small town exhibitors to look to buying agents in the exchange center in the hope of reducing travel costs, saving time, and gaining a better deal through joint buying power.

Distributor representatives differed in their estimates of the extent of cooperatives. Several admitted that established groups were adding to their membership. Another spokesman said that he knew of a few buying representatives, but the majority said it was their opinion, based on observation in the field, that the cooperatives were chiefly a convenience. They expressed doubt that the average member received any better price or product deals through cooperative affiliation.

Cooperative Theatres of Michigan, now headed by Fred De Lodder, remains one of the oldest and most effective of the true cooperatives. It was founded in the 20's by J. C. Ritter, Ray Moon, Henderson Richey and other independent theatre leaders to meet the threat of subsequent run intrusion by the large first run circuit operations.

WHAT IS A COOPERATIVE?

Definitions of cooperative motion picture buying combines differ widely. Only a few so-called mutual buying and booking agencies are true cooperatives.

Best example of the actual cooperative organization is one of the oldest: Cooperative Theatres of Michigan. It was founded from the nucleus of an exhibitors association and grew to a solidity in which it handles film rental payments and other financial details for members. Profits and savings defray operating expenses or are turned back to the member theatres. Several cooperatives in the Canadian maritime provinces also follow the same pattern.

The majority of the combines generally designated as cooperatives, however, are in fact either commercial buying and booking agencies, extensions of circuit buying arrangements, or a form of circuit operation. A number of partnership circuit arrangements, or stock affiliation buying groups are classed generally by distributors as cooperatives. The prime objective of all is to use combined buying power to the advantage of members.

Membership now numbers over 110 theatres, all of whom both buy and book through the organization. The Coop office even handles the payment of film rentals by distributors, receiving checks from each theatre and then disbursing proportionately to the distributors from a central fund.

In other cities, including New York, a large amount of so called cooperative purchasing is handled through agents, or experienced film buyers. They are paid for their services in a variety of ways. In some groups theatres pay a flat weekly fee for buying and booking services. In others a percentage deal, 10 per cent of rental in one instance, is made with the buying agent.

In New York the Brandt theatre interests are generally considered by exchange managers and salesmen the largest cooperative purchasing combine. Harry Brandt buys and books for about 105 theatres in the Metropolitan area.

Island Theatre Circuit, headed by Frank Moscato, buys and books for about 24 theatres. Most are located on Long Island. About 15 New Jersey theatres are represented in the exchanges by Associated Theatres of New Jersey.

Exchange men estimate that approximately 250 of the theatres in the New York area are buying through film cooperatives or are purchasing or booking through an agent.

Other active cooperatives throughout the country have been sponsored by Milton Mooney in Cleveland, who represents about 70 houses; Sidney Samuelson in Philadelphia, Arthur Howard of Buffalo, Alex Manta in Chicago, Mark Wolf and a consolidation of Indianapolis agencies representing over 60 midwest houses.

Smaller circuits, and a few large ones, in several exchange centers are also making their experienced buyers and bookers available, at a fee, to non-competitive theatres in sections remote from the exchange city.

Travel Rationing Boosts Affiliated in Philadelphia

As a result of the automobile, tire and gasoline rationing, the buying and booking service of the Affiliated Theatres, Inc., Philadelphia, is rapidly expanding. Since the beginning of the year, the Affiliated combine had added almost a dozen theatres and recently David E. Milgram, president of the corporation, announced the names of three more theatres in the territory that would avail themselves of the service. They were Ben Schindler's Ace Theatre, Wilmington, Del., and Joseph Conway's Brookline Theatre, Brookline, Pa., and the Ritz theatre, St. Clair, Pa., operated by Stanley Peters.

Two more theatres in upstate Pennsylvania signed last week with Affiliated. The new houses, making a total of 32 theatres in the Affiliated combine, are the Fox theatre, Duncannon and the West Shore, New Cumberland.

As a result of the fast expansion of the circuit, Sol Criss, office manager, said arrangements were being made to transfer the main offices of the Affiliated service from the Avenue Theatre Building to a central city site.

Although identifying itself as an independent circuit, the chain is primarily concerned in buying and booking of pictures, rather than in the operation of the theatres. Mr. Milgram, who heads the company, is actually the owner of two Philadelphia theatres, including the Rialto theatre in Germantown.

Service Used by Upstate Owners

Virtually all the theatres availing themselves of Affiliated's circuit service are in upstate Pennsylvania. Separate offices for Affiliated are maintained in Philadelphia. Since the tire and gasoline restrictions makes it impractical for many upstate exhibitors to journey to Philadelphia each week for their product, the circuit's service is now meeting with immediate response. Affiliated expects to expand considerably as the travel situation becomes acute.

The only large-scale buying and booking service set up in Philadelphia, the local exchanges view Affiliated's expansion with much apprehension. Other independent chains of houses in the Eastern Pennsylvania and Southern New Jersey area have been continually serviced from Philadelphia offices since the circuit heads all operate one or more houses directly within the city proper. In such a category are Ben Amsterdam's Atlantic Theatres circuit in Southern New Jersey; William C. Hunt's theatres in Trenton, N. J., and the South Jersey seashore resorts; Lewen Pizor's houses in upstate Pennsylvania, A. M. Ellis' theatres both in Philadelphia and the Camden,

(Continued on following page)

COOPERATIVES EXPANDING

(Continued from preceding page)

N. J., territory, and Jay Emanuel's houses in upstate Pennsylvania.

While Affiliated's service is concerned solely with buying and booking, a co-operative plan to purchase equipment and accessories has been discussed by Eastern Pennsylvania Allied.

Three Groups Active In St. Louis Area

Three independent cooperative booking and buying groups have been functioning effectively in the St. Louis area for several years.

Outstanding in this group is the Wehrenberg-Kaimann unit. Fred Wehrenberg, pioneer exhibitor and president of the MPTO of Greater St. Louis, combined his 14 subsequent run houses with 11 of Clarence Kaimann's two years ago. Mr. Wehrenberg's houses are in South St. Louis and Mr. Kaimann's in North St. Louis. Their cooperation only extends to buying and booking, but occasionally includes purchase of equipment and accessories.

Another St. Louis co-op is the Ansell Group of three houses which buys and books film for the two Schucart theatres in the city, Norside and Esquire, and for the independent Will Rogers, Uptown and Avalon theatres. Louis K. Ansell, head of the Ansell Circuit, does the booking and buying. He does not buy accessories or equipment for the other theatres.

A third in the area is the Harris Booking Agency, conducted by Jack Harris, who buys and books film for nine independents in Illinois and Missouri. These are the Main, at Altamont, Ill.; Hayton at Carterville, Ill.; Vista at Centralia, Mo.; Mars at Martinsville, Ill.; Roxy at Mounts, Ill.; Majestic at Oran, Mo.; Algenan at Risco, Mo.; Lincoln at Paris, Ill., and State at Alton, Ill.

Twenty Theatres in Winnipeg Combine

In Winnipeg, Man., there is only one co-operative or buying combine, the Western Theatres, Ltd., 300 New Hargrave Bldg. J. Miles is the film buyer and Ken Beach his assistant. They buy film for 20 theatres, all in Winnipeg, and one in Portage La Prairie, Man. They also purchase equipment and accessories for member theatres.

J. Miles, the chief at Western Theatres, Ltd., said they were more like a corporation than a cooperative. Mr. Miles is chief buyer also. The film exchanges class Western Theatres as an independent.

Cooperatives Very Strong In Maritime Provinces

At St. Johns, N. B., in a territory in which the cooperative movement has been cutting a wider swath than probably anywhere else in recent years, one film renting and equipment buying unit has been organized among independent exhibitors. This organization was completed late in 1941, and participating are theatremen located in the provinces of Nova Scotia, Prince Edward Island, New Brunswick, and with the island colony of Newfoundland, also included within the territorial scope.

Chief organizers of the Maritime Independent Cooperative Exchange, based at St. Johns, N. B., were A. J. Mason, of Springhill, N. S., and J. E. Butler, of Moncton, N. B. The former is a veteran exhibitor, and has operated the Capitol at Springhill for many years. Butler, a former Empire-Universal exchange manager at St. John, has been operating the Imperial at Moncton, the past six years. Singularly, since the establishment of the cooperative, the Imperial, after 30 years of operation as a purely independent house, entered the Famous Players Canadian chain.

Mr. Mason is president of the cooperative. He toured the maritime provinces in behalf of its formation, and since then has been contacting independent exhibitors for affiliations. of Nova Scotia, and current chairman of a conciliation or arbitration board set up to hear and adjust controveries between exhibitors and distributors, in that province.

A. A. Fielding, of St. Johns, is manager and film buyer for the cooperative. He operates the Capitols at Digby and Bridgewater in Nova Scotia. For 3 years, he was on the staff of the Spencer circuit, based at St. John, and for 16 years was general manager and film buyer for that theatre string.

In addition to the pictures and equipment, the cooperative handles accessories.

Affiliated are: Capitol, Springhill, N. S., owned and operated by A. J. Mason; Star, Edmundston, N. B., owned by E. Nesbitt; Opera House, Grand Falls, B. Kurtson; Capitol, Digby, N. S., A. A. Fielding, of St. Johns; Capitol, Bridgewater, N. S., operated by A. A. Fielding, of St. Johns; Gaiety, Halifax; Imperial, Sackville, N. B.; York, New Germany, N. S., and Goudey's Barrington Passage, N. S., operated by M. E. Walker, of Halifax.

Star, Whitney Pier, N. S., operated by Starr McLeod, and now reported sold to A. J. Mason, of Springhill, and A. A. Fielding, of St. Johns; Casino, Whitney Pier, M. Khattar; Rivoli, North Sydney, J. Farr; Strand, Sydney Mines, N. S., W. H. Cuzner; Opera House, Bathurst, N. B., P. Leger; Opera House, Newcastle, N. B., owned and operated by Mrs. J. McLaughlin.

Buys Films in Omaha For Flat Charge

There is no cooperative booking or film buying group in the Nebraska-western Iowa area at the present time. Nearest to it is the service conducted by Oscar Hanson, former salesman and exhibitor, who operates in Omaha as a booker for various independent theatres in Nebraska and western Iowa. He represents about 25 houses on a flat fee basis and for this fee attends screenings, does their booking for them and handles similar details.

Mr. Hanson may work with individual exhibitors when they are dealing for product, but there is no co-operative buying. Each of his customers is a separate account.

Three Buying Agencies Active in Chicago

Film buying combines are of limited extent in Chicago and there has not been a buying group of any great power since the dissolution of the James E. Coston Booking Circuit in 1932, when Mr. Coston, now Midwest Zone Manager for Warner Theatres, numbered over 100 theatres in his combine.

At present there are three men, Jack Rose, Si Griever and Lou Reinheimer, all located in Chicago, who buy film for several houses. Of these Mr. Reinheimer is the only one who buys the same product for his entire group and could be called a cooperative buying agency in that territory. Twelve houses comprise his group consisting of his own circuit, the State, Parkway, Ridge and Roseland theatres, Roseland, Ill., and Calumet theatre, Hammond, Ind.; the V. T. Lynch circuit of three houses, Tiffin and Alamo, Chicago, and York, Elmhurst, Ill., and the Joseph Stern Circuit of four Chicago houses, the Colony, Highway, Marquette and Chelten theatres.

Jack Rose, besides his duties as secretary-treasurer and film buyer of the Indiana-Illinois Theatres circuit, retains several houses from his former Rose Booking Circuit, a buying combine that followed Coston's outfit. Mr. Rose had been associated with Mr. Coston and started his own booking office when Mr. Coston went with the Warner Theatre Management Corporation. These houses are booked on a fee basis and each deal is an individual case, according to the requirements of the house in question and one theatre is not used as a wedge with others to gain a better price. This is also true of the houses booked by Si Griever.

Mr. Rose buys for the Montclare, Elm, Palace, 18th Street, Linden, Englewood, Owl and New Rex theatres, Chicago, while Mr. Griever buys for and books the Essex, Crystal, Holden, Times, Lynn, Lyric, Normal, Wabash, Rio, Rosewood and Terrace theatres, Chicago, and the Lakes, Antioch; Lyric, Earlville; Crystal, Geneva; Colony, McHenry; Miller, Woodstock; Tone, St. Anne, and Roxy, Toluca, all in Illinois, among others.

None of the trio mentioned buys equipment or accessories for any of the theatres they buy film for.

Organization Attempts Fail in West, South

In the Minneapolis territory, independent co-operative booking was active up to about 15 years ago, when the project was abandoned after fair success.

More recently, Northwest Allied tried to work out something of the same nature during the period when consenting majors were refusing to sell in Minnesota in protest to the Minnesota anti-block-of-five law, now declared unconstitutional. These efforts, however, apparently got nowhere and were abandoned.

Southeastern independents attempted to organize a joint buying combine at Atlanta soon after the consent decree selling system started. George Jones headed a group of about 50 theatres, banded together under the title Exhibitors Booking Office. It was disbanded after three months when a number of the members broke ranks in an effort to negotiate better individual deals.

Other efforts have been launched in the Florida and Georgia area to form a cooperative. These, too, have run up against opposition from distributors and favored bargaining position held by some distributors from some companies, according to M. C. Moore, former president of the SETOA.

Pacific Northwest Has Many Buying Agents

Only in the Northwest territory is cooperative buying in evidence on the Pacific Coast, stronghold of circuits.

According to Portland film observers there are about half a dozen film purchasers in the section who buy both films and equipment for other, non-affiliated houses. Most of their customers are located out of the exchange city.

W. G. (Bill) Ripley of Columbia Theatre, Longview, Wash., is booking and buying for Columbia and Roxy in Longview, and the Kelso theatre in Kelso, Wash.

W. B. McCurdy of the J. J. Parker Theatres, Portland, Ore., is booking and buying for Broadway-United Artists, and Mayfair Theatres in Portland. They also operate the United Artists at Pendleton, Ore., and Liberty Theatre at Astoria, Ore.

Ted Gamble is the head of the Capitol theatre and Bagdad theatre in Portland; also two houses at Hood River, Ore. While Mr. Gamble is at present in Washington, D. C., he has five brothers who take care of the operation of these four houses.

Mr. Phil Carlin and his wife operate and book for Taylor Street, Bluebird Theatres, and the Lincoln theatre in Portland.

In all of the above spots these exhibitors also purchase equipment and accessories.

Mr. LeRoy Johnson, manager of Jensen Von Herberg, buys for the Liberty, Seattle, and Rainier theatre at Renton, Wash., and other houses.

IATSE 'REVOLT' BLOCKED BY WALSH REELECTION MOVE

Alliance President Offers Constitutional Reform and Immediate Balloting

by FRED OESTREICHER
in Columbus

With 1,000 delegates tensed for a battle over administration, and the "reform" element rampant over the convention hall, the International Alliance of Theatrical Stage Employees opened its 37th convention this week at Columbus, Ohio, on Monday.

At the very outset, Richard Walsh, president, whose regime was under attack as an implied "hangover" from the regime of George Browne and Willie Bioff, dropped a bomb into the session by announcing he and other incumbents would stand for reelection, immediately, if possible, waiving any "technical or legal" right they might have to the unexpired term.

Whether there should be elections was the hotly debated point, up to that time. Mr. Walsh was elected in December by the IATSE board to fill out for two years George Browne's unexpired term. Mr. Browne is serving eight years for extortion, after conviction in New York Federal Court.

Mr. Walsh's service of the Browne tenure was expected, up to three weeks before the convention, to continue without interruption; but for two factors. One was the change in the constitution, proposed by Mr. Walsh's administration. This suggested the presidential term be two years; although it did not suggest elections at this week's convention. The second was the drumming of sentiment for elections and a new regime by Vincent Jacobi and supporters. Mr. Jacobi is business agent of the New York stagehands' local 1.

Mr. Walsh Tuesday asked convention approval of the amendment enforcing a two year term. The move was a surprise.

Defense of Browne Regime Charged

Tuesday also, the delegates studied Mr. Walsh's report, and were reported to be regarding it as attempt to vindicate in some degree the Browne regime.

That night, the board met in secret session, to outline Thursday's nomination, and plans for Friday's elections.

A chief speaker Tuesday afternoon was William Green, president of the American Federation of Labor, parent union.

Mr. Walsh's specific statement, in advising that he would stand for reelection, read in part:

"Being motivated solely by sincerity to again place our organization on a basis that will allow no opportunity for exploitation or a veering from biennial gatherings, I earnestly petition the delegates here in attendance to revoke the present four-year term provisions and revert to the election of officers every two years.

REPORT CALLS BROWNE "VICTIM"

In his report to the IATSE convention in Columbus this week, Richard Walsh, president, referred to the regime of George Browne, whom he replaced, as follows:

"Inasmuch as our former president had served the International in a wholly satisfactory manner in various official capacities for many years, it must be assumed that he became the victim of circumstances beyond his control. If he was cognizant of the acts being perpetrated by his appointees, possibly he was left with the alternative of remaining silent or paying the supreme penalty. The difficulty of having to make a choice between the two, with the latter a price beyond recall, should be readily apparent and is a distinct throwback to the adage of self-preservation. Taking the human side, I am certain it is a decision that would be relished by no one."

"The present time calls for the sacrifice of personal ambition and of selfish goals. Leadership is not a responsibility to be taken lightly and inasmuch as it is my firm belief that the organization stands to benefit by the adoption of this proposed amendment, I feel that it is my bounden duty as your president to recommend such action. The members of the official family are likewise unanimously in accord that the best interests of the International will be served by the election of officers at every regular convention. . . ."

The fight by Mr. Jacobi for an election, and for himself as presidential nominee, began with the introduction Monday of a resolution, signed by between 50 and 100 delegates, asking recall of all incumbents, and for an election not later than two days after the resolution's adoption.

The resolution cited the Brown-Bioff administration as bringing "nothing but disgrace and disaster"; that no executive board member "ever raised his voice" although they were duty bound "to know and protest"; that they still desired to retain their office and their appointee, Mr. Walsh; that the "shocking disclosures" at the Browne-Bioff trial had led the public to believe they and their associates typified the membership of the IATSE; and that the public confidence and good name of the IATSE could be restored only by "a thorough housecleaning."

The resolutions committee took this under advisement Monday. Action on it was expected Wednesday. However, observers regarded the Walsh notice of intent to gain reelection as a master stroke, nullifying the surprise of the resolution.

It was said a simple majority vote was sufficient for adoption of the Jacobi inspired resolution. For adoption of the constitutinal changes, a two-thirds vote was necessary.

Mr. Jacobi said over the weekend that 90 per cent of the delegates wanted to see "a complete cleanup."

Other constitutional amendments proposed by the Walsh regime included one barring men with criminal records from holding office, and another compelling the president to secure approval of the board for appointments of executives. These have been under study, along with the many other details of the proposed constitutional changes, for several months by the locals.

Stressing the Browne-Bioff alleged influence in the current regime, Mr. Jacobi asserted Monday:

"If our officials knew of the Bioff-Browne activities, then it is obvious why they should be removed; and if they were so ignorant that they did not know of the shady dealings, then they are not intelligent enough to head an international labor union."

A third contender for the presidency was William Bennett, of the Washington stagehands' local, 22.

Committees Named; Conservation Stressed

The meeting opened Monday at Columbus Memorial Hall, with a welcome by Mayor Floyd Green. Temporary chairman was Robert Greer, president of the city's local, 386, who then gave the gavel to Mr. Walsh. Appointed that day were five committees, on grievance, auditing and finance, the president's report, resolutions, and special problems. Other welcomers that day were Paul M. Herbert, secretary of the Ohio State Federation of Labor; and Larry Buck, president of Local 12.

Conservation of materials and equipment used in projection was stressed at district meetings of delegates over the weekend. Guest speaker at these metings was P. A. McGuire, advertising manager of the International Projector Corporation, who urged locals to appoint educational committees to discuss technical problems.

Mr. Walsh in his summary of accompilshments, on Tuesday noted the increased drain of manpower, and that some locals were faced with more work than they could handle. He urged adoption of temporary wartime membership cards which would be recognized as emergency cards only.

CIO Calls for Home Office Elections

The CIO's Screen Office and Professional Employees Guild, Local 109, representing clerical workers in the RKO, Loew's, Columbia and Twentieth Century-Fox New York home offices, last week petitioned the National Labor Relations Board for certification as the collective bargaining agency for such workers in Paramount and Famous Music Corporation, a subsidiary. Approximately 400 are employed by those companies in New York, the union claimed.

LEGAL NOTICE OF

PARAMOUNT

(PARAMOUNT PICTURES INC.)

Published for the benefit of Exhibitors generally,

BRANCH	CITY	PLACE OF SCREENING	I LIVE ON DANGER	ARE HUSBANDS NECESSARY?	TOMBSTONE (THE TOWN TOO TOUGH TO DIE)	HOLIDAY INN
ALBANY	ALBANY, N. Y.	FOX Proj. Room 1052 Broadway	THUR. JUNE 11 10 A.M.	THUR. JUNE 11 11:30 A.M.	FRI. JUNE 12 10 A.M.	FRI. JUNE 1 11:30 A.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 12:30 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 1 12:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	THUR. JUNE 11 11 A.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 11 A.M.	FRI. JUNE 1 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	THUR. JUNE 11 2 P.M.	THUR. JUNE 11 3:30 P.M.	FRI. JUNE 12 2 P.M.	FRI. JUNE 1 3:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	THUR. JUNE 11 1 P.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 1 P.M.	FRI. JUNE 1 2:30 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	THUR. JUNE 11 11:30 A.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 11:30 A.M.	FRI. JUNE 1 2:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	THUR. JUNE 11 2 P.M.	THUR. JUNE 11 3:30 P.M.	FRI. JUNE 12 2 P.M.	FRI. JUNE 12 3:30 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	THUR. JUNE 11 11 A.M.	THUR. JUNE 11 2 P.M.	FRI. JUNE 12 11 A.M.	FRI. JUNE 12 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	THUR. JUNE 11 10 A.M.	THUR. JUNE 11 2 P.M.	FRI. JUNE 12 10 A.M.	FRI. JUNE 12 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 1:15 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 12 1:15 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	THUR. JUNE 11 12:30 P.M.	THUR. JUNE 11 2 P.M.	FRI. JUNE 12 12:30 P.M.	FRI. JUNE 12 2 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	THUR. JUNE 11 1 P.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 1 P.M.	FRI. JUNE 12 2:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 2 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 12 2 P.M.

TRADE SHOWINGS

in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	I LIVE ON DANGER	ARE HUSBANDS NECESSARY?	TOMBSTONE (THE TOWN TOO TOUGH TO DIE)	HOLIDAY INN
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	THUR. JUNE 11 9:30 A.M.	THUR. JUNE 11 11 A.M.	FRI. JUNE 12 9:30 A.M.	FRI. JUNE 12 11 A.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 1:30 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 12 1:30 P.M.
NEW YORK	NEW YORK, N. Y.	FOX Proj. Room 345 West 44th St. NORMANDIE THEA. 51 East 53rd St.	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 4 P.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 10:45 A.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	THUR. JUNE 11 10 A.M.	THUR. JUNE 11 1 P.M.	FRI. JUNE 12 10 A.M.	FRI. JUNE 12 1 P.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	THUR. JUNE 11 2 P.M.	THUR. JUNE 11 3:15 P.M.	FRI. JUNE 12 2 P.M.	FRI. JUNE 12 3:15 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	THUR. JUNE 11 2 P.M.	THUR. JUNE 11 3:30 P.M.	FRI. JUNE 12 2 P.M.	FRI. JUNE 12 3:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	THUR. JUNE 11 10:30 A.M.	THUR. JUNE 11 2 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 12 2 P.M.
PORTLAND	PORTLAND, ORE.	PARAMOUNT EX. 909 N. W. 19th Ave.	THUR. JUNE 11 1 P.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 1 P.M.	FRI. JUNE 12 2:30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 2:45 P.M.	FRI. JUNE 12 10:30 A.M.	FRI. JUNE 12 1:30 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	THUR. JUNE 11 1 P.M.	THUR. JUNE 11 2:30 P.M.	FRI. JUNE 12 1 P.M.	FRI. JUNE 12 2:30 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	THUR. JUNE 11 1:30 P.M.	THUR. JUNE 11 2:45 P.M.	FRI. JUNE 12 1:30 P.M.	FRI. JUNE 12 3 P.M.
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	THUR. JUNE 11 1 P.M.	THUR. JUNE 11 3 P.M.	FRI. JUNE 12 1 P.M.	FRI. JUNE 12 3 P.M.

ALLIED MEETING DEBATES RENTALS, WAR ACTIVITIES

Delegates to N. J. Unit Favor Coordination of War Work Under UMPI

by BOB WILE
in Atlantic City

Solemn warnings against increased rentals in the face of the wartime problems facing the independent exhibitor, and a strong sentiment for the coordination of industry war work under the United Motion Picture Industry committee highlighted the opening, Wednesday, of Allied of New Jersey's annual convention at Atlantic City.

Delegates at the three-day meeting heard full explanations of the workings of the Unity plan now being prepared as an amendment to the consent decree; a defense of present arbitration procedure by J. Noble Braden, executive secretary of the American Arbitration Association; and a promise from John Paine, manager of ASCAP, that exhibitors, in the future, would be given every consideration in the arrangement of music license payments.

The meeting, attended by top sales executives of major distributors and by exhibitor leaders from other sections, was to conclude Friday night with a testimonial dinner to Colonel H. A. Cole, former national president of Allied.

Harry Lowenstein, president of New Jersey Allied, announced at the outset that annual elections had been advanced from Friday to the Thursday sessions. Wednesday evening convention indications were that the entire present slate would be reelected.

Tells Average Cost of Arbitration

Mr. Braden, discussing the costs of arbitration, revealed a number of figures recently compiled by the AAA from the records of the Motion Picture Arbitration System.

The average costs of 65 cases in which awards have been made by arbitrators amounted to $37.57 for the complaining exhibitor, $27.67 to intervening exhibitors and $70.76 to the defendant distributors. In 22 cases carried to the Appeal Board at New York average costs rose, Mr. Braden disclosed, to $144.86 for the complainant, $111.37 for the intervenor and $222.87 for the distributors.

The costs were understood to have included all filing fees, transcript costs and other expenses, exclusive of the legal fees of attorneys.

Mr. Braden told the convention that nearly ten per cent of all arbitration cases involved New Jersey complainants. Of the total of nineteen Jersey actions filed either at New York or Philadelphia, five were withdrawn, presuming the exhibitor had won some concession, eight awards were made and six are still pending, Mr. Braden reported.

ASCAP, Mr. Paine intimated, will give every consideration to cases where theatre receipts have declined. He admitted that the past ASCAP policy in this regard had been "unfortunate" and agreed with exhibitors that some fee scales might be "arbitrary." "Lawyers have been removed and business men are now in charge" of the national music organization, he said. "It seeks to give exhibitors a square deal."

A report from the national Allied committee discussing revision of ASCAP per seat payment of music fees was to be delivered to an executive session of the regional meeting.

Prominent during discussions in executive sessions and open meetings was the question of coordinated industry war work. Cooperation between exhibitors and distributors through the United Motion Picture Industry, and between various exhibitor groups, and individual theatre men was termed vital.

Organization Would Implement WAC

A strong regional and national organization is needed to implement the work of the War Activities Committee, according to several convention spokesmen.

A second problem thoroughly debated was the question of high rentals. Although a perennial topic at exhibitor conventions, delegates at Atlantic City declared that the question was acute this year. They cited an increase in the number of top bracket and special pictures compared with a year ago and warned that the prosperity of producer-distributors was countered by shrinking box office receipts and a poor outlook today for exhibitors in view of tire shortages, gasoline restrictions and dimout regulations.

The UMPI plan was outlined by several speakers. They explained how it would work and the application of machinery for settling individual and territorial grievances.

Following Mr. Braden's speech the group was to discuss suggestions for reforms in arbitration procedure and the plans of UMPI's trade practices committee to work out more liberal rules and policy for the Appeals Board.

The resumption of surveys by the Allied Information Department was urged by a number of delegates. The division, formerly headed by Sidney Samuelson, was dropped last year when the decree became effective.

Price Control, 16 mm Problems Discussed

Other topics which were set for discussion on Thursday and Friday included increasing 16 mm competition and the price regulation system now in effect in Canada.

Among those present were William F. Rodgers, general sales manager of Metro Goldwyn Mayer and chairman of the UMPI general committee; William Sussman, eastern sales manager for 20th Century-Fox; Joseph J. Lee, 20th-Fox New York branch manager, and H. M. Richey of MGM.

Exhibitor delegates from national and other regionals included Abram Myers, general counsel of Allied; M. A. Rosenberg of Pittsburgh, national president, who was toastmaster for the dinner Friday night honoring Colonel Cole; Harry Brandt, New York ITOA head, and Dr. J. B. Fishman, Joseph F. Reed, Maxwell Alderman, Barney Calechman and Joseph Shulman from Connecticut Allied.

Leon Bamberger, executive secretary of the United Motion Picture Industry, also attended.

Francis Harmon, vice chairman of the War Activities Committee, was scheduled to discuss the committee's work and the distribution of Victory Films on Friday.

ALLIED OF ILLINOIS FIGHTS FOR UNITY

Representatives of 90 theatres in the Chicago sector on Wednesday voted unanimous approval of the Unity program at a meeting of Allied of Illinois at the Congress Hotel. The exhibitors directed Jack Kirsch, president of the unit, to present their views to Thurman Arnold, assistant attorney general in charge of anti-trust prosecutions.

The consent decree system of selling in blocks of five has worked a hardship on the small independent exhibitor, the resolution of approval said, adding that members of the unit were willing to give the new Unity plan of 12 picture sales a year's trial in order to compare it with the present and previous systems.

Paramount Stockholders Suit to Start June 16

N. Y. Supreme Court Justice Carroll G. Walter, on Tuesday, fixed June 16th as the date to hear the minority stockholders' suit against Paramount Pictures, Inc., and its officers and directors, first of a series of trials to test stockholders' effort to force repayment by film company officials of monies paid under extortion to former IATSE leaders, George E. Browne and Willie Bioff. Other actions now awaiting trial are against Twentieth Century-Fox, Warners and Loew's.

Sturdivant Shifted; Gives Up Hollywood Defense Posts

B. V. Sturdivant resigned this week from the directorship of the Amusement Industry Committee, and the Los Angeles Theatre Defense Bureau, because of his transfer to the northern California Division of Fox West Coast.

Bar Elects Warner Employee

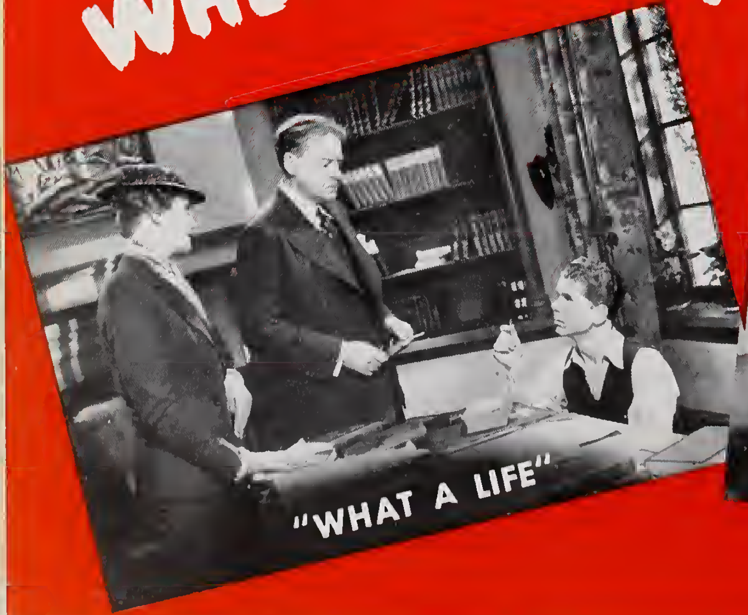
Mollie Strum, of the Warner Brothers home office staff, has been elected to the New York Bar Association.

You're there with a Crosley

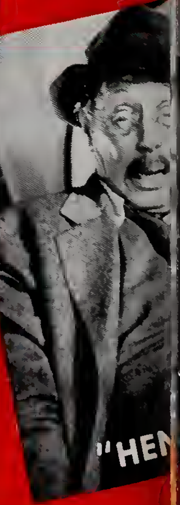
-of 31.1

"HEY DIZZY... WHATZIT MEAN when they say the ALDRICH FAMILY program has a Crossley of 31.1?"

WHEN HENRY'S IN THE DOGHOUS
YOU'RE IN THE DOUG


"WHAT A LIFE"

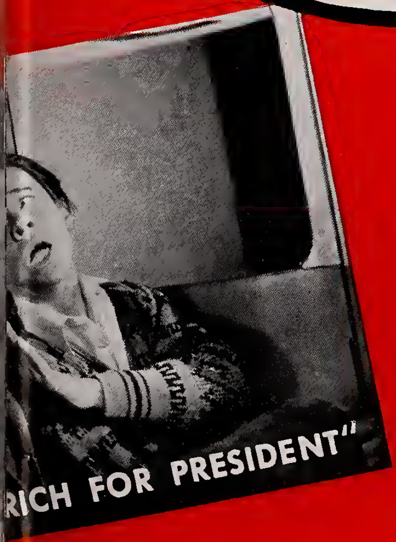
"LIFE WITH HENRY"


"HEN

"IT MEANS, HENRY, THAT EVERY THURSDAY NIGHT, MORE THAN 30,000,000 PEOPLE TUNE IN to hear it! It means that it's by far the biggest dramatic show on the air!"

AND THAT'S NOT ALL IT MEANS

It means more than 30,000,000 people are **PRE-SOLD** for every "Henry Aldrich" picture Paramount releases! They're the people who helped make "What a Life," "Life With Henry" and "Henry Aldrich for President" solid, saleable boxoffice fare!



RICH FOR PRESIDENT"

GET YOUR SHARE of these 30,000,000 PRE-SOLD "HENRY ALDRICH" FANS...

Tell 'em you've booked...

Henry's funniest to date —packed with entertainment for every member of the family!

"HENRY AND DIZZY

with **JIMMY LYDON** as HENRY ALDRICH
Mary Anderson

Charles Smith
John Litel
Olive Blakeney
Vaughan Glaser

Directed by Hugh Bennett
Original Screen Play by Val Burton

Coming!

"HENRY ALDRICH, EDITOR"
"PRIVATE HENRY ALDRICH"
"HENRY ALDRICH GETS GLAMOUR"

Sell WAR STAMPS & BONDS AT YOUR THEATRE!

Paramount Pictures

PRINTED IN U. S. A

JUSTICE DEPARTMENT ASKED TO MAINTAIN 'FREE MARKET'

Society of Independent Producers Takes Anti-Unity Case to Government

Independent producers of Hollywood, organized in the Society of Independent M. P. Producers, and bitterly opposed to increasing feature sales under the consent decree from the present permissible blocks-of-five to the 'Unity' Program's proposed blocks-of-12, took their fight to the Department of Justice, at Washington, on Tuesday, insisting that the Federal Government maintain "a free selling market for films."

They termed any kind of group selling without prior screening "retrogressive," and declared that it would be "incredible" for the Government now to take a backward step and countenance "any sort of group selling without advance trade screening for every motion picture." The decree as now operating provides for compulsory advance screening of all pictures in each block of five offered; the Unity plan would allow seven of 12 offered to be sold virtually "sight unseen."

The independent producers' attack on Unity selling was launched on April 14, 1942, and brought criticism of exhibitors and exhibitor organizations favoring the blocks-of-12 method. Tuesday's petition to the Government was in the form of a letter to Assistant Attorney General Thurman Arnold at the Department of Justice, and signed by Loyd Wright, president of the Society of Independent Producers; John C. Flinn, secretary; and members of the executive committee: Roy Disney, Samuel Goldwyn, David O. Selznick, Walter F. Wanger and Mr. Wright. Other members of the organization include Charles Chaplin, Walt Disney, Samuel Goldwyn, Alexander Korda, Mary Pickford, Hunt Stromberg and Orson Welles.

Proposed Changes Called 'Retrogressive'

"In view of the government's signal success in abolishing certain phases of block booking by the consent degree, the incredibility of its countenancing any retrogressive, substitution sales scheme for the present five-picture group plan," was pointed out to Mr. Arnold by the independent producers.

The letter was handed to Mr. Arnold by John Flinn, as executive secretary of the Society.

"On the contrary," declared the producers, "the protection of the public, the exhibitor and the producer against any kind of group selling is what the situation demands. Let each feature picture be sold on its individual merits, after its content is known to the prospective buyer through obligatory trade showings."

Reviewing the history of the film trust case which led to the consent decree "and now sees a provision of the decree on distribution policy becoming inoperative," the producers, "who seek an open market for their pictures," declared:

"In a very specific sense, the members of this Society are in a unique and highly vulnerable position with regard to such pending changes. Their individual operations identify them as entrepreneurs, or originators and creators of entertainment. As the marketing of films is an indispensable function of their activities, their very existence is dependent upon the maintenance of free competition within the motion picture industry.

"It is partly for their protection, and the protection of other independent producers, that the anti-monopoly suit is pending, although currently suspended by the terms of the consent decree."

The letter quoted a section of the Government's original bill of anti-trust complaint which points out that block booking, "among other evils, tends to arbitrarily fill up and consume an exhibitor's screen time, thus preventing him from securing other pictures through other distributors." Commenting on this the letter said, in part, "But the evils of block booking do not stop with exhibition. The practice has exerted a poisonous influence also in the production field."

The producers presented figures based on trade reports obtained directly from the companies involved, that the five defendant distributing organizations had 61 completed productions awaiting screening on May 23, 1942. Paramount was shown as having 18 features finished, MGM as having 15 completed, 20th Century-Fox, 11; Warner Brothers, 11, and RKO, six completed pictures.

"These facts," the producers declared, "completely dispose of the argument that the distributor-producers cannot finance sufficient production to maintain the practice of trade showing all feature films before offering them for exhibition."

Government awaits Unity Plan 'Without Prejudice'

The blocks-of-twelve sales plan of the United Motion Picture Industry remained in legal committee at midweek, still in process of being cast in the mold of legal phraseology proper to an amendment to the consent decree. However, the six attorneys, representing both distributor and exhibitor members of UMPI, were reported to have completed their separate drafts of the plan. A joint session of the committee was scheduled tentatively before the weekend.

In Washington, meanwhile, Robert L. Wright, special assistant to the Attorney General and head of the Department of Justice's motion picture anti-trust unit, said he had not received any formal copy of the proposed decree changes. The Government, he said, had no comment or preconceived notions on the plan. The initiative, he made clear, still rests with the consenting distributors and the unity movement committees.

Practically all of the groups which have spoken in public opposition to the selling plan have also gone on record with letters to the Department of Justice, it was indicated. These will be considered when the plan is officially submitted. But Mr. Wright, replying to a direct question, said he saw no necessity for preliminary hearings by the Department.

In New York it was reported likely that the plan would be taken directly, within a week, to Judge Henry W. Goddard in New York district Federal court. He signed the consent decree. The unity proposal, one spokesman close to the committee predicted, would be presented to the court as a suggested amendment. This, he said, would be done with Department of Justice acquiescence and without Government comment on the proposals until they come up for court hearing.

The "escape clause", Section XII of the decree, became effective on Monday, June 1st. On that date the consenting distributors were automatically freed of the obligation to trade-show or sell in blocks-of-five after September 1st. The Government did not seek an extension of the clauses, which lapsed inasmuch as successful prosecution against the Little Three had not been completed. It was understood that the Government, generally satisfied with preliminary reports on the substitute "unity" selling plan, was willing to wait until it was ready for court examination.

On June 16th Mr. Wright and other U. S. film attorneys will be in New York for a hearing before Judge Goddard on the Government's divorcement proceedings against Paramount and Twentieth Century-Fox. It was considered possible that Judge Goddard would listen to the unity sales amendment at about the same time.

WASHINGTON SPEEDS UP DRAFTING OF FILMS FOR WAR

Closer Coordination Between Hollywood and Capital Indicated in Plans

Official Washington, geared to a 24-hour-a-day work schedule, settling to all-out victory efforts, gave signs this week that Government was turning closer attention to the screen in wartime.

At least half a dozen separate U. S. agencies concerned with the war are fostering large-scale "emergency" motion picture programs, most of them with rapidly expanding staffs.

A number of the projects are highly secretive and concerned with what are described to inquirers as confidential military, economic or diplomatic problems.

Other agencies are conducting their film work with fanfare, and extensive accompanying publicity. Still other units are working in far-off corners of Washington or New York or Hollywood with comparative quietness.

The over-all supervision of the Government film program centers in the hands of Lowell Mellett, Coordinator of Government Films. With Arch Mercey, and staff, Mr. Mellett is charged with the coordination of film activities of all government agencies, and with establishing liaison with Hollywood. He has announced the intention of giving the commercial—Hollywood—motion picture industry full opportunity to contribute "all talents" to the war effort.

The prime method of doing this, Mr. Mellett told the industry during a recent visit to Hollywood, is through the maintenance of an uninterrupted supply of motion pictures to the entertainment screen. Additionally, he outlined special tasks of information and morale to be accomplished by the production of short subjects and some special features.

All of the major producers have now assumed production assignments for 26 of these pictures.

Industry to Devise "Own System of Selling"

Mr. Mercey in Washington was asked this week about methods of selling the pictures, which are to be distributed commercially by the industry. He replied that it was the coordinator's policy to act merely as an advisory agency. It is up to the industry to work out its own system of selling and producing the Government-suggested titles, he declared.

Distributors have announced that by agreement the pictures will be sold at reduced cost, to insure widest possible distribution. But the exact selling terms of the 26 specials, and whether they will be incorporated into distributors' regular short subject programs has not been clearly stated to date.

"Hollywood is rapidly getting into gear," Mr. Mercey remarked. "Industry figures on the coast are showing increasing interest in the subjects suggested by the Government," he added, predicting that the theatrical film industry would find an important source in the war effort for informative short product.

The coordinator's sole function, he added, is to advise on subjects which might be helpful to the war effort, and to gather facts with which they can be made. Also, from the various Government agencies, Mr. Mellett is gathering story suggestions which might be of use to Hollywood.

While theatrical distribution of the government inspired films will be through established industry channels Mr. Mercey said that a separate government distribution system was being organized to handle 16 mm non-theatrical circulation. Paul C. Reed, director of visual education for the Rochester, N. Y. public schools system has joined the Mellett office and will supervise the utilization of existing 16 mm facilities. Dr. Edgar Dale, also an advisor to Mr. Mellett, will consult on the 16 mm program it was reported.

OEM Production Plans Increase

The Office of Emergency Management film service, supervised by Robert Horton, director of information for the OEM, is the official U. S. producing agency for the coordinator. It is planning continued expansion of its film program. The film unit was formerly headed by Mr. Mercey.

In its two year history the OEM film unit has produced over 35 pictures on assignment from various government agencies. At least eight of them have been distributed theatrically by the industry under the auspices of the War Activities Committee. Philip Martin is head of the production staff at New York which made the pictures.

A series of three minute "community sing" trailers are the next OEM films to be released to the public. Featuring "patriotic and morale building" songs the pictures boost war bond sales and an all out effort by defense workers. The first, "Keep Em Rolling", with music by Rodgers and Hart, will be distributed by the War Activities Committee.

Additionally the OEM unit schedules about 26 pictures, on fortnightly release, for next year. These are destined for both theatrical and non-theatrical exhibition. The first full length picture produced by the OEM film unit, a 60 minute "screen white paper", on the causes of the war, will be completed by the end of June. It was made at the request of Mr. Mellett from a script written by Samuel Spewack.

Army Air Corps Has Film Plans

An extensive motion picture program is soon to be launched by the Army Air Corps it was revealed recently in Hollywood. Jack L. Warner, head of the Warner studio last week was commissioned a Lieutenant Colonel and assigned to the air corps public relations staff, detailed to Los Angeles. He will supervise the air corps theatrical motion picture program.

The Air Corps photographic section, headed by Colonel Minton W. Kaye, and the public relations branch under Colonel Arthur Ennis will supervise the film program. Allyn Butterfield, former editor of Pathe News and a former producer is industry liaison for the new air corps film section, it was reported. For the past ten months Mr. Butterfield has handled newsreel contacts for the department.

A four part program for the air corps motion picture staff is planned. It will embrace closer cooperation with the industry in the production of feature pictures, short subjects and newsreels. Confidential tactical material will be filmed at the flying front by Colonel Kaye's staff, which will include 20 or more film camera crews specially trained for air work. Sequences which can be cleared by the military censor eventually will be released to newsreels. Additionally the Air Corps will make its own specialized training films and hopes to compile a detailed motion picture record of aviation's part in the war.

Home Front Coverage Promised Newsreels

Increasing opportunity to cover all aspects of the war effort on the home front were promised the newsreels in Washington this week by a ruling in the procurement division of the War Department. It will permit, for the first time, extensive camera coverage, by pool and by assignment from all companies, of accomplishments on the production front.

Arrangements are now being completed, it was reported through, Lieutenant Colonel A. Robert Ginsburgh of the procurement branch to grant entry under army auspices to gun factories, tank works, vast new aircraft plants, arsenals and other defense plants. For the first time newsreels will be permitted to film, at unidentified locations, long lines of tanks, guns, jeeps and other equipment flowing at record breaking rates. Claude Collins handled the negotiations for the newsreels.

Women at work in shell loading plants, the swift movement of material to the fighting forces and demonstrations of chemical and mobile warfare will be arranged by the army for the first time since pre-war manouvers.

Newsreel spokesmen, grateful for the relaxation of rules to permit better coverage of the home front, at the same time expressed the hope that they would be granted fuller privileges on the fighting fronts. They pointed out that Pearl Harbor and Marshall Island were the only battle sequences issued to date. Both newspapers and still photographic services, they declared, have been granted special privileges not afforded the newsreels on the fighting fronts.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING	
		(A) JACKASS MAIL (B) CALLING DR. GILLESPIE (C) PIERRE OF THE PLAINS	(D) APACHE TRAIL (E) CROSSROADS
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 6/16 11 A.M.	TUES. 6/23 11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 6/16 10:30 A.M.	TUES. 6/23 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 6/16 (A-B) 10:00 A.M. (C) 2:30 P.M.	TUES. 6/23 10 A.M. *Also* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 6/16 (A) 10:30 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 6/16 6 P.M.	TUES. 6/23 7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 6/16 (A) 11 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 6/16 (C) 10:30 A.M. (A-B) 1:30 P.M.	TUES. 6/23 (D) 10:30 A.M. (E) 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:15 P.M.	TUES. 6/23 1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 6/16 (A) 10:00 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 6/16 (A) 11 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 6/16 (A-B) 9 A.M. (C) 2 P.M.	TUES. 6/23 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 6/16 1 P.M.	TUES. 6/23 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 (D) 10:30 A.M. (E) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 6/16 1:30 P.M.	TUES. 6/23 1:30 P.M.
MINNEAPOLIS	Screen Room Warner Bldg. 1104 Currie Avenue	TUES. 6/16 1 P.M.	TUES. 6/23 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 6/16 10 A.M.	TUES. 6/23 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 6/16 1:30 P.M.	TUES. 6/23 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 6/16 **(A-B)** 9:30 A.M. (A-C) 1:30 P.M.	TUES. 6/23 9:30 A.M. *Also* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 6/16 (A-B) 10 A.M. (C) 2:30 P.M.	TUES. 6/23 10 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:15 P.M.	TUES. 6/23 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 6/16 (A) 11 A.M. (B-C) 2 P.M.	TUES. 6/23 (D) 11 A.M. (E) 2 P.M.
PITTSBURGH	M-G-M Screen Room 1631 B'lvd of Allies	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 6/16 (A) 10:30 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 6/16 (A) 10 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 6/16 (A) 10:30 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 6/16 (A) 10:30 A.M. (B-C) 1:30 P.M.	TUES. 6/23 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 6/16 (A) 10 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 6/16 (A) 10:00 A.M. (B-C) 1 P.M.	TUES. 6/23 1 P.M.

"Jackass Mail"—*Wallace Beery, Marjorie Main* • "Calling Dr. Gillespie"—*Lionel Barrymore*
"Pierre of the Plains"—*John Carroll, Ruth Hussey, Bruce Cabot*
"Apache Trail"—*Lloyd Nolan, Donna Reed, William Lundigan, Ann Ayars* • "Crossroads"—*William Powell, Hedy Lamarr*

THEATRES MUST STAY OPEN KUYKENDALL WARNS

MPTOA Head Hits Decree; Warns of Disaster in Continuing High Rentals

"Keep the theatres operating." This is the real contribution the motion picture industry may make to the nation, according to Edward Kuykendall, president of the Motion Picture Theatre Owners of America, who this week declared the obligation to keep theatres open, overshadowed "all of the campaigns, drives, collections, and showings of Government films, however important and urgent."

"But it is not going to be easy to keep the local theatres operating, under war conditions, as we are just beginning to learn," he added.

Mr. Kuykendall's statement also treated of the "infamous consent decree selling system"; the distress of small town theatres; the necessity of fair dealing in rental adjustments; the production of a verified boxoffice record as an argument in conference between exhibitors and distributors; the impending "drastic government regulation of business"; the sacrifices coming, "necessary—and unnecessary"; and helplessness of unorganized exhibitors in community affairs. Also covered were the need for cooperation between organizations; the corollary need for a "permanent, constructive national organization"; the current termination of important sections of the consent decree; the principles of conciliation; the differences between arbitration and conciliation; "organized conciliation"; and the worth of mediation.

Declares 'Burden' Carried by Exhibitors

Mr. Kuykendall criticized the "high prices demanded and secured" under the "infamous selling system" of the consent decree. He said such prices not only surprised exhibitors; they surprised "possibly some distributors."

And he added: "All of this we knew was inevitable under the consent decree selling system, which we strongly opposed from the beginning. The burden of carrying this inefficient and uneconomical, hand-to-mouth method of licensing pictures is being carried entirely by exhibitors—the excessive costs of operating it plus the handsome profits reported by the producers are coming out of the pockets of the theatre operators, nowhere else but."

The small town theatre is currently faced with a "desperate" problem, caused by removal of its customers to the army or to heavy industry, Mr. Kuykendall noted. Additionally, he remarked, priorities, rationing, and other restrictions are "beginning to fold up small business and stores in these small towns . . . which adds to the grim picture of distress."

The population shift, he thinks, is "quite likely to be permanent even after the war ends."

SEES MEDIATION FINAL SOLUTION

Conciliation, or mediation, will complement arbitration in settling most of the disputes which still plague the industry, according to Edward Kuykendall, MPTOA president.

"Mediation," he said, "can prevent a large part of the expensive lawsuits, reprisals and ill-will that still burdens our business in spite of the consent decree, and can at least try to solve such troublesome and persistent problems as unfair zoning and releasing systems; overbuying to deprive a competitor of product; cutrate competition between theatres, including giveaways, lotteries, cutrate admissions, and double and triple features; unethical advertising; unfair non-theatrical competition, etc., etc."

All of which, in the opinion of the MPTOA president, points the necessity of fair dealing for the operators of theatres in small towns, if they are to avoid bankruptcy. There must be no adherence, he pleaded, to hidebound "precedent" by distributors. He added:

"If the distributor holds out for past price levels regardless of a big drop in possible box office receipts, the theatre cannot stay open; no exhibitor can run his theatre very long at a loss. The distributors must adjust their demands to fit the changed conditions in these spots or they will wind up getting no revenue at all from these towns, and with the responsibility of depriving the people in these small towns of motion picture entertainment at the time when it is most needed."

Price Reduction 'Formula' Unfair

The MPTOA head said it was "unfair and impractical" to expect reduction of prices by formula. "Each situation must be handled by its merits," he advised, and he cautioned against allowing theatres whose business has held up, to gain adjustments by "misrepresentation or fraudulent complaining."

He warned the distributor who would force a theatre out of business that the result would be the "wrath of people in the community who are thus deprived of their only inexpensive morale building relaxation for the duration of the war."

Mr. Kuykendall thinks the "acid test" for rental adjustment is the "actual business done at the boxoffice, whatever the theoretical reasons may be"; and he commented:

"The verified returns on the distributor's own percentage pictures is one conclusive indication of this. If the need is genuine, no situation should be difficult to analyze by anyone who wants to be fair and just. But everyone must bear in mind at all times that our No. 1 war job is to keep all the theatres operating. The country needs them as never before."

Rental adjustments and hard conditions bring to the distributor the problem of what to charge for top pictures, Mr. Kuykendall admitted, remarking that "most theatres" nevertheless "play these pictures at no profit" and asking why less pretentious pictures, which earn money for the theatres, should be forced to "carry the high cost super-dupers on their backs."

Predicts Government Regulation of Industry

Of the impending, to Mr. Kuykendall, regulation of business by the Government, he remarked, "Theatre operation and the continued functioning of this inter-dependent motion picture industry will rapidly become more difficult and precarious from now on. All business enterprises are being disrupted, shoved around, wiped out and unexpectedly upset by the Government's war activities and program. We can't escape unscathed, though the Washington authorities are sympathetic and don't want to hurt us unnecessarily."

Population shifts, conscription, rationing, to Mr. Kuykendall, are "only the beginning of what we can expect as the war goes on." Many measures, he noted, are not specifically aimed at the industry, but will affect it directly.

He suggested that sacrifices necessary will be made cheerfully; but that "we don't want to get pushed around when it is not necessary just because some official is ignorant of our business, and there is no one to suggest a better and less destructive way to achieve the same necessary result."

The corollary, as he sees it, is that "it is only by representation in a national exhibitor organization" that the theatre owners' interests are protected.

The moral that holds in the foregoing, holds in the relations between exhibitor organizations, regional and national, one sector of the industry and another, Mr. Kuykendall noted.

He added: "We think a national exhibitor organization is not the agency to fight other exhibitors, nor to provide jobs for promoters, nor to interfere in the affairs of state exhibitor association members, nor to promise phony benefits to small exhibitors."

Noting the termination of the selling provisions of the decree Monday, Mr. Kuykendall remarked upon the necessity for a new selling system to be agreed upon between the five distributors in the decree and the Department of Justice, and the Federal Court.

It Gets Too Warm

The Gayety Theatre in Cincinnati, which combines burlesque and motion pictures has switched to a straight double feature film policy during the summer.

Fox Plans "Horror" Films

Twentieth Century-Fox promises "horror" motion picture fans a chill with two recently announced pictures. Sol M. Wertzel will produce "Buried Alive." Bryan Foy is to make "The Undying Monster."

JUST MARRIED
HEINZ
CONSOMMÉ
SOUP
HEINZ
OVEN
BAKED BEANS
Libby's
APPLE
JUICE
HART
BRAND
Libby's
MILK
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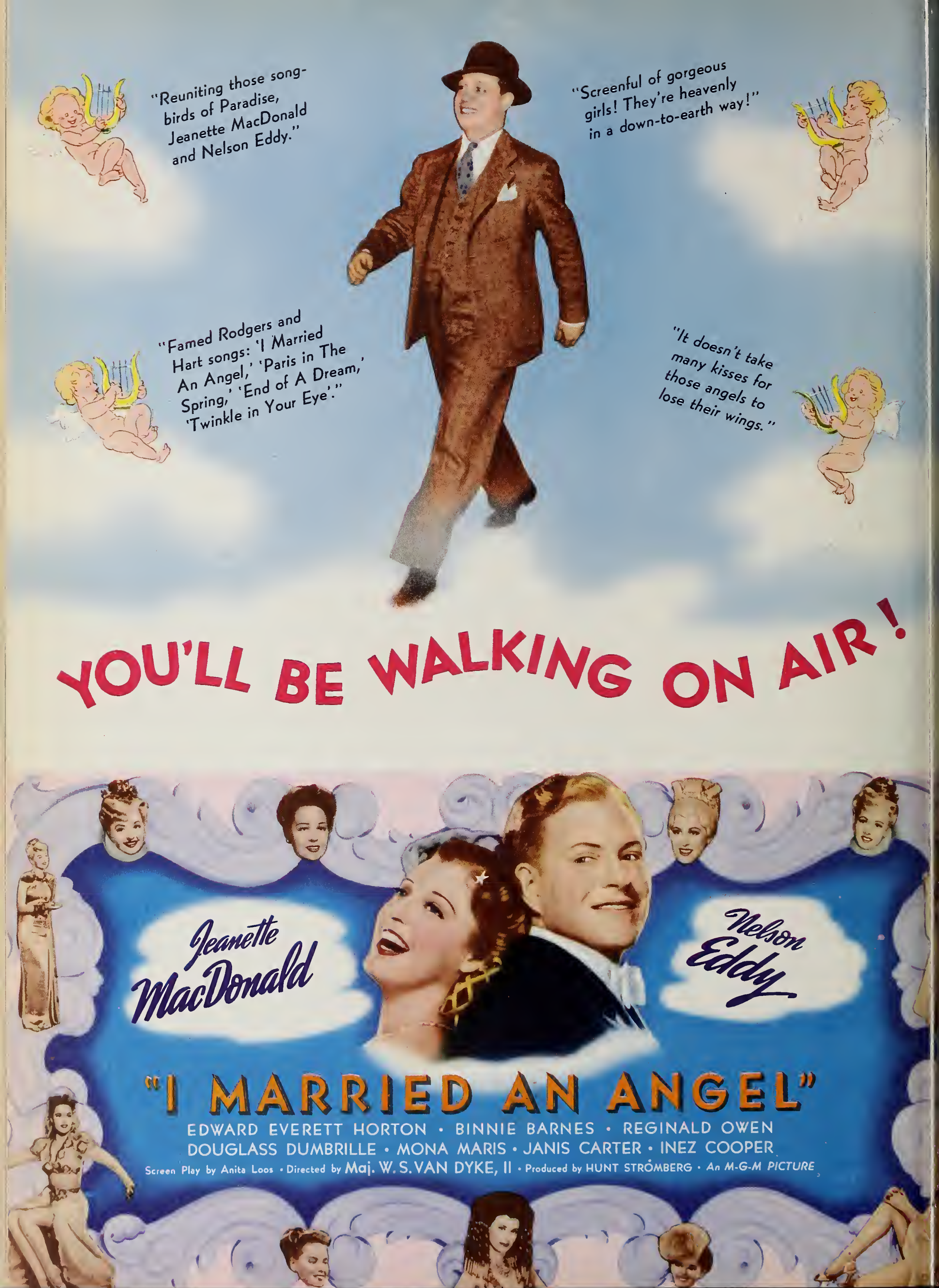


"Reuniting those song-birds of Paradise, Jeanette MacDonald and Nelson Eddy."

"Screenful of gorgeous girls! They're heavenly in a down-to-earth way!"

"Famed Rodgers and Hart songs: 'I Married An Angel,' 'Paris in The Spring,' 'End of A Dream,' 'Twinkle in Your Eye'."

"It doesn't take many kisses for those angels to lose their wings."

YOU'LL BE WALKING ON AIR!

Jeanette MacDonald

Nelson Eddy

"I MARRIED AN ANGEL"

EDWARD EVERETT HORTON · BINNIE BARNES · REGINALD OWEN
DOUGLASS DUMBRILLE · MONA MARIS · JANIS CARTER · INEZ COOPER

Screen Play by Anita Loos · Directed by Maj. W. S. VAN DYKE, II · Produced by HUNT STROMBERG · An M-G-M PICTURE

UNIVERSAL ANNOUNCES 55 FOR SEASON; 14 WESTERNS

Program To Include Five From Wanger, Koster, Hitchcock, Hawks

Universal Pictures, Inc., will release 73 pictures during the 1942-43 season, it was announced at the annual sales convention held at the Waldorf-Astoria Hotel, New York, from Tuesday through Friday.

The new season's picture lineup will feature an unprecedented number of high budget productions, William A. Scully vice-president and sales manager told the company's branch manager and salesmen. Over 200 district and branch managers and salesmen attended the convention.

Mr. Scully Wednesday announced 55 feature productions, five of them designed as special releases, 14 Westerns, 67 short subjects four serials and 52 issues of Universal Newsreel.

Color Planned for Two Specials

The five special productions, he said, will include two by Walter Wanger and one each from Alfred Hitchcock, Howard Hawks and Henry Koster. Two of these will be in color. They are Mr. Wanger's "Arabian Nights" and Mr. Koster's "Phantom of the Opera."

Productions by William A. Seiter, Bruce Manning, Dwight Taylor and additional releases from Howard Hawks, Walter Wanger and Henry Koster will figure prominently in the 1942-43 schedule. Citing star assignments Mr. Scully said that Abbott and Costello would make three pictures, Deanna Durbin two, and Olsen and Johnson a sequel to "Hellzapoppin."

John Joseph, director of Universal advertising and exploitation, announced the advertising budget would increase 25 per cent over this year. He said there would be more national newspaper campaigns and an increase in cooperative expenditure with exhibitors.

The shorts program listed 52 Newsreels, 13 two-reel name band musicals, 6 Color Classics, 6 Swing Symphonies, 10 Walter Lantz cartoons, 15 Person-Oddities, 15 Variety Views, and two specials, "Eagle Versus Dragon" and "Roar, Navy, Roar."

The four serials are: "Junior G-Men of the Air," 12 chapters, starring the Dead End Kids and the Little Tough Guys; "Overland Mail," 15 chapters, with Lon Chaney, Helen Parrish, Don Terry and Noah Beery, Jr.; "Don Winslow of the Coast Guard," 12 chapters, and "Adventures of Smilin' Jack," 13 chapters.

"U's" Foreign Business Up, Reports Seidelman

An increase of better than 60 per cent in Universal business in Great Britain and nearly 50 per cent in Australia during the past year was cited by Joseph H. Seidelman, Universal vice-president in charge of foreign affairs, "as striking proof of the vital part played by motion picture entertainment in the life of the public during war time emergency."

By Cosmo-Sileo

Studio executives arrive in New York for the Universal sales convention. Cliff Work, left, vice-president and studio general manager, and Milton Feld, right, production executive, are met by J. J. O'Connor, vice-president and executive assistant to the president, and Fred Meyers, eastern division sales manager.

Since the 1941 convention, Universal has had to suspend operations in Batavia, Philippines, Japan, Shanghai and Singapore, said Mr. Seidelman, adding that a number of the men who operated the Universal branches in those lands are now in U. S. Government service utilizing their knowledge of the affairs and languages of these countries.

Casts, Credits for Year Announced

The complete 1942-43 feature program follows:

Two from Walter Wanger, one untitled; and "Arabian Nights," in color, with Sabu, Maria Montez and Jon Hall.

"Shadow of Doubt" produced and directed by Alfred Hitchcock for Jack H. Skirball Productions, Inc.

"Phantom of the Opera," in color, to be produced and directed by Henry Koster.

A production by Howard Hawks.

Olsen and Johnson in "Crazy House."

Two productions starring Deanna Durbin, both produced by Bruce Manning. "Forever Yours" will be directed by Jean Renoir. The second is "Three Smart Girls Join Up." Frank Shaw will be the associate producer on both.

A Henry Koster production, "What Happened, Caroline," with Diana Barrymore, Robert Cummings, Kay Francis and John Boles. Mr. Koster is producer and director with Phil Karlstein associate producer.

Bud Abbott and Lou Costello will make three pictures. Stories and casts will be announced when production starts after they finish "Pardon My Sarong."

"Corvettes in Action," produced by Howard Hawks and directed by Richard Rosson, is the story of the Battle of the Atlantic.

Bruce Manning will produce "Boy Wonder."

Dwight Taylor writer on "Top Hat," "The Awful Truth" and "Kiss the Boys Goodbye," will produce "Hippodrome," "Nightmare," and Sinclair Lewis' "Angela Is 22."

Charles Boyer will star in "That Night With You."

Randolph Scott, Marlene Dietrich and John Wayne will join again in "Pittsburgh." This will be a Charles K. Feldman Group Production.

William A. Seiter will produce and direct "A Marriage of Inconvenience."

"Frontier Badman," a western action picture, will star Pat O'Brien and Randolph Scott, with top production values. George Waggner will be the associate producer.

Sabu, Maria Montez and Jon Hall will play in "Cobra Woman" and "White Savage," both produced by George Waggner.

The Andrew Sisters and Joe E. Lewis will be in "When Johnny Comes Marching Home," with a name band.

"Frankenstein Meets the Wolfman" will show Lon Chaney in a dual role. George Waggner will be the associate producer.

The Andrews Sisters will star with name bands in "Give Out, Sisters" and "Always a Bridesmaid."

"Sin Town," an action drama, will have George Waggner as associate producer.

Howard Benedict will be the associate producer on two Sherlock Holmes productions with Basil Rathbone and Nigel Bruce. The stories are "Sherlock Holmes and the Secret Weapon" and "Sherlock Holmes in Washington."

"Son of Dracula," a horror production, will follow the "Dracula" formula.

Allan Jones will sing in "Hey, Buddy" and "Thumbs Up" against an army camp background.

The Ritz Brothers will be starred in two productions, with Howard Benedict the associate producer.

Gloria Jean will be in "Get Hep to Love" and "On the Beam."

The Dead End Kids and Little Tough Guys will combine in two pictures, "Rough and Ready" and "Mugg Town."

Four comedies stressing music, youth and new talent are: "Strictly in the Groove" with Ozzie Nelson and band; "What's Buzzin'"; "School for Jive" and "Moonlight in Havana," with a name band.

Completing the feature list are twelve "Marquee Productions," in the series of action dramas.

These are: Richard Dix in "Eyes of the Underworld," "Destination Unknown" with William Gargan, Irene Hervey; "Halfway to Shanghai" with Irene Hervey and Kent Taylor; Constance Bennett in "Madam Spy"; "The Great Impersonation" with Ralph Bellamy; "River of Missing Men"; "The Mummy's Tomb"; "Beast of the East"; "Woman Pilot";

(*Continued on following page*)

'U' GROSS BUSINESS UP 23%

(Continued from preceding page)

"Bad Sister"; "The Tornado" and "Black Tigers."

The seven Westerns add Tex Ritter as a co-star to Johny Mack Brown, with Fuzzy Knight, the Wakely Trio and Jennifer Holt supporting. The titles are: "Little Joe, the Wrangler," "Tenting Tonight on the Old Camp Ground," "Lone Star Trail," "Arizona Cowboy," "The Old Chisolm Trail," "Cheyenne Round-Up" and "Raiders of San Joaquin."

Universal announced reissue of seven Westerns: Walter Huston in "Law and Order," Noah Beery, Jr., in "Stormy" and "Mighty Treve of Arizona"; Ken Maynard in "Strawberry Roan" and "Wheels of Destiny" and Buck Jones in "Law of Tombstone" and "Boss of Lonely Valley."

Studio Reports Full Schedule Completed

Clifford Work, vice president and general manager of the studios on Tuesday told the convention that camera-work had been completed on all productions scheduled for release this season. The studio, he said, is far ahead of previous production schedules.

Prominent among the productions which Universal will release between now and Septemmer 1st when the new season starts are "Broadway" with Pat O'Brien and George Raft; the Andrews Sisters, Joe E. Lewis and the Harry James band in "Private Buckaroo"; a Gregory La Cava production, "Lady in a Jam," starring Irene Dunne; Robert Stack and Brod Crawford in "Deep in the Heart of Texas"; Abbott and Costello in "Pardon My Sarong" and the Walter Wanger production "Eagle Squadron."

The current 1941-42 season will bring delivery by Universal of 47 features, 14 action pictures, four serials and 70 short subjects the convention delegates were told by home office sales heads.

Gross business for Universal has advanced 23 per cent over the corresponding period last year, Mr. Scully told the sales force. He attributed the increase to improved picture quality, better playing time and increasingly lengthy holdovers. A 15 per cent increase in the number of exhibitor accounts on the Universal books was also cited by Mr. Scully.

Prize Winners in Sales Drive

Prize winners in the $15,000 William A. Scully Anniversary Drive were announced on Tuesday. Top honors in the exchange division went to Seattle where the branch staff won $2,500 first prize. Jules Lapidus won the $500 first prize for district managers. He is in charge of the New England and Middle Atlantic exchanges. F. J. A. McCarthy, southern division manager won the $500 first award for division chiefs. The drive began on December 14th and ended May 10th.

H. D. Graham, of the New Orleans-Atlanta southern district, and J. E. Garrison, district manager for the Kansas City-Iowa area were runners up among the district leaders division winning $300 and $200.

The New Haven exchange won second prize of $1,750 while New Orleans, in third place, received $1,250. J. V. Pavone and N. Lamantia are the managers. Other exchanges receiving sales prizes, graduated down to $250 in the order named, were:

Des Moines, Lou Levy manager; Indianapolis, L. J. McGinley; Cleveland, J. V. Frew; Chicago, Barney Rose; Washington, Max Cohen; Oklahoma City, J. E. Hobbs; Kansas City, Jack Langan; Salt Lake City, C. R. Wade; Portland, R. O. Wilson; Boston, Paul Baron; Milwaukee, Frank Mantzke; Atlanta, W. M. Richardson; Cincinnati, J. F. Bannan.

"NO COMPLAINT TO BE IGNORED"

William Scully, Universal general sales manager, told salesmen of the company Wednesday that he wanted no exhibitor complaint ignored. He promised that those complaints found deserving of adjustment because of wartime contingencies or other causes would receive, after investigation, the relief merited.

Mr. Scully reported that 17 of the company's branches had sold better than 90 per cent of prospective accounts. New Haven, for the second consecutive year closed 100 per cent of its possibilities.

Forty-five of the Universal sales staff have also sold better than 90 per cent of their possibilities, Mr. Scully added.

More than 30 members of the sales ranks were promoted during the year, under the company policy of advancement from its own field force, the sales manager disclosed. Three from one branch, Los Angeles, under Charles Feldman, were among those made district managers.

The Los Angeles promotions went to Lon Hoss now in San Francisco; Foster Blake at Seattle and Sam Milner at Denver. Other promotions from sales force to branch manager during the year were L. Brown, Memphis; Nick Lamantia, New Orleans; Jack Bannon, Cincinnati; and H. B. Johnson, Omaha.

War Conditions A 'Challenge'

Nate J. Blumberg, Universal president, speaking to the convention on Tuesday afternoon promised that the industry would find ways and means to meet all responsibilities and problems placed upon it during the wear.

"Our business is always able to cope with emergencies," Mr. Blumberg said, "Present conditions and those which may arise are a challenge to our ingenuity. We will happily adjust ourselves to any new challenges that may arise."

Among the executives at the Waldorf-Astoria were, from the home office:

J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president; William A. Scully, vice-president and general sales manager; John J. O'Connor, vice president and executive assistant to the president; Joseph H. Seidelman, vice-president in charge of foreign affairs; Charles D. Prutzman, vice-president and general counsel; Sam Machnovitch, treasurer; Peyton Gibson, secretary; Adolph Schimel, attorney; William J. Heineman, assistant sales manager; F. J. A. McCarthy, Southern and Canadian division manager; Fred Meyers, Eastern division; E. T. Gomersall, Western division; B. B. Kreisler, short subjects manager; Maurice Bergman, Eastern advertising and publicity manager; F. T. Murray, manager of branch operations; James J. Jordan, contract sales manager; Andrew J. Sharick, studio sales contact manager; Morris Alin, editor of "Progress"; Herman Stern, non-theatrical film manager; Tom Mead and Joseph O'Brien, Universal Newsreel editors.

Also from the home office were: Walter Barber, Fortunat Baronat, C. C. Binder, George Buhler, R. S. Coyle, H. V. Brampton, Jack Huber, C. A. Kirby, Hank Linet, C. C. Margon, Ed McAvoy, R. M. Miles, James Miller, J. H. Murphy, Anthony Petti, Carl Reardon, Syd Roye, Alex Schimel, M. Wally, E. F. Walsh and Irving Weiner.

Cliff Work, Universal vice-president and general manager of the studios, headed the California delegation which included Walter Wanger; Dan Kelley, executive assistant in charge of talent; Milton Feld, production executive and John Joseph, director of exploitation, advertising and publicity.

From Canada came the executives of Empire Universal Films, including Haskell Masters, president; Paul Nathan, vice-president; A. W. Perry, general sales manager; Clair Hague, Universal representative; M. J. Isman, manager of the Montreal branch, and Frank Fisher, assistant to Mr. Perry.

Branch and district managers present in New York with the sales staff and chief bookers included: J. V. Frew, J. J. Scully, J. J. Spandau, P. T. Dana, Paul Baron, G. E. Schwartz, J. V. Pavone, Max Cohen, D. A. Levy, Nat Goldberg, of the Eastern Division.

M. M. Gottlieb, A. J. O'Keefe, J. E. Garrison, Barney Rose, Frank Mantzke, E. Heiber, L. J. Miller, Jack Langan, H. B. Johnson, Lou Levy, H. H. Hynes, O. J. Feldman, R. O. Wilson, S. Milner, C. R. Wade, L. E. Hoss, and F. M. Blake of the western division.

J. F. Bannan, L. J. McGinley, E. S. Olsmith, J. E. Hobbs, W. M. Richardson, J. A. Pritchard, L. R. Brauer, N. Lamantia, Peter F. Rosian and Harry Graham from the southern district.

$675,000 for Army, Navy

Total collections to date, based on checks reaching the headquarters for the industry's Army and Navy Emergency Relief Drive, amounted to $675,000, according to Si Fabian, treasurer of the campaign.

Among the remittances received Monday in New York were: Skouras Theatre Corp., $34,509, plus $1,000 contribution from the company; Endicott Circuit, Brooklyn, $1,112; Fox Detroit Theatre, $3,660; Black Hills Amusement Co., Deadwood, S. D., $1,012; Fanchon & Marco Theatres, $4,213; St. Louis Amusement Co., $6,900; Mort H. Singer Theatres, Chicago, $5,059; Atlantic Theatres, Philadelphia, $2,849; Robb & Rowley Theatres, Arkansas, $2,931; Newman Theatre, Kansas City, $1,738; Center Theatre, Passaic, N. J., $1,300.

Mr. Fabian this week urged all exhibitors to "hurry those checks." He also asked theatremen to rush the return of the appeal trailer so that the old film might be salvaged and funds raised from it added to the total. The trailer should be returned to the National Screen exchange from which it was received.

Other collections reported by headquarters include: $217,000 from the Loew's circuit, compared to $186,000 raised for March of Dimes campaign; $11,000 from Radio City Music Hall; $5,000 from the Wometco circuit, Florida; $7,000 from the Roxy Theatre, New York. The Illinois committee estimates its collections at $100,000; Connecticut, at $60,000, and Maryland more than $50,000.

Collections in 30 Louisville theatres netted $8,745.50 for the fund, according to a report from the Theatre Owners' Association in that city. The Essaness Circuit, Chicago, collected $5,500; Warner circuit theatre in the same city, raised $10,000, and it was expected that Chicago houses would reach the $50,000 quota during this week.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

John Danz' Rivoli Theatre in Portland, Oregon, isn't waiting for Paramount to finish the long filming of "For Whom the Bell Tolls"; this week the Rivoli is advertising a spicy little show piece, staged by Meyer Fritcher, entitled: "For Whom the Belles Peel."

▽

Followers of the late politico Huey Long in Louisiana will hear of no complaints against the darkening of outside spotlights. They have lost their fight to continue shining a spotlight from the twentieth floor of the Louisiana Capitol Building, at Baton Rouge, down on the ten-foot bronze statue of "the Kingfish" over his tomb on the Capitol grounds. The light that shone each night for these seven years is out for the duration, after a brisk battle in the state legislative halls which the late Senator once dominated.

▽

Two weeks ago a group of young Americans in the R.A.F. gathered at the American Eagle Club in London, while the British Broadcasting Company made a recording of their singing, chatting and messages to their families in the United States. One of those flyers was Flight Sergeant Bud Fox of Flushing, Long Island.

The recording of that get-together was scheduled to be broadcast in this country by WOR-Mutual last Saturday. A few days before, a BBC representative in the U. S. phoned Mrs. Fox to tell her that her son would be on the air Saturday.

Then the mother of the American flyer revealed that she had just received another message about her son from the British government—telling her that Bud was reported missing in action and probably killed.

▽

Philadelphia's Vine Street has come through with an idea for conserving gasoline and tires for members of the industry visiting that film row. A large blackboard bearing the title of "Film Row News" has been erected in front of one of the stores, upon which members of the film industry list the hour of the day they are leaving the movie sector for other parts of the city and how many passengers they will be able to accommodate in their autos.

▽

It wasn't the wishful thinking of a group of student flyers, but instead, the double feature billing at the neighborhood Linden Theatre, in Hamilton, Ohio, where the marquee advertising read: "Give Us Wings" and "Girls About Town."

▽

Among the guests at last Friday night's super-premiere of Warners' "Yankee Doodle Dandy"—the new James Cagney film, based on the life of George M. Cohan—at New York's Hollywood Theatre, was Paollo (Garibaldi) Grosso, who has been shining the shoes of celebrities for sixty years, and the shoes of Cohan for about half of that time.

Grosso, whose shining service seven years ago earned him a gold watch engraved: "To Paollo Grosso 1885-1935 from Friends at Steinway Hall," said that George Cohan was one of his special customers for more than reasons than one—including the fact that Cohan gave him his biggest tip, five dollars.

Paramount Pictures, which for years has boasted loudly of the beauty of the legs of its female stars—Marlene Dietrich's 'million-dollar' legs, for instance—this week established a bold precedent with the announcement and unblushing admission that Virginia Dale "must be relied on to sell the sex" in Irving Berlin's "Holiday Inn," because the "gams" of the co-star, Marjorie Reynolds, are not the best for stills.

▽

Federal Judge Murray Hulbert, in New York, has set out to secure the cooperation of motion picture theatre owners to stop 'phonies' who illegally wear the uniforms of the U. S. Armed Forces. The judge is asking exhibitors to make service men identify themselves properly before granting discounts or free admissions. Men dressed falsely in uniforms of the Army, Navy and Marine Corps are 'free-loading' around New York in numbers.

▽

Hollywood's Billie Burke took a prize-winning Sealyham from Adolphe Menjou, the other day, in a trade for a cancelled postage stamp. Mr. Menjou, actor and stamp collector, had to decide which he wanted more, the stamp from Ireland or his dog. He decided in favor of the stamp.

▽

The U. S. War Department this week notified the family of Private First Class Elmer Searll, 20, former usher at the Interstate Empire Theatre in Fall River, Mass., that he was in the Philippines when Corregidor fell on May 7th and is to be considered as missing in action. The Fall River soldier enlisted for Hawaiian duty and then volunteered to serve in the Philippines, officials stated.

▽

Mr. N. Philip Watterson, of No. 48 Elm Street, Newport, Rhode Island, collects old film-iana—old film books, magazines, stills and the like, and asks that similar hobbyists communicate with him.

▽

The Pearson-Allen Washington political columnists tell the tale of the Radio Branch of the U. S. War Department, in the Capital, receiving a letter from an Indiana farm boy, now with the AEF in Australia, saying he liked the radio programs the Department sent out, that specially liked Hollywood. He liked Dorthy Lamour's singing and Charlie McCarthy, and appreciated sports reports. But what he really would like to hear was the voice of his dog, Queenie.

So the Radio Branch sent sound recording equipment to the soldier's farm home in Indiana, and in a few days he will be hearing the voice of Queenie.

▽

Competition for first listing in the Los Angeles-Hollywood 2½-inch thick telephone directory really is getting stiff. The first name in the new issue reads:

"A A A A A A A A A A A A (there's 12—count 'em) Alteration and Repair Co."

It leads its rival firm by five A's.

▽

Marquee Billing on the Milwaukee Theatre in the Wisconsin city of that name:

GARY COOPER
ACADEMY AWARD WINNER
"SERGEANT YORK"
"WHO'S A DUMMY?"

Ben Serkowich, the New York Capitol Theatre's press agent, is at least imaginative. He sent a story to the newspapers this week telling how the Capitol management had drawn plans for a huge 'awning' to be drawn from the roof of the Capitol clear across the street to a roof on the opposite side, enabling the Great White Way to blaze in full light and yet make its illumination invisible from above, to airplanes or ships at sea. The ambitious Mr. Serkowich didn't explain how the lights were to be confined from shining from under the sides of his 'awning.' But he did mention to the editors, just in passing, that the unveiling had been intended for the premiere of George Raft's new picture, entitled "Broadway."

▽

Because Hollywood's 16-year-old Jane Withers was ten minutes late to court, she failed, last weekend, to obtain approval of a contract with Republic calling for two pictures at $15,000 each and options for two others at $20,000.

The young actress left Twentieth Century-Fox studio last December in a disagreement over salary terms of a new contract. Provisions of her former contract never were made public, but it was understood she received more than $1,500 a week on a forty-weeks'-per-year basis.

When Jane and her mother, Mrs. Walter Withers, arrived late in his court, Superior Judge Emmet H. Wilson declined to consider her petition until July 7th.

▽

John Schmidt, former chief of staff of Warners' Earle Theatre, Philadelphia, and now attached with the Signal Corps of the Army in Pittsburgh, was married the other day to Kay Appleton. Kay Appleton is the clerk of his draft board in Philadelphia, whom he met for the first time when she handed him his final notice of induction into the armed forces. The Philadelphia Warner Club presented them with a $50 wedding check. A check goes to all newlyweds in the employ of the Warner circuit.

▽

Hollywood producer Frank Capra is going like blazes in his war job as head of the morale-film production section of the War Department at Washington. The Generals have placed Major Capra's office in the Cooling Tower of the North Interior Building.

▽

BULLETIN, from Correspondent Orodenker, in Philadelphia:—

"The Philadelphia Showmen's Club has adopted a new plan, providing for the selling of the club's liquor license and the operation of the clubrooms under a more homey atmosphere."

▽

The lovely Carmen Miranda returned her filled-in biography questionnaire to the "Who's Who" department of the QP Motion Picture Almanac, with the following notations:

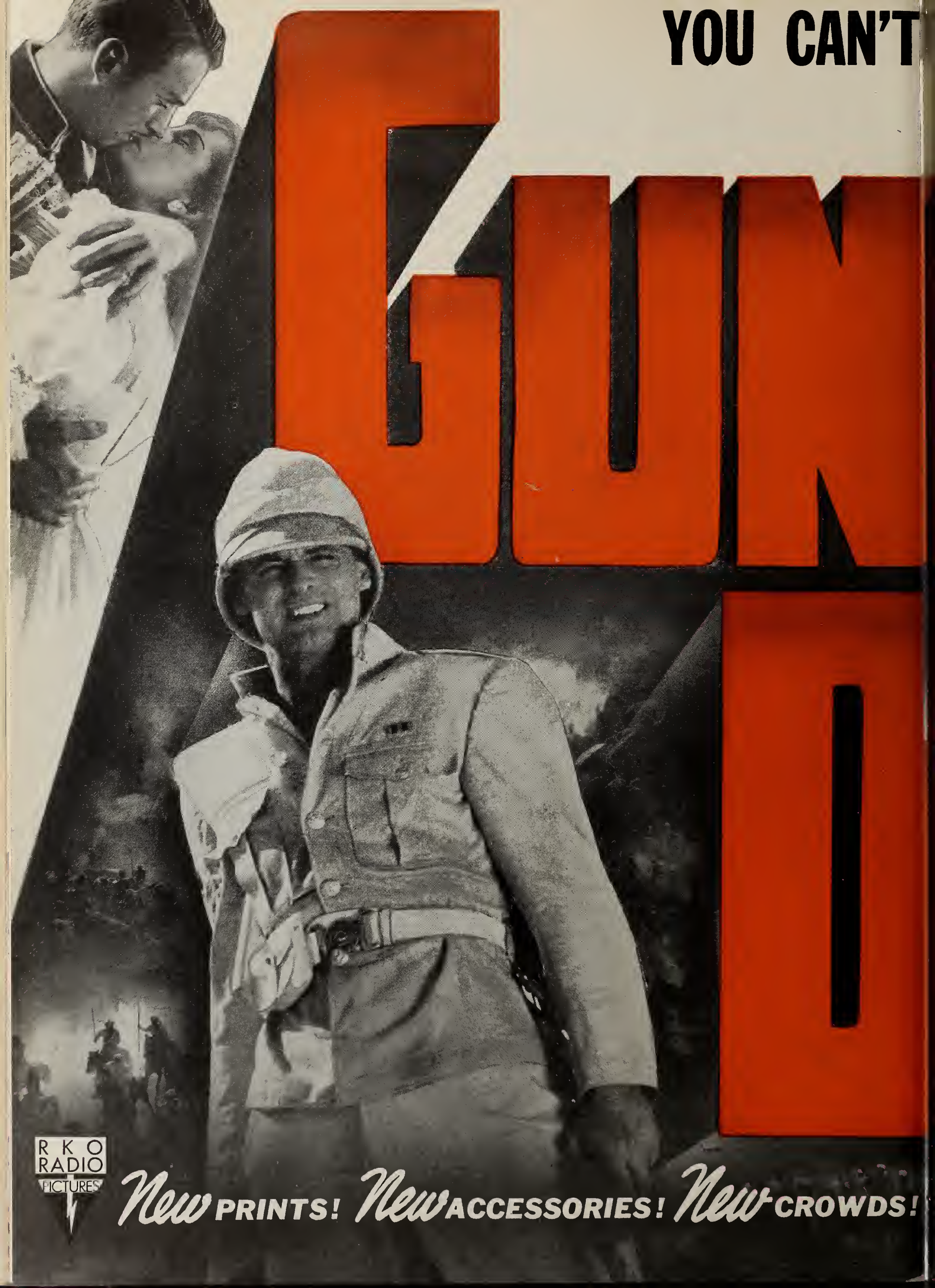
Screen name: Carmen Miranda.

Real name: Maria Do Carmo Miranda Da Cunha.

Date of birth: February 9th. (Year not known.)

▽

"Over here the balcony seats, called the circle, cost more than those downstairs, called stalls," writes Private H. V. Cone, commenting on picture theatres in Northern Ireland. "Moreover," he adds, "the front stalls cost more than those in the rear, while they charge more for the front circle than for the rear circle." Aside from this confusion, the pictures are enjoyable, he says.


YOU CAN'T
GUN
D
RKO RADIO PICTURES
New PRINTS! New ACCESSORIES! New CROWDS!

GET A *Bigger* SHOW THIS SUMMER

True, you can get *newer* shows, plenty of 'em but not *bigger* shows! This is the daddy of 'e all when it comes to mighty action and romanc staged in scenes of staggering size and thrill AND LOOK AT THOSE STARS! So, take your bo office choice: the biggest of the big—or—th newest of the unknown . . . *and remember*

It's smart to make a profit!

GA

IN

starring

CARY GRANT · VICTOR McLAGLEN

and

DOUGLAS FAIRBANKS, Jr.

with **JOAN FONTAINE** · SAM JAFFE · EDUARDO CIANNEL

PANDRO S. BERMAN in charge of production • Produced and directed by **GEORGE STEVENS**

From a story by Ben Hecht and Charles MacArthur. Screen Play by Joel Sayre and Fred Guiol

RKO Sets Up Two Theatre Divisions

Edward L. Alperson, RKO general manager in charge of theatres, announced in New York on Tuesday that effective immediately, the circuit's theatres throughout the country would be divided into two groups, an eastern zone under James M. Brennan, and a western zone under Sol A. Schwartz. "The purpose of the new set-up is to solidify the RKO Circuit and to provide closer cooperation between the field and home office," said the announcement.

Theatres under Mr. Brennan's supervision are Keith's, Lowell, Mass.; Albee, Providence; Palace, Century, Regent, Temple and Capitol, Rochester, with Jay Golden, city manager; Keith's, Eckel, Paramount, and Empire, Syracuse, Harry Unterfort, city manager; State, Rivoli and Albany, New Brunswick; Lincoln, Capitol, Trent, State, Broad, Palace and Brunswick, Trenton; and Keith's, Washington, D. C.

Mr. Schwartz's western zone includes the Tom Gorman Division: Palace, Chicago; Virginia and Orpheum, Champaign; Orpheum, Kansas City; Orpheum, Des Moines; and Orpheum, St. Paul; the Nat Holt Division: Hillstreet and Pantages, Los Angeles; Golden Gate, San Francisco; and Orpheum, Denver; the Clem Pope Division; Palace and Allen, Cleveland; Harry McDonald Division: Keith's Memorial and Boston Theatre, Boston; Also the 105th Street, Cleveland; Palace and Grand, Columbus and Uptown, Detroit.

Mr. Schwartz also will be home office contact for the Mort Singer Theatres: Orpheum and Liberty, New Orleans; Brandeis, Omaha; Iowa, Cedar Rapids; Orpheum, Davenport; Orpheum, Dubuque; Capitol, Strand and Family, Marshalltown: Orpheum, Sioux City; Orpheum, Waterloo; and Orpheum, Minneapolis.

This Is The Army, Inc., Protects Copyright

This Is The Army, Inc., will handle the affairs of the musical show of that name, Irving Berlin's revival in modern dress of "Yip, Yip, Yaphank" of World War One. The corporation was announced in New York Tuesday.

Chief concern of the firm will be copyright, it was said. The Army produces the show, but a Government agency cannot grant itself a copyright. Hence the firm, a charitable organization, will protect material for the show, now in rehearsal and scheduled for opening at the Broadway Theatre July 4th.

Tickets for the opening night will cost from $2.20 to $27.50. Normal evening performances will cost from $1.10 to $4.40; matinees on Saturday and Sunday will be $1.10 to $2.75.

It is expected the show's weekly gross, with nine performances, will amount to $47,000.

All actors, and 50 musicians, come from the Army. Mr. Berlin's services are gratis. All royalties from his songs in the show and those from screen rights will go to Army Relief.

The cast numbers 300, led by Ezra Stone, Stewart Churchill, Earl Oxford, Joe Cook, Jr., Jules Oshins, Fred Kelly and Gene Kelly. Musicians are from the orchestras of Paul Whiteman, Red Norvo, Larry Clinton, Shep Fields, Leo Reisman, Ray Noble, Tommy Dorsey, Milt Britton, Buddy Clark, Paul Tremaine.

"Holiday Inn" Premiere For Army-Navy Relief

Stanton Griffis, chairman of the special events committee for the Navy Relief Society, has announced the appointment of Jules Stein, president of Music Corporation of America, as chairman of a committee which will handle the world premiere of Paramount's "Holiday Inn" at the New York Paramount. The opening will be held August 4th and proceeds will go to Navy Relief. The film is an Irving Berlin production co-starring Bing Crosby and Fred Astaire. The benefit premiere is the only prerelease engagement now scheduled for this production, according to the company.

More than 30 leading coast-to-coast radio network programs have lined up for a series of salutes to George M. Cohan, as a tribute from the theatrical profession to the famous song-and-dance man, coincident with his film biography premiere, "Yankee Doodle Dandy," the Warner Bros. production.

Eddie Cantor paid tribute to Mr. Cohan on his NBC program last Wednesday night, with Gracie Allen singing "Mary" as one of the musical numbers. Mr. Cantor also arranged for similar salutes from about 15 more radio headliners, including Fred Allen, Fibber McGee and Molly and Jack Benny.

Kupper, Moon, Buxbaum in New Fox Posts

Further executive realignments and promotions were effected this week in the distribution and promotion-advertising divisions by the management of Twentieth Century-Fox Film, at its home office, and involving William J. Kupper, Ray Moon, Harry Buxbaum, Joseph Lee, Morris Sanders, Charles Goetz, Charles Schlaifer and Frank Moneyhun.

Mr. Kupper became executive assistant in domestic sales to Tom J. Connors, vice-president in charge of distribution. He had been western division manager.

No successor was named immediately to his former post, but Harry Ballance, southern division manager, was reported to be a candidate.

Mr. Moon was made special home office representative, and assistant to William C. Gehring, central division manager. Until recently, Mr. Moon had been with Mutual Theatres of Michigan, and previously with Cooperative Theatres of Detroit, and with the Universal branch there, as manager.

Mr. Buxbaum was appointed home office representative. He had been branch manager in New York City.

Joseph Lee, that branch's sales manager, succeeds Mr. Buxbaum.

Morris Sanders, its office manager, is now sales manager for New York State, Long Island, and New Jersey.

Charles Goetz went from the home office casting department Monday to take the sales managership, at the exchange, of New York City and Brooklyn.

Charles Schlaifer this week became advertising manager at the home office, under Hal Horne. He had been advertising and publicity director for the United Artists Theatre, San Francisco, for approximately nine years past. Recently, he had been a Samuel Goldwyn exploitation representative.

Frank Moneyhun has been placed in charge of a special exhibitor sales promotion service. Under A. M. Botsford, Mr. Horne's immediate predecessor, who has gone to the studio as special representative for distribution, Mr. Moneyhun had been advertising manager.

To be honored with a luncheon in New York Thursday were three Fox employees who completed 25 years with the company. They are Morris Goodman, Julia Wolpin, John O'Connor.

'This Our Life' Held for Sixth Week at Strand

The Warner film, "In This Our Life," starring Bette Davis, Olivia de Havilland, George Brent and Dennis Morgan, will be held for two additional weeks at the Strand Theatre, New York, making a total run of six weeks for the picture. The film version of Ellen Glasgow's Pulitzer Prize novel is in its fourth week at that theatre.

Reports on holdovers from other distributors include:

"The Wife Takes a Flyer," Columbia: second week at E. M. Loew's, Hartford.

"The Invaders," Columbia: second week at Denver, Denver, Colorado; State, Long Beach, Calif.; Hippodrome, Cleveland.

"Two Yanks in Trinidad," Columbia: second week at Rialto, Atlanta.

"Ship Ahoy," MGM: second week, Stanley, Philadelphia.

"Tortilla Flat," MGM: second week holdovers at Fifth Avenue, Seattle; Music Hall, New York; Palace, Memphis; Aldine, Wilmington, and Esquire, Toledo.

"Take a Letter, Darling," Paramount: second week holdover at Paramount, New York.

"Ships With Wings," United Artists: second week at the Rivoli, New York.

"Gold Rush," United Artists: in its seventh week at the Globe, New York.

"This Above All," Fox: third week at the Astor, New York.

Universal reports that "The Spoilers" and "Saboteur" have been held over in 20 key engagements.

According to RKO, Walt Disney's "Fantasia," is in its ninth week at the Four Star Theatre, Los Angeles, with the end of the run not yet in sight. The film, originally booked into the Varsity Theatre, Raleigh, N. C., for four days was held over for three days more, with an additional week's playing time reserved. In New Haven, at the Shubert, "Fantasia" was held over for a total of 10 days.

Holiday Weekend Grosses Strong

Memorial Day weekend, in spite of the warm weather on Saturday and New York's ball park attractions, brought a reported "good business" at Broadway's boxoffices.

"Take a Letter, Darling," at the Paramount, drew an estimated $27,000 over the weekend and expected to end its first week on Tuesday with an estimated $56,000. "This Above All," at the Astor, grossed an estimated $8,500 last Saturday and Sunday and completed the week Tuesday with an estimated $19,000 expected. "My Gal Sal," 20th Century-Fox, ended its fifth week at the Roxy Wednesday night and drew an estimated $34,000 last Thursday through Sunday. "Tortilla Flat," at the Music Hall, brought an estimated $57,000, last Thursday through Sunday. "The Gold Rush," took in an estimated $13,500 in its sixth week at the Globe and drew an estimated $6,500 on last Saturday and Sunday. "Ships With Wings," ended its first week at the Rivoli with an estimated $15,000 and beginning its second week drew an estimated $6,000 over the weekend.

With tickets now selling six weeks ahead, advance sale for Warner Bros. "Yankee Doodle Dandy," playing on a $2.20 top reserved seat two-a-day policy at the Hollywood Theatre, amounted to more than $20,000 up to Monday night, according to the Warner theatre management. The figure applied to seats purchased for performances over the next four weeks. The film played to capacity both last Saturday and Sunday, with all available standing room sold out both nights, the company reported.

RECORD SET AS INDUSTRY STARTS $100,000,000 DRIVE

Parades, Street Rallies and Special Shows Launch War Bond Campaign

By Staff Photographer

Street rallies launch the bond sales drive in New York (top), Boston (above) and Chicago (right). On the stand at the New York ceremony are Monroe Greenthal, publicity chairman for the War Activities Committee; Burgess Meredith, actor; Richard C. Patterson Jr., principal speaker and RKO chairman. On the Boston Common Samuel Pinanski, co-chairman of the state Savings Drive; Benay Venuta, Mayor Maurice Tobin, and Constance Moore. At right John Balaban speaks to Chicagoans from a Treasury "Bond Wagon" at the opening of the drive in the Midwest.

America's motion picture theatres, 15,000 strong united in the War Bond and Stamp Campaign this week, under auspices of the theatre division of the War Activities Committee and the Treasury Department, and demonstrated for the second time in a month, their ability as one of the nation's top media of fund raising for war support.

Three weeks ago, theatres throughout the country, raised in house collections $675,000 for the Army and Navy Emergency Relief drive, with an estimated grand total expected to reach more than $2,600,000 when all returns are in.

Over the weekend, in New York City, Philadelphia, Chicago, Albany, Birmingham, Louisville, Toledo, Indianapolis and other key cities, war bond rallies, parades and civic demonstrations held coincidentally with Memorial Day exercises, were organized by leading theatremen to launch the War Bond drive. Every phase of showmanship was employed by exhibitors to help the sale of securities for Uncle Sam's war chest, with record sales reported as the initial impetus to the $100,000,000 total exhibitors hope to raise before the end of the year.

New York Rally Nets $503,000

Basing estimates on early reports from the rest of the country and the results achieved in New York's 800 participating theatres, Si Fabian, campaign director, announced in New York on Monday that the weekend total might exceed his advance estimate of $7,000,000.

In New York City, $503,000 was obtained during the two-hour rally in Times Square at noon last Friday, which luanched that city's theatre drive for war bond and stamp sales. Approximately 25,000 jammed the square to observe the proceedings, of which Private Burgess Meredith and Monroe W. Greenthal, campaign committee member for WAC, served as masters of ceremony. Screen stars Paul Muni, Martha Scott, Jean Arthur, Lynn Overman and Joe E. Lewis addressed the gathering while 50 members of the American Women's Volunteer Service circulated through the crowd and sold bonds and stamps.

Most of the large sales at the rally were made to film executives, with the largest single purchase $150,000, made by Nicholas M. Schenck, of MGM, who bought three $50,000 bonds. Other purchasers included: Leopold Friedman, $50,000; David Bernstein, $25,000; J. Robert Rubin, $10,000; C. C. Moskowitz, $10,000; Arthur Mayer, $10,000 and Joseph Vogel, $5,000.

Hundreds of employees from film company home offices who were given an extra half-hour for lunch to attend the demonstration, were among those who participated in the bond-stamp purchases. Ruth Herbst, a member of the AWVS, sold a $1,000 bond to Morris Dorfman, a New Yorker who came to observe the rally and stayed to pay for his bond, in cash.

Top-ranking orchestras including Benny Goodman's, Jimmy Dorsey's, Don Albert's WHN orchestra and RKO's Dixieland Jazz Band played while a number of jitterbugs danced to the music of their "swing" favorites, lending a carnival air to the demonstra-

(Continued on following page)

Key Cities Stage War Bond Rallies

(Continued from preceding page)

tion, which was broadcast over New York stations WHN and WNEW.

New York theatres, according to a committee announcement, greeted the campaign opening over the weekend with a regular "bargain-counter rush of buying." Many houses, underestimating the stock of war stamps that would be needed over Sunday, found themselves sold out before Sunday noon, after a "gold-rush business" on Saturday, it was said. Loew's reported average sale around $100 a day in stamps, per theatre, about $15,000 for the weekend in all the circuit's New York houses, or at the rate of $50,000 per week.

Chicago Theatres Give Ticket Premiums

Chicago's motion picture theatres got off to a flying start in their War Bonds and Stamps selling campaign, last Friday noon, when a huge rally and outdoor show was staged on LaSalle street, opposite the City Hall. Approximately 14,000 free tickets, to be used at any of the city's hundreds of neighborhood theatres, were given to purchasers of war stamps during the rally, from 11:20 a.m. to 12:00 noon. A ticket was given with each stamp purchase and $3,500 worth of stamps were sold.

Using a U.S. Treasury Department "bond wagon" for a stage, Bob Chester's orchestra furnished the musical program and among the stars who appeared from time to time were Ellen Drew, Bonnie Baker, Kitty Carlisle, Buddy Ebsen and Dean Murphy, master of ceremonies. Miss Drew, stopping off between trains, dropped in on John Balaban, who promptly whisked her over to the "bond wagon." The show was climaxed by the appearance of Mayor Edward J. Kelly, who administered a pledge to 500 volunteer captains of a corps of salesladies mobilized to handle theatre lobby booths and then proclaimed Memorial Day as Movie Stamp Day in Chicago, reading his official proclamation on a coast-to-coast CBS radio hook-up.

Balaban, Kirsch Participate

John Balaban appeared with the mayor during the broadcast portion of the program, voicing the all-out efforts to be made by the motion picture industry. Other speakers were Norman Collins, state administrator of the Illinois War Savings Staff, and Jack Kirsch, president of the Allied Theatres of Illinois and Chairman of the War Activities Committee in Chicago.

The street celebration was conceived by William K. Hollander, field publicity man of the War Activities Committee, and publicized by Ed Seguin and Archie Herezoff, of the Balaban & Katz publicity staff. Charlie Cottle, manager of the Roosevelt Theatre, stage-managed the show.

Reyburn Plaza, in Philadelphia, was the scene last Thursday afternoon of that city's inauguration of the war bond drive in theatres. A parade, with thousands of observers and hundreds of participants, preceded the Plaza program. Speakers at the rally included Ted Schlanger, of Warners' theatres, and local industry co-chairman for the campaign; Mrs. Edna Carroll, State Censor chief; Major Benjamin Ludow of the Treasury Department; and Mayor Bernard Samuel. Dave Milgram, Jay Emanuel, Abe Einstein and Sam Schwartz were among the city's industry leaders who were present.

Mayor Maurice J. Tobin opened the theatre drive in Boston, at a rally on Boston Commons at which $51,000 worth of bonds and stamps were sold. Among the stage and screen stars who appeared were Ray Bolger, Ranny Weeks, Ethel Barrymore, Constance Moore and Benay Venuta, Samuel Pinanski and Nathan Yamins are directing the State-wide campaign.

St. Louis' campaign had an auspicious start at a luncheon meeting last Friday at the Hotel Coronado, and at a rummage sale resulting in the sale of $57,000 in bonds.

Fred Wehrenberg, president of the MPTOA of the district and head of the St. Louis campaign, was the largest purchaser, winding up with $25,000 and a wide assortment of articles. Other large purchasers were Paul Krueger, Mr. Wehrenberg's son-in-law, $5,000, and Louis K. and Joseph Ansell, owners of the Ansell Circuit, $8,000.

Arrangements were made for the sale of stamps at 100 theatres in the area for the duration. A special matinee will be held at subsequent-run houses June 6th, at which the admission will be a war stamp.

Purchase of a $5,000 bond by the Associated Theatre Owners of Indiana opened the drive in that state. Gov. Henry F. Schricker issued a proclamation designating the period from "Friday, May 29, until the war is won as Theatre War Bond and Stamp Days," and recommended that all the people of the State of Indiana combine their war-time movie amusement with investment in War Stamps and Bonds each time they visit a film theatre.

The committee sponsoring the drive in Indiana, is headed by Roy E. Harrold, president of the Associated Theatre Owners of Indiana.

DRIVE PRAISED BY MORGENTHAU

The campaign of the nation's motion picture theatres to sell War Bonds and Stamps is "one more great patriotic service" the industry is contributing to the war effort, it was declared over the weekend by Henry Morgenthau, Secretary of the Treasury.

The Secretary pointed out that the theatres would be able to reach large numbers of persons at a time when other facilities for the sale of bonds and stamps were closed. He said the War Activities Committee had reported that more than 13,000 of the country's 15,000 theatres had pledged to join the drive before the campaign opened.

"This will prove to be one more great patriotic service the motion picture industry is contributing to our National Cause in this time of trial," the Secretary concluded.

"Yankee" Nets $5,750,000 in War Bonds

"Yankee Doodle Dandy," Warner Bros. film biography of George M. Cohan, in a premiere unprecedented in motion picture history, opened at the Hollywood Theatre, New York, last Friday night before a distinguished audience that had purchased $5,750,000 worth of war bonds as admission to the opening. The premiere was sponsored by the New York War Savings Staff, of which Col. Richard C. Patterson, Jr., is chairman.

Speaking over WMCA from the lobby of the theatre before the picture opened, Col. Patterson said: "This occasion should rank as some kind of a footnote, at least in the pages of American history. Where else could you get a five and a half million dollar box office for a movie premiere, even though the five and a half million does go to Uncle Sam. This occasion helps us dramatize the urgency of the Government's War Savings appeal," he said. He paid tribute to Warner Bros. "on their patriotic action in dedicating" the film to the war bond campaign.

Reservations were distributed to a capacity crowd of 1,554 persons who had purchased bonds ranging from $25 for seats in scattered sections of the house, to $25,000 each for 88 chairs in the loge and $12,500 each for 184 seats in loge and orchestra.

Celebrities, unions and individuals who could afford the tariff bought bonds for their tickets. The largest sale was made through Herman Chopak, a textile executive, who disposed of bonds valued at well over $1,000,000.

Among those who made reservations for the $5,750,000 premiere were: Mrs. Henry Morgenthau, Jr., Mrs. Winthrop Aldrich, Stephen Ames, Hiram C. and Samuel T. Bloomingdale, Mr. and Mrs. Ogden Reid, Mrs. Douglas Gibbons, Mr. and Mrs. Courtlandt D. Barnes Mrs. Morton Bogue, Mrs. Helen S. Guggenheimer, Leo Guggenheimer, Major and Mrs. Benjamin Namm, Judge Jonah Goldstein, Mr. and Mrs. Alfred E. Smith, Col. and Mrs. Richardson C. Patterson, Jr., and Mr. and Mrs. Neville Ford.

Kate Smith, Mrs. Eddie Cantor, Lucy Monroe, Mrs. Junius S. Morgan, Mr. and Mrs. Alvin Untermeyer, Mrs. Thomas P. Durrell, Mrs. Andrew Sage, Mrs. James P. Vogel, Mrs. Boris Orlove, Jr., Mrs. Tackaberry McAdoo, Mrs. Alexander Hamilton, Phil Spitalny and all members of his orchestra; Mrs. Arthur Anderson, Mrs. S. J. Blackstone, Mrs. Gertrude Nemerov, Mrs. Arthur Ochs, Mrs. Irving Valentine, James J. Walker, Samuel Rosoff, William Danforth, Don Meade, Harold Russek, Mrs. Estelle Milgrim, Major Albert Warner and H. M. Warner, Mr. and Mrs. James Cagney, Mr. and Mrs. William Cagney and Jeanne Cagney.

A resolution praising Warner Bros. for its "Yankee Doodle Dandy" world premiere campaign, was passed last week by the Associated Motion Picture Advertisers in New York. It was said to be the first resolution of its kind ever passed by AMPA.

No Rejections by Chicago Censors

During May the Chicago Police Censor Board reviewed a total of 130 pictures amounting to 441,050 feet. There were 42 cuts and no rejections. Three films, "The Mad Monster," "The Corpse Vanishes," and "The Gay Sisters" were classified "adults only" and licensed for showing accordingly. "Big Shot" was put in the same classification at the beginning of the month but later was issued a general permit.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

If all of the industries turning out sinews of war are clicking like this one the job's well begun (which that old German proverb construes as half done).

Last week "Mrs. Miniver" and "Ten Gentlemen from West Point" thrust themselves into these dispatches by sheer force of fitness of today's job.

This week two creations from the House of Warner command comment here and everywhere.

"Yankee Doodle Dandy," which you'll have witnessed by now in the presence of a theatre audience, was screened the other morning in a studio projection room for the ladies and gentlemen of the tradepress without benefit of unprofessional onlookers alongside. When they'd dried their eyes, without quite understanding why they'd become moist, they came away talking to themselves and each other with all the stops out and three cheers for everybody related to the Stars and Stripes.

"Wings for the Eagle," filmed at, in and all about the Lockheed Aircraft Corporation plant, had done much the same thing to this group of catch-as-catch-can reviewers at the Warner theatre on Hollywood Boulevard only two nights before. It's not in the same league with "Yankee Doodle Dandy" as to cost, class and coverage, but it's got the same sure command of the mainsprings of patriotism.

These are four films, previewed here within the fortnight, which belong by right of value on every screen in the United Nations and in as many elsewheres as possible. Each does a job, primarily in terms of entertainment, and the four jobs are the one job that requires doing.

Presumably they are the first four of many to come.

It took Hollywood some time to get rolling.

There had to be some trial and errors.

It's rolling now.

▽

Safeguards for The Children

The Los Angeles Theatre Defense Bureau, which has been doing for Exhibition in these parts a job as stimulating in its way as the one the studios have done for Production, has turned its attention to the matter of safeguarding the young theatregoer against whatever may befall if Secretary of War Stimson's predictions about enemy raids are borne out, or even if they're not.

The Bureau has placed in the hands of all exhibitors in Southern California a 20-page brochure entitled "Manual for Creation of a Battalion of Safety for Children's Matinees."

The manual has been devised in collaboration with representative of the County School Department, the City Board of Education, the Department of Playgrounds and Recreation, the Boy Scouts of America and other interested organizations.

PRODUCTION DIMOUT

Although there's no cause-and-effect connection, prdouction was doing a bit of a dimout last week simultaneously with the toning down of illumination along the coast line. Only four pictures got started, although 13 got finished. The starting figure will go up again next week, but the lights won't.

The week by titles:

COMPLETED

Columbia
Pardon My Gun
MGM
Cairo
Monogram
Lure of the Islands
Paramount
Lady Bodyguard
RKO-Radio
Tim Holt No. 2
Republic
Sons of the Pioneers
Lazybones
20th-Fox
12 Men in a Box
Iceland
Universal
Invisible Agent
Give Out Sisters
Sherlock Holmes Saves London
Boss of Hangtown Mesa

STARTED

Roach
Taxi Mister
20th-Fox
Girl Trouble
Universal
Who Done It
Warner
You Can't Escape Forever

SHOOTING

Columbia
Untitled Astaire-Hayworth
Stand By All Networks
My Sister Eileen
Lucky Legs
MGM
Ox Train
Eyes in the Night
White Cargo
War Against Mrs. Hadley
Random Harvest
For Me and My Gal
Monogram
Hillbilly Blitzkrieg
Untitled Hudson-Cortez
Smart Alecks
Paramount
I Married a Witch
Wake Island
Happy-Go-Lucky
Great Without Glory
RKO-Radio
Name, Age and Occupation
Here We Go Again
Navy Comes Through
Big Street
Hi Neighbors
Flying Tigers
20th-Fox
Careful, Soft Shoulders
Little Tokyo, USA
Man in the Trunk
Berlin Correspondent
Orchestra Wife
Girl Trouble
Black Swan
Universal
Love and Kisses Caroline
Deep In the Heart of Texas
Warner
Now Voyager
George Washington Slept Here
Hard Way
Gentleman Jim Corbett
Casablanca

It sets forth complete and detailed plans for the establishment, in each theatre, of a Battalion of Safety unit, leaders of which are to be recruited from the juvenile patronage and authorized to instruct, drill and direct the children in preparation for possible emergencies.

Material supplied exhibitors by the Bureau includes copy for membership cards to be distributed to the children, text of address and counsel to be given by the exhibitor from the stage, or from the screen by sound track, and instructions for cooperating with civic and organizational officials in the area.

A copy of the manual is off to Bob Wile of the Managers' Round Table in this mail.

▽

Pete Smith's Day and Month at MGM

Don't try to imagine Pete Smith speechless—it's impossible—but put it down in your Ripley book that he was, in a manner of speaking. Actually, he was well prepared, and rehearsed, to make a few offhand remarks to the Metro-Goldwyn-Mayer High Command assembled in the salon of the Irving Thalberg Building to fete him on the tenth anniversary of his start as a producer, in celebration of which the company has designated June as Pete Smith month.

Pete made his speech, but it was preceded, followed and practically cancelled out by remarks by Louis B. Mayer. Thus it was discovered why Pete gave up a thriving career as his boss' publicity man to become an off-screen actor. In last Wednesday's ceremonies his boss topped Pete, fore and aft of his prepared speech, as wit, as raconteur and as dealer in point and counterpoint.

Present, in addition to the ranking executives of MGM, were heads of exhibitor organizations and the representatives of the principal trade publications.

Persiflage was not the essence of the occasion.

Tribute was.

Pete's boss paid his, after he'd ribbed Pete to a rosey purple, in solid phrases.

Then Mrs. Leo B. Hedges, chairwoman of the California Congress of Parents and Teachers, presented Pete with a plaque inscribed: "To Pete Smith in grateful acknowledgement of his outstanding education contributions and of his consistently high production standards."

Everybody on the premises underwrote those sentiments, including—W. R. W.

▽

Steve Trilling, casting director of Warner Brothers' studio, has been promoted to assistant to Lieutenant Colonel Jack L. Warner, vice-president in charge of production. Mr. Trilling, 38, joined Warner Bros. fourteen years ago as a booker. He was later in charge of the talent office in New York and went to Hollywood five years ago.

▽

Keith Glennan, manager of the Samuel Goldwyn Studio in Hollywood, has resigned to join Columbia University's National Defense Research Council in New York. M. A. Ezzel, vice president of Samuel Goldwyn, Inc., Ltd., will take over Mr. Glennan's studio duties.

Eagle S

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Are you

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WALTER WANGER PRODUCTIONS
presents

EAGLE SQUADRON

with

ROBERT STACK DIANA BARRYMORE
JON HALL EDDIE ALBERT
NIGEL BRUCE EVELYN ANKERS
LEIF ERIKSON JOHN LODER
EDGAR BARRIER ISOBEL ELSOM

And the Flying Heroes of the
EAGLE SQUADRON
Foreword by Quentin Reynolds
Famous War Correspondent

Original Screen Play by Norman Reilly Raine
Directed by ARTHUR LUBIN
From the Cosmopolitan Story by C. S. Forester

Produced by
WALTER WANGER

A UNIVERSAL PICTURE

UNIVERSAL PICTURES

ARMY, NAVY DRAW HEAVILY ON INDUSTRY'S MANPOWER

Theatre, Home Office, Exchange Staffs Depleted by Draft, Enlistments

The war continues to tap the motion picture industry's manpower. Scores more have gone off to the war, in the service of Army, Navy, Marine or Coast Guard, and in other branches; among the latest are:

Brandon Wentworth, of RKO Pathe News' Washington staff, has been commissioned a first lieutenant and assigned to the Army Air Corps on communications duty.

Herbert Sheftel, executive of the Telenews Theatre Circuit, has joined the Army Air Corps Intelligence Service.

Joseph Gould, press book editor for United Artists, and president of the New York Screen Publicists Guild, enters the Army this week. He holds a second lieutenant's commission in the infantry.

Lieut. Com. Mortimer W. Loewi, U.S.N., DuMont Television executive, has been ordered to duty in Washington.

William S. Savage of RKO's home office legal department, has reported for duty in the Army. Mr. Savage has been commissioned with the rank of major in the Air Force. He is a veteran of World War I in which he served as a pursuit pilot.

In addition to Lee Mortimor, motion picture critic of the New York *Mirror,* who recently joined the Signal Corps of the Army, other film critics now in service are: A. K. Murway, movie editor of the Springfield *Daily News* who is at Fort Hays, Columbus; Groverman Blake, theatre editor of the Cincinnati *Times-Star,* who joined the Army Intelligence Service, and Arthur Fettridge, city editor of the Boston *Herald* and former film critic, who joined the Navy as a lieutenant.

Other industry inductees include: Gene Anderson, Jr., and Herschell Elliott, Columbia studio information department, Marine Corps; Capt. Frank E. Cahill, Jr., director of sound and projection for Warner Bros. theatres, in the Army Signal Corps; Jay Kirby, of the "Hopalong Cassidy" series, in the Army Air Corps. Dick Dickinson and Herbert Mendelson, members of Republic's production department, joined the Army, and Ed Luckey, Henry Berman and Mickey McAdams, three cutters at RKO's studio, resigned their jobs to take similar posts with Major Frank Capra who is producing Government films.

Many Called from Theatre Staffs

From theatres went William Sirica, operator of the Lido, Waterbury, Army; Bernard Cohen, manager of the Zephyr, Ottumwa, Ia., Army Air Corps; W. Clyde Smith, manager of the Malco circuit, Hot Springs, Ark., Army; Robert Hornick, manager, Orpheum, Connellsville, Pa., Army; James Miller, manager of the Riviera at Port Huron, Navy; Henry Rokosz, assistant manager of the Grand, Hazleton, Pa., Navy; Rod McCullough, assistant manager, Des Moines theatre, Des Moines, Marine Corps.

John Hunshefsky, former assistant manager, Shawnee, Plymouth, Pa., Army Medical Corps; Phil Miller and Marvin Foxman, State, Canton, Ohio, Army; George Dellinger, manager of the Grand, Grand Haven, Mich., Army; Byron Wheeler, of the B & K Chicago Theatre, Army Medical Corps; James Beckingham, assistant manager, Strand, Dover, N. H., Navy.

Also: Alfred Baird, Griffith Theatres, Oklahoma City, Army; Carl Martin Stierle, operator of the Victoria, Greenfield, Mass., Navy; Oliver C. Trampe, manager, Rainbow, Milwaukee, and son of Charles W. Trampe, Army; Colin Flannigan, manager, Regent, Rochester, Army Air Corps; Alt Portnoy, assistant at the Pickwick, Greenwich, Conn., Army; J. Raoul Pothier, Bijou, Springfield, Army; Julius Edinson, assistant publicity head of the Essaness Circuit, Chicago, Army; Walter Norton, exhibitor, Columbia and Mascoutah, Ill., Army;

Stanley Nicholson, assistant manager, Essaness Wood Theatre, Chicago, Marines; John Morris and Joseph Tutsky, formerly with Granada Theatre, Olyphant, Pa., Army; Henry L. Kammler, assistant manager, Kingston, Kingston, Pa., Army; Ben Coleman, manager of the Schine Cameo Theatre, Rochester, Army; Francis X. Murphy, Loew's Orpheum Theatre, Boston, Army.

Also: Daniel McLean, owner of the Embassy, San Francisco, Navy; Robert Harrison, son of Edward Harrison, manager of Court Square, Springfield, in the Naval air force; John Waddock, Allyn, Hartford, Conn., Army; Ray England, manager of the Colonial, Southington, Conn., Army; Paul Kessler, manager, Suffolk, Holyoke, Mass., Army;

James Morgan, Rialto, Lewiston, Pa., Army; Stanley Hiersteiner, son of Harry Hiersteiner, owner of the Family Theatre, Des Moines, Army; J. Clark Hildinger, exhibitor in Trenton, N. J., Army; Al Faulkner, manager of Evergreen Theatre circuit and manager of the Newsreel Theatre, Portland, Army; Herbert Alpert, assistant, Lyric, Bridgeport, Army; Louis Nidorf of Warners Keystone, Philadelphia, Army; Cecil Felt, operator of the Bluebird, Philadelphia, Army; Gus Kato, State, New Britain, Conn., and Verdi Passini, Palace, New Britain, Army;

Capt. M. Francis Shaughnessy, former manager of the Academy of Music, Northampton, Mass., is now a major; Merrill Lilley, publicity for Telenews Theatre, San Francisco, Army; Ronald Curran, manager of the Regent, St. John, N. B., has gone into the Canadian Army; Melvin Bleiden, Alliance circuit's city manager at Anderson, Ind., Army; Al Korman, manager, Rivoli, Hartford, Conn., Army; Howard Feigley, Jr., manager, Palace, Toledo, Army; Gilbert Sunderland, manager, Nola, Ottawa, Canadian Overseas Army; Robert Snyder, Jr., manager, Forest, Des Moines, Army Air Corps;

Howard Yarbrough, assistant manager, Worth Theatre, Fort Worth, Tex., Army; Harold Shultis, assistant manager, Loew's Stillman, Cleveland, Army; Valmore G. Gagne, former manager, Sommersworth, Sommersworth, N. H., Army; John Gray, owner of the Pix, Chicago, Navy; Harold B. Magg, manager, Capitol Theatre, Augusta, Me., Marine Corps; James Woods, assistant manager for the Mervis Circuit, Cincinnati, Army; Ray Brown, Jr., assistant manager, Strand, Warner Theatre, Akron, O., Army Air Corps.

Samuel Wineberg, manager of the Crescent Theatre, Louisville, Ky., Army; Alfred Rich, manager Datola, West Tarentum, Pa., Army; Jack Tobin, manager, Telenews Theatre, Dallas, Navy; Russell Williamson, manager of the Lee and State theatre, Farmville, Va., Army; Tom C. Claton, in charge of the Castle and Kiggins theatres, Vancouver, Wash., Coast Guard, and Sid Metcalf, co-owner of the Petit Jean, Morrilton, Ark., Navy.

James William Wood, manager, Mariemont, Cincinnati, Army; Jack Day, manager, Penn, Reading, Pa., Army; William Gross, assistant manager, Warners Columbia, Philadelphia, Army Air Corps; John Healy, secretary to Spyros Skouras when the latter was head of National Theatres, Army; Harold Silverwatch, manager of the Perakos-Quittner Eastwood Theatre, East Hartford, Conn., Army; Rednick Hamer, manager of the Trenton Theatre for Associated Theatres, Detroit, Army; Victor Wintle of the Warner Strand, Hartford, Army; and Arnold Johnson, manager, Onawa Theatre, Onawa, Ia., Army.

Sales Personnel From the Field

From exchanges and the field went Jerry Massimino, MGM shipper, New Haven, Army; Herman Neistradt, Universal shipping clerk, Denver, Army; Jack Dailey, Paramount Dallas office, Army Air Corps; Jimmy Burge, former exploitation man for MGM, Oklahoma City, Coast Guard; William Henderson, 20th Century-Fox booking department, Charlotte, N. C., Army Air Corps; Joseph C. Reynolds, Warner zone office, New Haven, Army; Al Winters, assistant shipper of 20th Century-Fox, New Haven exchange, Marine Corps;

Al Hill, booker, RKO's exchange, Des Moines, Army Air Corps; Sigmond Clayman, Vitagraph exchange, Cleveland, Army; Lieut. John J. King, Metro booker, Oklahoma City, reported for duty at Fort Sill; Berlin Parks, salesman with National Theatre Supply, Oklahoma City, Army; Earl Lieberman, Columbia shipper, Cleveland, Army Air Corps; Norman Sprowl, district ad representative for Paramount in the Cincinnati territory, Army; Fred Sapperstein, ad sales manager, 20th Century-Fox, in Washington, Army; Richard Ettin, Republic booker in Buffalo, Army; Lester Riley of MGM's exchange in Des Moines, Navy; John Scully, former Universal booker in Philadelphia, Army; Saul Horowitz, Great States' circuit booker, Chicago, Navy; Dick Morrison,

(*Continued on opposite page*)

WOUNDED AND SICK WILL VIEW LATEST

The latest Hollywood films will be shown to convalescent soldiers and sailors in overseas hospitals, Norman H. Davis, chairman of the American Red Cross, said in Washington Monday. The portable equipment to be used is furnished by the Overseas Motion Picture Service of the Red Cross. It comprises 16 mm. sound projectors, with power units. The films are made available by the Overseas Motion Picture Service of the Special Services branch of the Army, which in turn is receiving them from the organized motion picture industry through the War Activities Committee.

Home Office, Theatre Forces Off to War

(Continued from opposite page)

Warner Boston office, Navy; E. J. McKenna, RKO's Oklahoma City exchange, Army; George Tarassoff, MGM booker, Cleveland, Army; Harry Goldman, Universal sales force, Chicago, Army;

Tom McMeehan, Metro, Cincinnati office, Marine Corps; Arthur Manning, Paramount booker, Indianapolis, Navy; C. Rice, 20th Century-Fox field force, Cleveland, Army; C. Naslund, 20th Century-Fox sales department, Minneapolis, Army; Harold Davis, Paramount, Cleveland office, Army Air Corps; Don Marcus, Monogram booker, Cleveland, Army; William E. Osborne, manager, Monogram exchange, Memphis, Army; Charles Lynch, Toronto office, 20th Century-Fox, Canadian Army; Joe Ancher, booker at the Warner Des Moines office, Army, and Jean Post, Universal booker, Des Moines, Marine Corps.

From New York Home Offices

From home offices went Tom Agneta, and Irwin Kritchek, publicity department, RKO, Army; Sol Levy, of Warner's publicity department, Army; W. Malone, 20th Century-Fox sales department, and R. Stanton, of the company's accounting department, have gone into the service; Jack Goldsmith, Warner Bros., Navy; Leo Douglas Netter, Jr., son of Leon Netter, vice-president of Paramount Theatres, is in the Naval Reserve training school; Harry S. Buxbaum, son of Harry H. Buxbaum, New York branch manager for 20th Century-Fox, is at the Naval Reserve Aviation Base, Atlanta, Ga.

Independents Set "Freedom" Films

Four short subjects based on the "Four Freedoms" expounded in the Atlantic Charter, will be produced voluntarily and without profit by independent film producers through the Independent Motion Picture Producers Association. Plans for the project were disclosed in Hollywood on Monday, when the association forwarded its project to Washington authorities for approval. Production companies will donate time, talent and equipment, it was said.

The idea for the series originated with I. E. Chadwick, president of the association, following an address made by Nelson D. Poynter, Hollywood liaison officer for Lowell Mellett, Coordinator of Government Films. Mr. Poynter spoke before a meeting of IMPPA.

It is understood that a major release for the subjects will be sought and all profits, if any, would be donated to the USO, Army and Navy Emergency Relief or other wartime welfare groups. Launching of the plan awaits approval of Washington officials.

Lou Pollock Opens Office

Louis Pollock, formerly eastern advertising and publicity manager for Universal Pictures, opened a motion picture public relations office in New York this week in the Steinway Building, 119 West 57th Street.

Mr. Pollock has been engaged by John C. Flinn to handle publicity for the Society of Independent Motion Picture Producers of California, members of which include Charles Chaplin, Walt Disney, Samuel Goldwyn, Alexander Korda, Mary Pickford, David O. Selznick, Hunt Stromberg, Walter Wanger and Orson Welles.

28 'Marquee' Names in the Armed Services

Hollywood Shifts Cast Assignments to Older Men; Grooms New Ones

HOLLYWOOD BUREAU

Faced with a shortage of talent at the beginning of the current production season, Hollywood has lost a total of 28 leading male players of marquee calibre to the United Nations' armed forces through selective service and enlistment.

Many more are scheduled to go shortly, thus confronting the studios with new dilemmas in preparing for the next season's production casting, and creating a problem of whether to groom unknowns or seek leading men of past experience but now beyond the active service call age. In the first instance, there is every probability that the younger players may be called or enlist voluntarily in the armed forces; in the second, public acceptance of the former favorities may be questionable.

Twenty-one name players have been drafted or have enlisted in the United States Army or Navy, in the British services, or the merchant marine since hostilities became widespread.

New Roles for Male Stars

Those in the Army are: James Stewart, Ronald Reagan, William Holden, Jeffrey Lynn, George O'Brien and Burgess Meredith.

In the Navy are: Robert Montgomery, Douglas Fairbanks, Jr., Tony Martin, Gene Raymnd, Wayne Morris, Richard Barthelmess.

Louis Hayward and Frank M. Thomas, Jr., leave shortly to join the Navy, and John Shelton will soon be inducted in the Army.

Serving in the British forces are Laurence Olivier, Richard Greene, David Niven and Leslie Howard.

Stirling Hayden has joined the American Merchant Marine.

The loss to Hollywood of these players left no small gap in the casting of pictures. There are many more to go, including Tyrone Power, Van Heflin, George Montgomery, Robert Sterling.

Rejected on physical grounds was Errol Flynn, one of the top boxoffice stars, but he is attempting to enter some branch of the armed forces regardless.

Promising Talent Called to Serve

Effect of the depletion of talent can be estimated by the calibre of the players called to the colors.

Ronald Reagan and Jeffrey Lynn were Numbers Five and Seven respectively in the MOTION PICTURE HERALD's poll of exhibitors last year when they selected Stars of Tomorrow.

Stirling Hayden, William Holden were 12th and 13th respectively in the same ballot.

Power was 11th in order of the Money Making Stars chosen by exhibitors in the MOTION PICTURE HERALD-*Fame* balloting. Flynn was 14th.

RKO's Western star Tim Holt has been inducted in the Army, but was given an unasked for deferment because of local induction jams. The studio is utilizing the delay to make six more western pictures starring Holt for the new season.

Twentieth Century-Fox' rising star, Victor Mature, will shortly report to his draft board. Ralph Bellamy is reportedly scheduled for induction shortly.

There are reports that Gene Autry, Number One Cowboy star in the HERALD's poll, is seeking to join the armed forces, but no confirmation is obtainable.

It is no secret that casting directors and production executives are scanning the draft status of their players anxiously. In the current registration of employes under way at the studios, one of the questions asked is the draft, marital and family statuses of the players.

It is possible that western stars may be shifted to features for grooming as leading men, and vice versa. James Craig, who zoomed to prominence at RKO in a feature, has been shifted to outdoor pictures, being borrowed by MGM for "Ox Train" and will go into "Grand Canyon" at RKO in the autumn. There is a deal under discussion which would have Columbia's western star, Charles Starrett, enact roles in features.

Older players have opportunities for new screen careers, with the necessity for recasting pictures. John Boles is making what amounts to a comeback, and again to be seen in leading roles may be Warren William, Warner Baxter, Edmund Lowe, Adolphe Menjou and others.

The recent ruling that no deferment will be given men with dependents who have sufficient funds on hand to care for their families will have its effect upon the film industry, although there is a bill pending in Congress that would defer men with families until all other classes are called.

Disney's "Bambi" Set for Radio City Music Hall

Walt Disney's "Bambi" will have its world premiere at the Radio City Music Hall in New York on July 30th. Contracts were signed on Tuesday by Ned E. Depinet, vice-president of RKO Radio, distributors of the picture, Roy Disney, and G. E. Eyssell, managing director of the Music Hall. "Bambi" marks the second Disney feature to play that famous theatre. The first was "Snow White," which also was the first picture in the history of the Music Hall to play five successive weeks, and which in that period piled up one of the largest cumulative grosses the theatre has ever had.

Columbia Will Continue "Glove Slingers" Shorts

The "Glove Slingers" short comedies produced by Columbia will be continued in a new series announced for 1942-43. Jules White, head producer of Columbia shorts has assigned Ewart Adamson and Jack White to the first of new two reel program. "A Study in Socks," latest of the 1941-42 series will be released late this month.

U. S. ARMY SNUFFS OUT MORE LIGHTS ON EAST COAST

Dimout Regulations Made More Stringent; Theatres Darken Marquee Lights

New York, New Jersey, and Delaware theatre men learned Monday the dimout thus far effected was insufficient. In forcible terms, the Army reminded owners of all amusement enterprises, store keepers, home owners and the general public, that ships were still being outlined at night by shoreline glow, and therefore were still silhouetted targets for submarine attack.

Monday, the Army commanded that immediately, in the area covered, all windows and skylights must be shaded or screened; and that all illuminated outdoor advertising signs must be extinguished for the duration.

Street and traffic lights, flood lights in construction and manufacture and in parking places, must be shaded, and reduced. Display windows, lobbies and business entrances must be shielded so light rays do not reach outside. Automobiles the rays of whose headlights are visible at sea, must use only parking lights.

Enforcement is by local and state authorities.

The new regulations, new in that they are more stringent, did not find theatre owners surprised nor uncooperative. For months past, in the areas mentioned, and especially in New York City, they had reduced their lighting so that this week most theatres were operating with under-marquee lighting only, and that reduced in many instances. Uprights were put out along with marquee lights weeks ago.

Good Holiday Business

The New York area fared well over the Memorial Day weekend, with Times Square crowded. Most theatres on Broadway reported greater business than last year's holiday period.

The dimout thus far has not affected receipts; and gasoline rationing was said to have brought the crowds to the city's amusement center.

Meanwhile, across the Hudson River, New Jersey underwent a state-wide blackout Monday evening, 10:10 P.M. to 10:40 P.M. It was the first "surprise" statewide blackout in the East. It was termed successful.

The Gulf Coast from New Orleans, Louisiana, to Brownsville, Texas, was blacked out Monday by the Army's Eighth Corps Area command. The blackout and dimout extend ten miles inland.

The Pacific Coast not only has a dimout, which this week extended to Los Angeles and Hollywood; it also is equipped for gas attack. Firemen and policemen in Seattle, Portland, and San Diego received gas masks last week. All major military points on the coast are guarded now by balloon barrages.

The measures are in anticipation, shared by the country's military leaders, of a major Japanese sortie, impelled by a desire to answer the bombing of Tokyo by Brigadier General James Doolittle and his force of bombers.

The dimout in Los Angeles and Hollywood was accompanied by a statement from Police Captain J. F. Lawrence: "It is urged that all lights which are visible from the ocean or from above be dimmed out by curtains, blinds or drapes during the night. Motor vehicle lights should not be projected toward the ocean for any length of time. This regulation will apply to lights and signs on large buildings."

A second blackout was to come for Baltimore this week, Wednesday.

Tennessee plans monthly blackout tests, according to indications from the central office in Nashville, for 120 defense councils. The state is to undergo a blackout next Tuesday.

A test blackout staged in Wilkes-Barre, Pennsylvania, May 25th was reflected in a 50 per cent drop in box-office receipts in the area. The demonstration was staged throughout Luzerne County.

Norristown, Pennsylvania, was to have a half-hour blackout this week. Allentown, Bethlehem, and Easton, in the same state and area, were to have a practice blackout Sunday night.

Little Effect On Grosses

The nightly dimout ordered in San Francisco by Army authorities has had little effect on theater grosses so far, according to a checkup made a week after the order went into effect. A slight falling-off of receipts was reported in each of four neighborhood houses in districts bordering the ocean, where vertical illuminations were ordered eliminated, and marquee lighting softened. In downtown houses, where softer lighting had gone into effect several months ago, practically no change in business was noted as a result of the change.

Weekday business has fallen off nearly half in theaters of Fall River, Mass., and vicinity because of the East Coast dimout orders and the rationing of tires and gasoline. However, local houses still uphold the reputation of the city being a weekend town as weekend business, and particularly Sundays, is now at an all-time high. Relaxation of dimout regulations is being urged by some managers, particularly in display of lights beneath marquees. Business at open air auto theaters slumped the drop being estimated as high as 50 per cent.

Theatre attendance in Charlotte, North Carolina, has decreased 20 per cent, managers report. They ascribe this to gasoline rationing. Suburban and "drive-in" theatres are especially suffering.

A survey of all theatres in Camden, New Jersey, to determine their safety in event of an air raid, is being conducted there by Fire Marshal Bernard Gallagher at the direction of Herbert E. Harper, chairman of the Camden Defense Council. The check-up is being made as a result of a request by the State Defense Council, urging patrons to remain inside theatres in an alert or actual air raid. Experience in England showed, the request said, that people were three times safer inside a theatre than out. The Council instructed further that any theatre found unsafe should be closed "whenever raids are imminent or frequent."

MIAMI THEATRES USED AS CHURCHES

The Cameo, of the Wometco circuit, and the Cinema, of the Paramount circuit, in Miami Beach, Florida, are being used by the Army Air Corps Technical Training Command as churches on Sunday mornings.

The Paramount circuit has changed its Sunday schedules for the benefit of the men in the armed forces in the vicinity, opening at 1:45 P. M. Sundays, one hour earlier than usual.

Thurwachter Defense Head

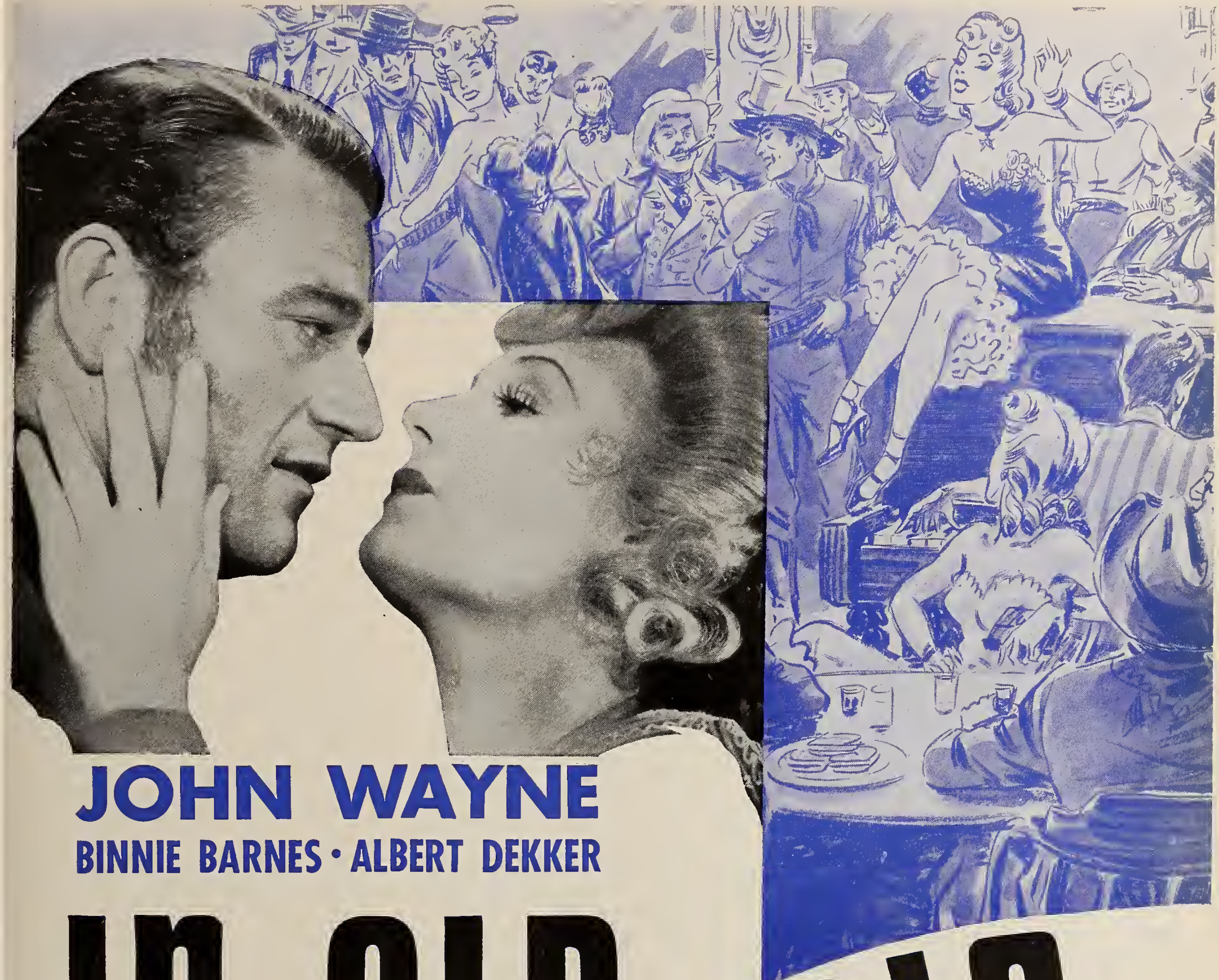
L. F. Thurwachter, operator of the Avon, Pix and Park theatres in Waukesha, Wisconsin, has been named state commander of the citizens' defense corps of the state defense council by Ralph S. Kingsley, council chairman. M. R. Thurwachter, who will be in charge of all citizens' defense corps operating under the state's county defense councils, is a past commander of the Daniel J. Martin post, American Legion and served as a captain in the 85th division in the first World war.

Industry To Join New York Parade

The role of the motion picture theatre in a nation at war, will be demonstrated during the "New York At War" parade Saturday, June 13th, which Mayor Fiorello H. LaGuardia has set for the purpose of illustrating the city's war effort. One large float under construction, measuring 55 feet in length, 22 feet in height and 22 feet in width, will carry a giant camera, a representation of the Minute Man and a tableau depicting how theatres support the Red Cross, Army and Navy Emergency Relief, the USO and the Treasury Department's sale of War Bonds and Stamps. The other float will include a giant victory symbol—a "V" with three dots and a dash—representatives of the industry and a band. Hundreds of ushers and many theatre bands will be in the line of march.

Metropolitan circuits and individual exhibitors have subscribed the financing of the theatre demonstration for the parade. Samuel Rinzler, head of the Randforce Circuit, is chairman of the committee in charge. The floats were designed by Monroe Greenthal and are being constructed under the direction of Vincent Trotta and Armando.

The parade committee known as the Mayor's Committee for Mobilization of New York At War, is headed by Grover A. Whalen and it is estimated that 500,000 persons will participate. The film industry contingent will form the morale section of the sixth division, of the home front, along with radio, the stage, sports, music and the arts.



JOHN WAYNE

BINNIE BARNES • ALBERT DEKKER

IN OLD CALIFORNIA

HELEN PARRISH • PATSY KELLY

EDGAR KENNEDY • DICK PURCELL

WILLIAM McGANN—*Director*

Screen Play—GERTRUDE PURCELL · FRANCES HYLAND

Original Story—J. ROBERT BREN · GLADYS ATWATER

• • •

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

Disney's First Latin Shorts Ready Soon

The first "good neighbor" fruits of Walt Disney's tour of Latin America last year will be on South American screens by midsummer, the cartoonist disclosed on a trip east this week.

The first four commercial Disney releases using story, characters and background from South America are now nearing completion. They will be distributed commercially by RKO through regular channels in South America this summer. They will also supplement the autumn program of Disney releases in the United States.

Additionally Mr. Disney reported that work was advancing rapidly on 12 other specialized pictures on agricultural, health, war and economic subjects made specifically for the motion picture section of the office of the Coordinator of Inter-American Affairs. These will be distributed in South America on 16mm as part of the program of cultural interchange of motion pictures directed by John Hay Whitney.

The four theatrical subjects which are partially completed were exhibited in Washington to officials of the Office of Inter-American Affairs. They include "Acquerella do Brasil," "Pedro," "Lake Titicaca" and "The Flying Gauchita."

Four of the health subjects produced by Mr. Disney with the aid of government specialists deal with methods of malaria and mosquito control, the housefly and disease, clean water supply, and vaccination. Four agricultural subjects prepared with the aid of the U. S. Department of Agriculture discuss soy bean cultivation, the resources of the Amazon basin, the ever normal granary and corn and its development. They stress the closeness of inter-American agricultural ties.

Arrangements for production by Walt Disney of an animated training film on identification of U. S. Army aircraft have been completed, it was announced Tuesday by the War Department.

Cartoon Technique Adopted to Education

Mr. Disney described the pictures as an attempt to bring his cartoon technique to the educational screen film. He expressed the conviction that the educational value of such pictures could be substantially enhanced by making them entertaining too.

"With the help of experts from the Coordinators office we have tried to strike a new note which I hope will make ordinarily prosaic subjects acceptable to millions of people whom otherwise we could not reach."

Mr. Disney has opened a small scale animating studio in Washington to facilitate presentation of rough ups of cartoon material requested by the government. In addition to his Inter-American assignments he is now completing meteorological shorts for the Army and Navy.

Expansion of the non-theatrical film activities of Mr. Whitney's office into the production of specially written short subjects is proceeding rapidly, a spokesman for his New York office said this week. A large roster of top Hollywood writers is now working on story ideas for the non-theatrical division headed by Kenneth MacGowan. They receive what is described as "nominal" compensation for completed scripts.

The list of names, all with major Hollywood screen credit includes: John O'Hara, Lillian Hellman, Arthur Sheekman, Joel Sayre, Anthony Veiller, Allen Rivkin, Mary McCall, Frances Goodrich, Albert Hackett, Tess Slesinger, Frank Davis, Jane Murfin, Gene Towne, Dalton Trumbo, Fred Rinaldo, Robert Lees, David Hertz, Maurice Rapf, Edmund Dorfman, Paul Alley, Donald Slesinger, Guy Endore and others.

The Coordinator's plans for the production of informative shorts for South America on the war effort and other aspects of Inter-American relations were reported in MOTION PICTURE HERALD on May 2nd.

HOLLYWOOD TO ASK "GOING MY WAY?"

RKO studio manager William S. Holman last week made a survey of studio employes looking toward starting a voluntary "pool-your-car" movement. Employes were asked if they would be willing to share their cars in picking up fellow workers nearby, what type of automobiles they had and the like. The studio is the first to make such a move.

Foreign Press Managers Rotating Chairmen

The International Film Relations Committee, at its regular bi-weekly meeting Monday, designated Clarence J. Schneider, international publicity director of Columbia Pictures, first editor of the committee's institutional feature service and newsletter. The editorship will rotate each month. When Mr. Schneider has completed his term, he will be succeeded by Dave Blum, international publicity director of MGM. The committee is composed of distributors' foreign publicity managers at New York home offices.

The feature service and newsletter will be part of an expanded program of international public relations being carried out jointly by the IFRC and the Hollywood Foreign Department Committee. They will supplement such continuing activities as the shortwave radio broadcasts to countries abroad, now in their 154th week, and collaboration with the Rockefeller and Donovan Governments Committees. The overall aim of the public relations program is to increase the prestige and standing of the motion picture industry throughout the world.

Mr. Schneider will confer Monday with members of the planning subcommittee which drew up the program. The subcommittee includes Albert Deane, chairman; Leslie F. Whelan and Fortunat Baronat. Miss Rosa Lewis, of the MGM international publicity department, who is working on the committee's master mailing list; Kenneth Clark, chairman of the IFRC, and Joel Swensen, secretary, will also attend.

Menjou Returns to Columbia

Adolphe Menjou has been signed by the Columbia studio for a part in the forthcoming Fred Astaire-Rita Hayworth musical, tentatively titled, "Carnival in Rio." Xavier Cugat and band will also appear in the picture which will be produced by Louis Edelman, with William Seiter directing.

Paramount Southern Meet

Southern area partners, associates, and executives of Paramount met in Atlanta this week. Among them were Austin C. Keough, vice-president and general counsel of Paramount; Montague F. Gowthorpe, theatre comptroller; Leonard Goldenson, head of the theatre department; Leon Netter, in charge of its southern operations; Robert Wilby, William Jenkins, Arthur Lucas, theatre partners.

Variety Chicago Meeting Planned

Plans for the national Variety Clubs of America meeting in Chicago proceeded this week, under the guidance of John Harris, of Pittsburgh, national chief barker, and Henri Elman, a petitioner for a new Chicago tent, both of whom conferred last week in Hollywood.

The meeting replaces a national convention. One hundred will attend, representing all tents; and reports on charities and other activities will be read. The meeting will be in conjunction with the forming of a tent in Chicago. It will occur late this month or in early July, and will be for two days.

Reports are reaching national officers of the war work of various tents, notable among them are the St. Louis and Baltimore. The St. Louis tent, Number Four, reported through Louis Ansell, that it is heading for a million dollar total in war bonds and stamp sales, through efforts of its members aiding the industry's selling campaign in theatres. In Baltimore, where Tent 19 has a goal of $200,000, the halfway mark has been passed.

The St. Louis tent handled the Hollywood Victory Caravan Show, and in addition, raised over $22,500 for Navy Relief.

Through C. B. Akers, Tent 22, Oklahoma City, in a preliminary report to Mr. Harris, this week emphasized its war activities. It is helping furnish entertainment to soldiers in nearby posts. Its aid to the War Bonds and Stamps drive is outstanding; and it will shortly survey the territory to determine how many theatres are entitled to the Treasury Department's citations.

Cleveland's Tent Six is moving from the Allerton Hotel to larger rooms in the Hollenden Hotel. The tent's annual golf tournament was to be at the Beechmont Country Club, Saturday.

The Charlotte, North Carolina, tent's benefit show last week, starring Bob Hope and troupe, garnered an estimated $3,000, for the 38th Hospital Evacuation Unit of Fort Bragg.

The Showmen's Club, Philadelphia, is now headed by Louis Schleifer, second vice-president, following resignation of Moe Verbin, president, and the inability of Myer Adelman, first vice-president, to serve.

Queens Clubwomen Meet; De Bra Heads Ceremonies

Speakers from the organized motion picture industry led the list at the final meeting of the year, for the Motion Picture Council of Central Queens, at the Hotel Picadilly, New York City, last week. Master of ceremonies was Arthur De Bra, authority on educational matters, and lecturer for the Motion Picture Producers and Distributors of America.

Other guests and speakers from the industry were Harold Hode, Columbia; Harold Hendee, RKO; Albert Howson, Warners; Mrs. Isabelle Turner, Warners; Roger Albright, MPPDA; Miss Jeanne Cagney, star of "Yankee Doodle Dandy"; Silas Seadler, MGM; Alec Moss, Paramount.

The program was in charge of Mrs. Edward T. Herbert.

President of the Council is Mrs. Dean Gray Edwards.

Al Duffy Joins Army

Al Duffy, former press agent for Schubert Theatres in Boston, and more recently a Hollywood scenario writer, for Columbia Pictures, has been commissioned a captain in the United States Army Signal Corps. He is assigned to duty with the Air Corps at the Training Film Production Laboratory, Wright Field, Dayton, Ohio.

THEATRE UNION IN ENGLAND DEMANDS WAR PROFIT SHARE

Double Time Rates for Sunday Work First Demand of National Union

by AUBREY FLANAGAN

in London

Taking a leaf out of their studio brethren's book, workers within British cinemas, banded together in the National Association of Theatrical and Kine Employes, have begun to brandish the big stick. Self conscious of an increased power, patting themselves on the back for the acquisition during the year of a war bonus, cockahoop, maybe, at the wartime commissions awarded certain of their officers in connection with the C.E.A.'s Army training film scheme, they have begun softly, but not negligibly, to wave that big stick in the direction of the British exhibitor.

Particular objective of the theatre workers' union, as made manifest at this year's Annual Conference, is that their members should share in any current prosperity which may be abroad on the box office front on Sundays. The time is opportune, they contend for the consideration of double time rates for all Sunday work.

Exhibitors, therefore, who have been openly recording that the weekend business is now the business upon which their livelihood depends, who now have to pass over an increased volume of revenue to the State in the form of entertainment tax, may, in the near future, have to take a slice out of that prosperity to pay increased wages to their employees. It is clear that the N.A.T.K.E. are taking exhibitors at their word and determined that the situation shall not be exploited save to the advantage of projectionists, ushers, cashiers and other employees within the picture house.

Theatres Classed As Seven-Day Job

Most theatre workers in Great Britain work a six day week, with a changeable day off. Most legitimate theatres, on the other hand, which open (and there are but a few) on Sunday, pay double time, but do not give a day off in lieu. It is the theatre workers' belief that the present tendency is to class cinemas as a seven day job, as with public utility undertakings.

Conditions vary, of course, throughout the country. In Portsmouth employees work a full normal day on Sunday, but receive a day off in place of it. In some parts of Scotland double time is already paid for Sunday work. In Nottingham workers get one Sunday off in four and are paid extra, in addition to their weekly wage, no deduction being made for their day off, at pay rate of time and a half.

Some impetus is felt by the employees to be added to the N.A.T.K.E. argument by the fact that most British studios pay double for Sunday work, with war bonus and traveling allowance thrown in.

Not all of the employes are in favor of Sunday opening, though it is probably true that most of them are willing to work provided that a day off is given in place during the week.

Dissatisfaction exists within the labor ranks at grading of cinemas for wage purposes, a system which has been adopted between the Unions and the C.E.A. Cinemas taking £750 or more are graded AA, those taking between £350 and £750 are graded A, and cinemas whose receipts are between £75 and £150, are classified as C. The fact that the stimulus to trade has brought more money to the box offices of certain of these categories without increasing the wages paid to their employees has provoked the suggestion that the system should be done away with.

Want Grading On National Basis

The demand has now gone out that grading should be put upon a national basis and not upon a local classification. It is contended by the N.A.T.K.E. that this would be both ethical and economic for the exhibitor and would do away with much local opposition by employees to Sunday opening.

The theatre union has been patting itself upon the back for securing increases for its workers over the past four years amounting to four million pounds.

Some of its employees will be given commissions in the Home Guard, so that they can be liaisons between the picture houses and their employees on the one hand and the War Office on the other. As with the A.C.T., the production workers' union, membership has increased and nearly 100,000 employees, many of them now union, have benefited by agreements concluded during the year by the Association.

An effort is being made to expand the principle of unionism within the picture business by the formation of a managers' union. The N.A.T.K.E. have given the principle its blessing, irrespective of whether the managers' association was born as a separate union or formed within the Union itself.

Expansion of an even wider scale is not without the bounds of possibility, for the Musicians' Union proposal that one Union be formed for the entire entertainment industry, covering picture houses, theatres and studios, has been dismissed by none of the workers' unions within the industry, though the N.A.T.K.E. president has given his blessing to a two union scheme, with the professionals banded apart from the other laborer grades.

Producers and A.C.T. Talk on Wages-Hours

Discussions, meanwhile, have reached an advanced stage between the producers and the A.C.T. on the setting up of a standard agreement on wages and hours to operate throughout the entire production industry here.

Much concern exists, however, within the production union, a concern which is shared by the producers themselves, at the manner in which the Ministry of Labour, or some of its Exchanges, is interpreting the recent Manpower Panel Report on reservations and callups of studio technicians. The new demands for manpower have, it is stated, found fresh and unexpected inroads being made on studio personnel, with the danger that the understanding arrived at as a result of the Manpower Report may be upset.

A Government Advisory Committee, consisting of a representative of the Board of Trade, one of the Ministry of Information, plus a member of the Films Council, is currently dealing with production personnel, and the producers, backed by the labor unions, are at present seeking conference with them so that the situation might be straightened. Already the A.C.T. has sent a deputation to the Minister of Labour.

BRITISH MANPOWER PROBLEM GROWING

Considerable anxiety exists in producer and labor circles here as a result of the continuing apparent disregard of the findings of the Manpower Panel with regard to industry labor by the Ministry of Labour.

Despite its recent agreement with the findings of the panel, the Ministry is continuing to call up film technicians and other essential industry workers by age groups. Some have been told to send in applications for further deferment, but others have been informed that no further deferment is possible.

Industry officials said that if such registrations continued, film production would be brought to a virtual standstill. A producers' delegation met with the Labour Ministry last week, following up a similar meeting of a labor union's committee with the Ministry last weekend.

Olivier Wins British Award

Laurence Olivier won the "Picturegoer" gold medal for the best acting by a male star, for the second consecutive year, based on his performance in Alexander Korda's "That Hamilton Woman," released through United Artists. The previous year he captured the award for his acting in "Rebecca," the David O. Selznick production, also a UA release. The award is made on the basis of votes cast by readers of the English fan magazine.

Anna Neagle at Ottawa

Anna Neagle, British actress, attended the North American premiere of her newest picture "They Flew Alone," at Ottawa's Regent theatre on Saturday. The Governor General of Canada, the Earl of Athlone and Princess Alice were guests of honor at the opening.

Mayer Again Gets Top U. S. Salary

Louis B. Mayer, vice-president in charge of production of Metro-Goldwyn-Mayer, again topped the field of America's highest paid executives, receiving in 1941 a remuneration of $704,425, it was disclosed by the Securities and Exchange Commission in Philadelphia last Thursday, following annual reports filed with the SEC. SEC's headquarters are now in Philadelphia, having been moved there from Washington's war crowding.

Mr. Mayer's salary for last year was $7,373 more than the amount he received in 1940, and included $548,425 in bonus and a share of profits.

Many of the annual reports of executives in war industries were held up by the SEC for possible censorship, among them that of Eugene G. Grace, president of Bethlehem Steel Corporation who was second, following Mr. Mayer, in 1940, with $478,144, and other top ranking steel men whose concerns are engaged in war production. George Washington Hill, president of the American Tobacco Company, who received $456,415 in 1940 and placed among the first three, dropped in 1941 to $288,144. This decline apparently resulted from a decision of the New York Supreme Court against the company last year which brought a reduction in "incentive compensation" paid to the firm's top executives.

James Cagney topped Clark Gable by $5,000 last year, to rank among the nation's highest paid persons, it was disclosed in additional annual reports filed with the SEC. Warner Bros. paid Mr. Cagney $362,500, $5,500 less than he received in 1940, but $119,500 more than he was paid in 1939. Clark Gable received $357,500 from MGM for the third highest salary of 1941, and Nicholas M. Schenck, president of Loew's, Inc., was paid $334,204.

Bette Davis, Wallis, Zanuck Over $250,000

Other high film industry salaries were:

Bette Davis, who received $271,083 from Warner Bros.

Darryl F. Zanuck, who received $260,000 from 20th Century-Fox.

Hal B. Wallis, production head, Warner Bros., $260,000.

Charles Boyer, $220,833, from Universal.

Ginger Rogers, $215,000, from 20th Century-Fox.

Deanna Durbin, $203,166, from Universal. Miss Durbin also received $20,530 from Decca Records.

Remuneration paid to Bing Crosby, who received $150,000 in 1940 from Universal was not shown in film company reports this year, but Decca Records reported he got $100,640 from that firm.

William Seiter, director, Universal, $183,250.

George Stevens, director, Columbia, $174,359.

Harry Cohn, president, Columbia, $145,600.

Irene Dunn, Columbia, $135,000.

David Bernstein, Loew's, $121,979.

Sam Katz, MGM, $121,979.

Frank W. Lovejoy, chairman and general manager, Eastman Kodak Company, $118,221.

David Sarnoff, president, Radio Corporation of America, $100,900.

J. Robert Rubin, vice-president and general counsel, Loew's, Inc., $100,308.

Thomas J. Hargrace, president, Eastman Kodak, $87,134.

Albert S. Sulzer, vice-president, Eastman Kodak, $87,072 .

Gen. James G. Harbord, chairman, Radio Corporation of America, $60,920.

J. Cheever Cowdin, chairman, Universal, $56,042.

Jimmy Dorsey, $45,591, from Decca records.

Nathan J. Blumberg, president, Universal, $56,042.

Otto S. Schairer, vice-president, Radio Corporation of America, $37,026.

Andrew Sisters, $34,235, from Decca records.

Charles D. Prutzman, vice-president, general counsel, Universal, $30,321.

William A. Scully, general sales manager, Universal, $30,321.

Fitzgibbons on Advisory Unit

J. J. Fitzgibbons, president of the large Famous Players Canadian circuit, and a leader in exhibition in the Dominion for many years, is now a Government official. He was designated last week chairman of the Motion Picture Advisory Council of the Canadian Wartime Prices and Trade Board. The Canadian Government has given permanent status to the Council, so that it may handle film trade problems.

Secretary of the Council is Henry Falk, representing independent exhibitors.

A critique of Government sponsored films, made by and through the country's National Film Board, was delivered to the House of Commons, Ottawa, last week, and tabled. The criticism came from John Grierson, board head, who held the films made thus far were technically good, but did not serve the purposes to which Government film activities should be directed. It was part of his report, which has been tabled.

Mr. Grierson's resume recommended a board to continually review the Film Board's policy. This recommendation has been acted upon. Mr. Grierson also advocated temporary employment of writers and producers, for fees, in lieu of a permanent staff.

AMPA Members Elect Lou Pollock President

The Associated Motion Picture Advertisers at New York last week elected Louis Pollock president, at their annual meeting in the Hotel Edison. Other officers elected were David E. Weshner, vice president; David A. O'Malley, treasurer; Blanche Livingston, secretary; and Paul Lazarus, Arthur A. Schmidt, Fred Lynch and Manny Reiner, directors. A. M. Botsford fills a vacancy in the Board of Trustees.

The organization presented Vicent Trotta, retiring president, with a desk set. Mr. Trotta urged the new administration to consider repetition of the Quigley Showmanship Awards, and the short subjects luncheons instituted this year.

Warners Plan Scout Film

Warner Brothers studio in Hollywood has announced arrangements with James Street, novelist, for the writing of a history of the Boy Scouts of America. The project contemplates serialization in a national magazine and eventual production as a screenplay by Jesse Lasky.

South American Star on Coast

Mapy Cortes, South American film star who will play opposite Victor Mature in "Sweet and Hot," the RKO musical which Tim Whelan will produce and direct, arrived in Los Angeles from Mexico City on Monday, and reported for work at the studio the following day.

Warner Bros. Net for 26 Weeks $3,802,055

Warner Bros. Pictures, Inc., and subsidiary companies report for the twenty-six weeks ended February 28, 1942 a net operating profit of $3,802,055, after deducting all charges including amortization and depreciation, normal Federal income taxes and provision for possible Federal excess profits taxes. This compares with a net operating profit of $2,782,544 reported for the corresponding period the previous year.

During the twenty-six week period ended February 28, 1942 there was an additional provision for contingencies in the amount of $525,000 in respect of the net assets of subsidiaries operating in foreign territories. As a result of war conditions the accounts of subsidiaries operating in enemy or enemy occupied territories are no longer consolidated. Consequently the investments in and advances to such subsidiaries amounting to $268,432 have been charged against reserve for contingencies.

The net profit from operations for the twenty-six weeks ended February 28, 1942 before charges for amortization and depreciation of properties and Federal income and excess profits taxes was $9,243,457.

The gross income, after eliminating intercompany transactions, for the twenty-six weeks ended February 28, 1942, was $58,547,614. The gross income for the twenty-six weeks ended March 1, 1941 was $51,009,860.

Cash in the United States as at February 28, 1942 amounted to $10,202,288 as compared with $7,431,248 at August 30, 1941.

For 13 weeks ended November 29, 1941, company reported net profit of $2,079,601, equal to 53 cents a share on common, comparing with $1,276,316 or 31 cents a common share for the 13 weeks ended November 30, 1940.

Loew's Net Profit At $5,292,541

Loew's Inc. and subsidiaries in report for 28 weeks ended March 12, 1942, show a net profit of $5,292,541 after depreciation, federal taxes, subsidiary preferred dividends and reserve of $2,600,000 for contingencies. This amount is equal after dividend requirements on $6.50 preferred stock, to $2.91 a share on 1,665,713 shares of common stock. It compares with a net profit for 28 weeks ended March 13, 1941, of $5,141,135 after $900,000 contingent reserve, equal to $2.80 a common share.

Federal taxes for the 28-week period totaled $2,849,830 against $1,623,516 in the same period a year earlier.

The above earnings are subject to reserve on account of such foreign funds as may be restricted to year-end audit.

Court Denies Motion for Anti-trust Particulars

Federal Judge William J. Campbell in Chicago last week denied motions for a bill of particulars on sections of the complaint of the Thomas Murray $1,000,000 anti-trust suit which charged violations of the law as to damages incurred by the Thalia Theatre, to Loew's, Warners, Twentieth Century-Fox, United Artists, RKO, Columbia and Universal.

Judge Campbell also denied Warners' motion to quash service and efforts to strike out parts of the complaint concerning the prior release system in Chicago and the consent decree of 1932 which ended in anti-trust prosecution of Balaban & Katz and the distributors.

Sileo Returns

James Silco, photographer to the New York film industry, has returned there after six months' absence forced by ill health.

RUSSIA BOLSTERS ITS ARMIES WITH U. S. FILM EQUIPMENT

Purchasing Commission Head Says Only Limit Is What U. S. Can Supply

"There is no limit to the amount of motion picture equipment and material which Russia will buy in the United States," it was said this week by Gregor Irsky, chief engineer of motion pictures in the USSR and head of the official film commission which has been in the United States since last August, purchasing "much-needed" film materials. Mr. Irsky is established at the offices of Amtorg Trading Corporation, the American buying and selling agency for the Soviet Union, in New York, since his recent return from Hollywood.

Russia "needs an enormous amount of American motion picture equipment chiefly for use in the Army, Navy, and Air Force," he said, adding that the only limit would be "what American industry can supply after U. S. needs are taken care of."

"We want to buy all kinds of equipment for military purposes and for our theatres. Our aim is to send a complete movie unit into every Army regiment," he said. Already a large number of regiments are fully equipped with their own cameramen and materials, he reported.

Asked whether or not the purchases of his commission were to be in cash or on lend-lease arrangement, Mr. Irsky replied, "Since last summer, the commission has bought for cash between $500,000 and $600,000 worth of camera and projection equipment, a large part of which was shipped and has been received in Russia. I cannot tell now, however, what payment arrangements will be made for the balance of the materials we want to buy."

Priorities Hinder Deliveries

He pointed out that "priorities on film equipment and on vital materials needed for U. S. war production, as well as uncertain delivery" were the two determining factors affecting placement of orders for more goods to Russia's motion picture studios and Army film units.

"I am not so satisfied with my mission here," the Russian film chief said. "We expected to order more than we have. Although we have had very good relations with American firms, speaking objectively, they cannot meet our demands because of prior commitments. However, we need the materials now, while we are at war," he said, and indicated that if a supply comcompany could not promise delivery within "a reasonable time," the order was placed elsewhere.

Specific requirements of the Soviet film industry, for which Mr. Irsky said he had "definite instructions" on purchases are for cameras for war newsreels; special 16 mm. projectors for the Army; regular projection machines for theatres; studio cameras; raw films; chemicals for development; projectors for color pictures; special lenses, lamps and recording equipment, both stationary and portable. These are already purchased, on order or in the process of negotiation, he asserted.

SEEK PROJECTORS FOR AUSTRALIA

Portable 35 mm projectors, preferably with generators, are sought by the British War Relief Society's Anzac Division. They will be paid for out of a fund specially allocated for such machines, which are to be sent to Australia to help entertain troops. Communications should be addressed to Albert Deane, Room 1001, Paramount Building, New York City.

No indication of what these orders amounted to, either in cash on on the lend-lease plan, was given by Mr. Irsky. He also refused to specify exact amounts of each order, declaring that he did not want to divulge information which he thought Washington officials of the lend-lease administration did not want published.

Mr. Irsky did say, however, "we must know first, how much American firms can give us on orders before we complete negotiations and arrange for payment."

Deals on With Equipment Firms

Among the U. S. companies with which the Russian film commission is negotiating are the following: DeVry Corporation, Chicago, for about 100 16 mm. projectors; Mitchell Camera Company, from which firm the commission ordered 25 cameras but expects to get only 15; Bell & Howell, supplying Russia with newsreel cameras, uncertain quantity, for use in the Army; Bausch & Lomb Optical Company, Rochester, special lenses; special lamps from Mole-Richardson; stationary and portable RCA recording equipment; single-system cameras from Akeley Company, to take pictures and make recordings simultaneously, also to be used for military purposes.

In addition to the American motion pictures which the commission bought for Russian distribution last year, including three 20th Century-Fox films, "Under Your Spell," "Three Musketeers," and "In Old Chicago," Mr. Irsky reported that he was negotiating for the purchase of "Manhunt," "Yank in the R.A.F.," "Night Train," "Four Songs" and "Man I Married," all Fox pictures. These films have been sent to Russia, he said, with his recommendations and he now is awaiting the order to go ahead with the purchase. Another film under consideration is Goldwyn's "The Little Foxes," an RKO release.

The deal with United Artists on "The Great Dictator," for which negotiations have been under way six months, according to the Russian film engineer, has not yet been completed. "We want very much to show this picture in our country," he said, "but we are not prepared to pay the price United Artists is asking." He added, however, "I believe we will eventually buy the Chaplin film," intimating that during the six months UA "came down three times" in its asking price.

400,000 Feet Of War Films

Mr. Irsky emphasized the need for his country's purchase of American film equipment in large quantities, by pointing out that during the war against Germany, Russian cameramen had taken 400,000 feet of motion pictures at the front and 100 newsreels had been released. He reported that 150 studio cameramen were in the front lines, fighting and filming war pictures. In addition, he said, Russian studios have turned out since June 22d, 1941, 150 shorts and 15 features on war subjects for the training of the Army and civilians. A number of plants, studios and laboratories were evacuated from danger zones and reestablished, in new localities inland, within two or three months after the Nazis invaded Russia.

Soviet productions currently in work, he said, include "Ivan the Terrible," "The Heroic Defense of Moscow," "The Brave Soldier—Schveik" and "Heroic Leningrad."

Ten years ago, according to Mr. Irsky, Russia had about 20,000 theatres with only 2 or 3 per cent equipped for sound. Today, there are close to 40,000 film houses of which 80 per cent have sound installations. The average number of prints made from each new film is from 500 to 1,000.

Mr. Irsky, who appeared at the recent convention in Los Angeles of the Society of Motion Picture Engineers and reported on the technical progress of the film industry in his country, declared that he thought the SMPE sessions "inspiring." He expressed the opinion that more exchange of ideas and discussion of technical problems between motion picture engineers of all countries would be most beneficial to the rapid advance of the industry as a whole.

He said he visited a number of Hollywood studios and expressed great admiration for the technical achievements made in this country.

Discussing the annual output of Russian studios before the war, Mr. Irsky reported that Russia produced about 100 features a year; 350 shorts utilized for visual education for schools, the Army, workers and farmers; about 15 special features for children produced at a studio in Moscow which made pictures for children only. In addition to a large newsreel studio in Moscow, which turns out releases every three days, he reported, there are 25 local studios throughout the country which prepare special releases pertaining to their individual countries and which distribute their product on an average of once a week.

62 Screen Stars Tour for USO Camp Shows

USO-Camp Shows, reporting on its activities for the winter season, from November 27, 1941, until April 18th, this week announced that a total of 3,819 performances in more than 250 Army camps and naval stations had been given to servicemen audiences aggregating 2,149,388. During the period that all 24 basic shows were on the road, according to USO, 550 entertainers, in addition to managers, advance agents, stage hands and electricians were employed.

Some 30 major screen and stage personalities, under auspices of USO-Camp Shows, made 513 guest appearances before more than half a million soldiers, sailors and marines, and 32 entertainers, including screen and stage stars, were sent in overseas units on four separate trips to undisclosed off-shore bases.

USO now has 15 summer shows en route to replace the 24 winter units.

In Washington, over the weekend, Spyros Skouras, president of Twentieth Century-Fox; Abe Lastfogel, a director of USO-Camp Shows and coordinator of the Amusement Industry's war activities; Hal Horne, director of advertising and publicity for 20th Century-Fox, and Robert M. Weitman, manager of the Paramount Theatre, New York, conferred at their second meeting on the part the amusement industry will play in the 1942 campaign for funds to support the USO war program.

Hollywood Goes on The Air for USO

Prominent Hollywood stars highlighted the USO radio show last Sunday night, over the Red Network of National Broadcasting Company which was arranged by USO with the cooperation of the Hollywood Victory Committee as a feature of the organization's current war fund drive for $32,000,000 to carry on its entertainment and recreational program for U. S. servicemen.

Among those who were scheduled to appear on the national hook-up, from 12:05 midnight, to 12:55, Eastern War time, were: Mary Martin, Fanny Brice, Red Skelton, Meredith Wilson and his orchestra; Joe E. Brown, Charles Butterworth, Linda Darnell, Deanna Durbin, John Garfield, Judy Garland, Laurel and Hardy, Hugh Herbert, Chico and Harpo Marx, Adolphe Menjou, Chester Morris, The Ritz Brothers, Mickey Rooney, Rosalind Russell and others.

Approximately 25,000 people were expected to attend the "USO Street Jamboree" Thursday, in front of the Skouras Tuxedo Theatre, in the Bronx, N. Y. Celebrities, dancers and radio personalities joined in the four-performances entertainment which, if successful, will be duplicated in other parts of the borough. The local committee, under chairmanship of Nick John Matsoukas, who is manager of the Tuxedo, created the "Jamboree" to launch its community-wide drive for USO funds. A $5,000 goal has been set by the committee to be raised at the affair.

Luncheon Honors Raft "Sports Caravan"

A testimonial luncheon sponsored by leaders in the world of sports, politics and the entertainment field was held in New York on Tuesday for George Raft, in recognition of his efforts in promoting "Sports for Morale." Through his Sports Caravan, Mr. Raft has been supplying boxing shows and sports equipment to men in the U. S. armed forces. He was in New York this week to launch plans for an eastern tour of the Caravan and to attend the premiere of "Broadway," the Universal film in which he stars, at the Capitol, on Thursday.

SHORT PRODUCT PLAYING BROADWAY

Week of May 30th

ASTOR		
	Tricky Business	20th Cent.-Fox
	Feature: This Above All	20th Cent.-Fox
CAPITOL		
	Winning Your Wings	Warner Bros.
	Victory Quiz	MGM
	Feature: The Spoilers	Universal
CRITERION		
	Menace of the Rising Sun	Universal
	Feature: The Vanishing Virginian	MGM
MUSIC HALL		
	March of Time: "India"	RKO Radio
	Feature: Tortilla Flat	MGM
PARAMOUNT		
	Better Bowling	Paramount
	Three Stooges	Paramount
	"What's the Matador?"	Columbia
	Feature: Falcon Takes Over	RKO Radio
RIVOLI		
	Donald's Camera	Disney-RKO Radio
	Savings Bond Trailer	Warner Bros.
	Feature: Ships With Wings	United Artists
ROXY		
	Gateway to Asia	20th Cent.-Fox
	Feature: My Gal Sal	20th Cent.-Fox
STRAND		
	Bond Cartoon, Shoot Yourself Some Golf, and California Junior Symphony	Vitaphone
	Feature: In This Our Life	Warner Bros.

Heading the committee sponsoring the luncheon was James J. Walker, who also was toastmaster. Other members of the committee were: Jack Dempsey, Ted Husing and Bill Stern; Pat Callahan, Deputy Boxing Commissioner; Benny Leonard, former boxing champion; James Braddock, former world's heavyweight champion; Marty Servo, welterweight fighter, and Arthur Donovan, famous referee.

Among those expected to attend the luncheon were: Newbold Morris, Leo Durocher, Larry McPhail, Stanton Griffis, Lieutenant Commander Gene Tunney, Herbert Bayard Swope, Allan Jones, Lowell Thomas, General John J. Phelan, Charles Stoneham, Nat Fleischer and Joe E. Lewis.

PRC to have 42 for year

Thirty-eight of the 42 pictures on Producers Releasing Corporation's current program have been completed, as well as two on the 1942-43 schedule, Leon Fromkess, vice-president in charge of production, said in New York City last week, prior to leaving for Hollywood, where he will reside.

Mr. Fromkess was in conferences with O. Henry Briggs, president, and Arthur Greenblatt, vice-president in charge of sales.

The production chief promised the new schedule would be delivered as set forth, a practice with PRC, he noted. "Baby Face Morgan" and "A Yank in Libya" will be released in August. These are the first two of the 1942-43 program.

For June production, the Glenda Farrell starring vehicle, "A Night for Crime" is set; for July, "The Yanks Are Coming."

Religious Film Catalog Ready

The Religious Film Association, Inc. of New York will issue within the next week a catalogue of several hundred motion pictures recommended for visual instruction among church groups.

The Association was founded in March by 16 leading Protestant church agencies to distribute suitable church films through their respective purchasing houses. Sponsored by the Harmon Foundation the new film group has opened offices at 297 Fourth Avenue, New York City.

By pooling the film resources of several religious groups the Association estimates that it is able to provide simplified and economical film service for approximately 122,000 churches. It will provide information to members regarding the value and availability of existing religious motion pictures and will promote the use of these materials for educational purposes in the church field.

The Harmon Foundation, acting on its experiences with religious motion pictures since 1925, aided the church group in establishing the Film Association as a self supporting venture. The Federal Council of Churches of Christ in America and the International Council of Religious Education participated in the organizing work.

William L. Rogers is executive secretary of the Association. He has produced religious films in the missionary field for the Harmon Foundation. Other officers are Lovick Pierce, of the Methodist Publishing House at Dallas, chairman; George W. Card, of the Baptist Sunday School Board at Nashville, vice-chairman; and John Ribble, secretary of the Presbyterian Board of Christian Education, at Philadelphia, secretary-treasurer.

Wilcox To Hold RCAF Benefit

Producer Herbert Wilcox of RKO, left New York Tuesday for Toronto to prepare for rehearsals of the special two-and-a-half-hour benefit show for the Air Marshal fund of the Royal Canadian Air Force.

Mr. Wilcox announced the complete cast of players, incluing Anna Neagle, C. Aubrey Smith, Colin Keith-Johnson, Lady Hardwicke, Robert Coote, Richard Gaines, Victor Carrel, Moyna McGill and David Tihmar, who will tour Canadian cities in the show featuring Noel Coward's "Still Life," Monckton Hoffe's short play, "The Lady Who Wishes To Be Known as Madame," and a 40-minute musical revue.

Famous Players Canadian Corp. donated its theatres, staff and lighting for the tour which begins at Toronto on June 15th, at the Victoria, and plays the Capital, Ottawa, June 17th; His Majesty's Theatre, Montreal, the 19th; Winnipeg on the 23rd; Regina, the 25th; Edmonton, the 27th; Calgary, the 29th; Vancouver on July 2nd and Victoria, July 4th.

Republic Signs With Griffith

James R. Grainger, Republic president, announced in New York this week that the company had closed a deal for its 1942-43 product with the Griffith Oklahoma Circuit and the Griffith Texas Circuit. The contract was signed in Dallas by Mr. Grainger, Lloyd Rust, Republic Dallas branch manager, and Russell Brown, Oklahoma City manager. Horace Falls and H. O. Stark acted for the circuits.

FILM ARBITRATOR WOULD END ATTORNEYS' DELAYS

New York Lawyer Scores 'Excessive Disputation'; Threatens Drastic Steps

Delay, and excessive disputation and formal procedure by lawyers in motion picture arbitration hearings evoked hot criticism Tuesday from a New York arbitrator.

John C. Pemberton, New York attorney who has served for 16 years as an arbitrator on the panels of the American Arbitration Association, sharply rebuked attorneys for their lengthy argument and examination of witnesses in a clearance case before him. He warned further that unless they presented their cases with more dispatch at the next hearing he would take drastic steps to expedite procedure.

Mr. Pemberton sat for the first hearing of the complaint of the Orpheum theatre, Saugerties, N. Y., against all five consenting distributors and the Walter Reade circuit. Filed originally in the Albany tribunal the case was moved to New York on agreement by all parties.

In a statement to attorneys released by J. Noble Braden, executive secretary of the AAA after the hearing, Mr. Pemberton recalled his 16 years' experience in commercial arbitration and scored the procedure in the film hearing.

"One labor case in his experience," the arbitrator's third person comment recalled, "involved several hundred employes and many witnesses." But in that labor case and other cases in which he had served he had been impressed by the speed with which evidence had been presented through the arbitration process.

He was "somewhat disturbed over the considerable amount of repetition" during the motion picture hearing, he continued, expressing the belief that "much could be eliminated."

"Attorneys could reach an agreement on the facts so that each would confine himself to one line of questioning and not duplicate," Mr. Pemberton told the representatives of the five distributors.

"Having some pride in the record being accumulated," he continued, "the arbitrator in this case did not intend that it should be filled with repetitious testimony.

"At the next hearing," he said, he would "take steps to insure speedier action."

Previously the Appeal Board in several awards, and a number of individual arbitrators have sharply condemned attorneys for drawing out arbitration proceedings to an unnecessary length. The length and cost of transcripts to arbitration hearings has also been the object of criticism and study recently by the trade practice committee of the United Motion Picture Industry.

Appeal Chicago Zoning Award

The award of Thomas C. McConnell, Chicago arbitrator, cutting the clearance over the Wheaton theatre, Wheaton, Ill., by five weeks and moving it from the city to rural clearance zone was appealed this week by both defendant distributors and intervenors. Mr. McConnell had refused a request to reopen the award in the city's 13th case.

A notice of appeal was filed by Paramount Pictures, Inc., 20th-Fox, RKO; Balaban & Katz, as operators of the Tivoli Theatre, Downers Grove, Ill., and La Grange Theatre, LaGrange, Ill.; York Theatre, Elmhurst, Ill., and the Lombard Theatre Corporation, Lombard, Ill. All theatres mentioned were intervenors who said properties were likely to be affected by the recent decision.

Mr. McConnell ordered that only 24 hours' clearance be allowed between the playing dates of the Arcada Theatre, St. Charles, Ill., 11 miles away, and the Wheaton Theatre. In so doing he moved the accepted boundary line between Chicago's city clearance system and the country release system, several miles east.

Philadelphia

A two-part award by Robert J. Callaghan, arbitrator, granted a partial clearance victory in Philadelphia's 11th case to Abe M. Ellis for his Parkside theatre in Camden. Mr. Callaghan on Friday ordered that MGM, Paramount, RKO and Warners reduce from 21 to 14 days clearance over the Parkside for pictures which played first in Camden at the Broadway, Tower, Lyric, Victoria or Rio theatres.

The other portion of the award dismissed the demand insofar as it concerned the Savar, Stanley or Grand theatres in Camden, holding that their 21-day margin was reasonable. Costs were divided equally.

Washington

A new complaint combining clearance and specific run was filed at Washington on Friday by Henry Hiser, operator of the Hiser theatre, Bethesda. Naming all five distributors the complaint, Washington's eleventh and the first since November, charges that the clearance granted to the Warner circuit's Avalon, Uptown and Calvert theatres in Washington and to the Apex theatre, Washington and the Silver theatre, Silver Springs, Md., is unreasonable. The Section X portion of the demand asked that the arbitrator adjudge that the distributors had refused to grant the run requested by the Hiser because of the preferred circuit buying position of the other theatres.

Chicago

A new complaint, Chicago's 18th, has been filed by the Gary Theatre Corporation, owners and operators of the Palace Theatre, Gary, Ind., against the consenting companies. It states that the waiting time or clearance between the Tivoli, Lido and Lake theatres, Michigan City, Indiana; the Premire and Lake theatres, Valparaiso, Indiana, and the Palace Theatre, Chesterton, Indiana, is unreasonable and excessive.

Having in mind the location, seating capacity and potential receipts of the plaintiff's theatre, the complainant asks that the arbitrator fix a maximum and reasonable clearance for the playing of pictures between the theatres named and the Palace Theatre, Gary, on all future contracts.

This complaint, originally filed by the Y & W Management Corporation, was withdrawn last week by Attorney Sol Malkin because of improper filing. Mr. Malkin contends that this is a "borderline" case, involving Chicago zoning as did the Wheaton Theatre case. Gary theatres are controlled by the Chicago system of clearance and release, while the theatres in nearby towns are under the so-called "country system" of release giving them an automatic advantage in playing time.

The Oriental Theatre case at Chicago has been postponed again, this time until June 16th at the request of Perry M. Chadwick, counsel for the theatre, and Arthur Goldberg, representing Balaban & Katz and Paramount. Efforts continue by both sides to settle the case outside of arbitration.

St. Louis

Evidence in the clearance complaint of Adolph Rosecan, owner of the Princess, South St. Louis subsequent run house, against Warners, RKO, Fox, Paramount, was completed last week. Oral arguments will be heard after the transcript is completed.

Fred Wehrenberg, co-owner of the Wehrenberg-Kaimann circuit, which intervened in behalf of its Cinderella, was the last witness. He testified it was impossible for subsequent runs to book " on time, as it is difficult to match pictures." Mr. Whrenberg, who is also president of the MPTOA in the St. Louis area, said the St. Louis Amusement Company, which plays ahead of him, delays the pictures before they reach the Cinderella, resulting in a subsequent delay to Mr. Rosecan.

Detroit

A small town Michigan exhibitor won a clearance victory in Detroit's ninth case Monday when Joseph A. Vance, Jr., arbitrator, reduced the clearance margin held by the Garden theatre, Frankfort, Mich., over Don Gregory's Crystal Theatre in Beulah, Mich. Ashman Brothers operate the Garden, and all five distributors were involved.

Mr. Vance found the present 21-day margin in favor of the Garden over the Crystal unreasonable and reduced it to seven days, with exceptions for price differentials. The one-week clearance, he ruled, shall apply only when both theatres charge adults the same admission. It shall increase to 10 days when the Crystal price is five cents less and to 14 days when there is a difference of 10 cents. Costs were divided.

Salt Lake City

Salt Lake City received its second arbitration case, and the first complaint since March, 1941, on May 27th when J. N. Bills, operator of the Bountiful theatre in Bountiful, Utah, asked that all five distributors be ordered to reduce the 60-day margin held by Salt Lake City first run houses. Mr. Bills asks a maximum clearance of one week by Salt Lake over his theatre, 11 miles away, asserting that the situations were substantially non-competitive.

He named the Utah, Centre, Capitol, Victory, Studio and Paramount theatres in Salt Lake City. Other theatres cited as interested parties included the Burke theatres in Midvale and Sandy, Utah; the Southeast in Salt Lake, and theatres in Murray, Holladay and Sugarhouse, Utah.

Fellows Joins RKO

Robert Fellows, formerly a producer at Warner Brothers has joined RKO. His first production will be "Bombardier." Mr. Fellows left last week for Washington to confer with army officials and John Twist, script writers.

Montgomery Resigns

Robert Montgomery resigned this week from the U. S. O. Camp Shows, Inc., publicity section. He will join the Twentieth Century-Fox publicity department June 8th.

IN THE COURTS

FCC Contentions 'Reviewable', Court Holds

Brushing aside contentions of the Federal Communications Commission that its network regulations had not as yet adversely affected the networks to such extent as to give them standing in the courts, the U. S. Supreme Court in Washington, on Monday held them reviewable and sent them back to the Federal District Court for consideration.

The court's action—a five-to-three decision, with Associate Justices Frankfurter, Reed and Douglas dissenting from the majority—and Associate Justice Black taking no part in the case—sent back to the District Court for decision on their merits the suits brought by Columbia and NBC to enjoin the FCC from enforcing its regulations.

Two opinions were delivered by Chief Justice Stone, that in the NBC case being brief and based on the Columbia opinion, which went into the matter exhaustively.

Court Sees Possible Loss to Companies

Outlining the contentions of Columbia that the regulations immediately had the effect of deterring affiliates from renewing their contracts and of making other stations reluctant to join the network, even in the face of assurances from the Commission that no station would be penalized if a final court decision held the rules valid, the Chief Justice explained why the court majority believed that review of the regulations should not wait upon their enforcement.

"Accepting the allegations of the complaint as true, as for present purposes we must," he said, "it is evident that application by the Commission of its regulations in accordance with their terms would disrupt appellant's broadcasting system and seriously disorganize its business. As the bill alleges, station licenses have been renewable by the Commission annually, whereas appellant's contracts are for five year periods and many of them will survive the expiration of the existing licenses to the affiliated stations. Under Regulations 3.101, 3.102, 3.103 and 3.104, each affiliate must repudiate his contract or be denied the renewal of his license. In either case this would deprive appellant of the station's participation in its network, for which its contracts call.

"The ultimate test of reviewability," the Chief Justice concluded, "is not to be found in an overrefined technique, but in the need of the review to protect from the irreparable injury threatened in the exceptional case by administrative rulings which attach legal consequences to action taken in advance of other hearings and adjudications that may follow, the results of which the regulations purport to control."

In his dissent, Justice Frankfurter held that the appeal had been brought prematurely, before the consequences which the networks feared had occurred, and argued that subsequent orders of the commission had set up a method whereby a licensee could contest their regulations without fear of losing his license.

Paley Hits FCC As Arbitrary

William S. Paley, Columbia Broadcasting president, in New York, Monday declared that the Supreme Court's decision holding the FCC "reviewable" "puts an end to the technical and procedural objections raised by the commission and which have, until now, blocked any judicial review of the basic issues raised by the FCC network rules and the widespread evils which would result therefrom.

"We intend to present a full case on the merits to the Federal Court in New York and to show that the network rules promulgated by the commission are arbitrary and capricious and will be destructive of all that is best in the American system of network broadcasting. We believe that network broadcasting has performed, and is performing, a worthwhile and indispensible service to the public and that Congress never intended to grant to the FCC the power to disrupt this service, he said.

Paramount Dropped From "Lynton" Suit

Supreme Court Justice Bernard L. Sheintag in New York last Friday ruled that Paramount Pictures had been improperly joined as a defendant in the suit of Guthrie McClintic against Edward Sheldon and Margaret Ayer Barnes. Justice Sheintag allowed the company to retire from the action and dismissed the counterclaims against it.

The case, currently pending in New York Supreme Court, arose from the plagiarism suit brought by playwright Sheldon and Miss Barnes against MGM, charging that the film "Letty Lynton" was plagiarized from their play "Dishonored Lady," in which Katharine Cornell starred some years ago. The authors won a judgment of $135,000. Mr. McClintic, producer, and husband of Miss Cornell, claimed half of that sum as producer of the play on Broadway. The authors contended that Paramount had been a party to the production of the play in Great Britain without their consent.

OBITUARIES

George W. Lucas, Photographer, Dies

George W. Lucas, 65, retired theatrical photographer, died May 21st night of a heart attack in the Reconstruction Hospital, New York. Mr. Lucas had been ill for the last month.

Until his retirement a year ago, Mr. Lucas photographed theatrical shows on Broadway for more than a quarter of a century.

He was born in Toronto on November 4, 1877. He came to New York 37 years ago where he became associated with Luther S. White in the White Studios. With Mr. White, he invented the flash-pan and flare type of photography for use in theatres, and photographed many of the leading actors and actresses of the American theatre. He left White Studios six years ago to establish his own firm, Lucas and Pritchard, later Lucas and Monroe.

Mr. Lucas leaves a widow, Louise, of Beacon, N. Y.; a son, Gordon W., of Yonkers; a daughter, Mrs. Marjorie L. Haggerty; and four sisters, Mrs. Ada Pierce of London, Ont., Mrs. Florence Cashman, Miss Lily Lucas and Mrs. Lena Graham, all of Toronto.

Thomas R. Young

Thomas R. Young, manager of the Gloria Theatre, Urbana, Ohio, died June 1st. He was 44 years old. He formerly managed the Garden Theatre in Columbus. His widow and son survive.

Karle H. Rohs

First Lieut. Karle H. Rohs, 38, of Cynthiana, Ky., a post theatre officer at Fort Knox Ky., died May 28th in his quarters at the post. He was a graduate of the University of Kentucky.

Walter Halbert

Walter S. Halbert, 62, veteran theatre manager of Canton, O., died in that city May 30th.

John Barrymore Dies at 60

John Blythe Barrymore died last Friday night, May 29th, after an illness of 10 days, at the Hollywood Presbyterian Hospital. He was 60 years old. At his bedside was his brother, Lionel. The actor's will, filed Tuesday, indicated an estate valued at about $10,000. Beneficiaries are his three children.

Born in Philadelphia on February 15, 1882, the son of the late Maurice and Georgianna (Drew) Barrymore and the nephew of the late John Drew, actors whose prominence was celebrated in the latter days of the 19th Century, John, with his brother Lionel and his sister, Ethel, dominated the American theatre for more than two decades. His roles in "Hamlet" and "Richard III" won him praise from critics on two continents as the greatest living Shakespearian actor.

Following a brief excursion in the arts which led him for a time into the newspaper cartoon field, Mr. Barrymore made his stage debut in Chicago in October, 1903, in a play called "Magda." His first New York appearance was on December 28, 1903, at the Savoy Theatre, in "Glad of It." A comedy role in Winchell Smith's "The Fortune Hunter," at the Gaiety, in 1909, established him as a matinee idol.

He appeared as Hamlet at the Sam H. Harris Theatre in November, 1922 and during 1923-24 he toured in the same play and a year later, stormed London in the role of the Melancholy Dane.

The first phase of his motion picture career won him star parts in "The Sea Beast," "Beau Brummel," "Don Juan," "Dr. Jekyll and Mr. Hyde," "Sherlock Homes," "Moby Dick" and "Rasputin." He also appeared in film versions of the plays "Grand Hotel," "A Bill of Divorcement," "Topaz," "Reunion in Vienna," "Dinner at Eight," "Counsellor at Law" and "Twentieth Century."

His last stage appearance was in "My Dear Children," which opened at the Belasco Theatre, New York, in January, 1940, after a highly-publicized Chicago run. Soon after it closed in May of that year, Darryl F. Zanuck, head of 20th Century-Fox studio, signed Mr. Barrymore to star in "The Great Profile." Other films in which he appeared during the second phase of his motion picture career, were "The Invisible Woman," for Universal, and "World Premiere," for Paramount. His last film appearance was in "Playmates," with Lupe Velez and Kay Kyser for RKO.

For the past year, Mr. Barrymore appeared on the Rudy Vallee radio program, broadcast over National Broadcasting System on Thursday nights.

A requiem mass was held in the chapel of Calvary Cemetery, Hollywood, on Tuesday morning, with family and friends in attendance.

Edward F. Hartford, Stage Manager, Dies

Edward Francis Hartford, actor, theatre manager and in the early days of motion pictures, inventor of several improvements in the handling of film, died May 22nd in Bellevue Hospital, New York, after an illness of two months. He was 53 years old.

At the start of his theatrical career, Mr. Hartford toured the Orient as manager of a stock company. Later, he was stage manager for the Theatre Guild's "The Guardsman," and for the original production of "Porgy," which he took to London in 1929. He also had been associated with the early careers of screen stars Claudette Colbert, Margaret Sullavan and Rosalind Russell.

Surviving are his widow, Mary Cary Hartford, who is a sister of Lucian Cary, the writer, and his mother, Mrs. Maud Hartford, of Central Chebogue, Nova Scotia.

Theatre Wing Wants 27,000 for War Work

Concentrating on a program which aims to marshal for war production "a whole new army of film and amusement field workers," the American Theatre Wing War Service, Inc., has formed a War Production Training Committee. Antoinette Perry, stage director and chairman of the board of directors of the Wing, and Edward Raquello, actor, who is chairman of the New York branch of the new service, said in New York last week that the new committee was not an employment scheme" but one that the Government considered "an intelligent approach to conversion in war production."

Actors Can Learn War Work Quickly

Objective of the project, said Miss Perry at headquarter offices of the Wing, is to assist members of the theatrical profession in putting their services at the disposal of the war production program. Miss Perry, Mr. Raquello and other directors of the Wing believe that actors, actresses, directors, stage managers, stagehands, technicians and others employed in the entertainment field, because of their wide diversity of education and training, might be adapted at short notice to the war program with the aid of occupational experts in Federal bureaus.

A comprehensive questionnaire, prepared by Mr. Raquello, with the assistance of labor experts, was being mailed to 27,000 people in the entertainment field this week. Nineteen theatrical unions, including the Screen Actors Guild, Local 702 of Motion Picture Laboratory Technicians, Local 306 of Motion Picture Machine Operators and Local 52 of Motion Picture Studio Mechanics, have endorsed the program and are supporting the project.

Information to be gleaned from the questionnaires, and which will be used to classify theatre workers according to their adaptability to industry, includes queries on professional experience; experience other than theatrical; education; skills or aptitudes; present training; hobbies and leisure time pursuits; selective service classification; employment; marital status; physical condition; citizenship and age group.

Last Monday, at midnight, a rally of theatre workers was held at the Forty-Fourth Street Theatre in New York to launch the enrollment drive of persons whose theatrical background and experience equips them for some department of war industry work.

Stage Canteen and Other Activities Continuing

Meanwhile, Miss Perry pointed out, the Wing is continuing its efforts in other war-activity directions.

"Stage Door Canteen," located at the Forty-Fourth Street Theatre, daily plays host to more than 2,000 servicemen from five to midnight. Since the canteen opened March 2nd, more than 150,000 men in the armed forces of the U. S. and United Nations have received refreshments and entertainment, and have danced with the 1,100 volunteer hostesses—actresses, office workers and other young women representing all branches of the entertainment world in New York, including girls from the home offices of MGM, Warner Bros., 20th Century-Fox, United Artists, Loew's, Inc., Paramount, Universal and the Goldwyn and Selznick offices.

The Work Room, another phase of war-time service of the American Theatre Wing, directed by Helen Carson, to date has sent to England 175,000 children's dresses and other garments, and has distributed more than 20,000 garments to the Army and Navy relief societies, since the U. S. entered the war. The Work Room also has supplied 1,000 felt slippers to the American base hospital in London and 200 slippers to the Army hospital in Iceland. Cotton, felt, wool, notions, buttons, thread and other materials necessary for this department's output are donated and the work is done by women from different branches of the theatre world who volunteer their services.

Miss Perry reported that the total expenditures for all phases of the organization's activity, for a period of three and one-half months, was $11,246. This includes expenses for maintaining a blood donor's bank, a speakers' bureau, in addition to the Stage Door Canteen, and the Work Room. "Everything is donated," Miss Perry declared, "even the office space."

Two years ago, she said, the Wing, when originally organized by playwright Rachel Crothers and affiliated with Allied War Relief, raised $100,000, from voluntary contributions from theatrical people. The first contribution, she said, was $500, donated by the Theatrical Wardrobe Attendants Union, which subsequently raised an additional $538.50, long before "some of our high-salaried actors and actresses" sent in their donations.

One of the more interesting and least known of the Wing's services is the Speakers' Bureau, under the direction of Vera Allen, who also is a member of the board. A roster of some 300 volunteers, stage and radio actors and actresses, radio announcers and others, comprises this department.

To All Those With Whom I Was Associated in the Production of "Moontide" - - My Sincere and Honest Thanks.

—MARK HELLINGER

WHAT THE PICTURE DID FOR ME

ABFD

PROUD VALLEY, THE: Paul Robeson, Edward Chapman—Not a bad picture if one could understand the Welsh dialect. Some wonderful singing by Robeson and the Welsh choir but not half enough of the latter to suit the audience.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

Astor Pictures

SKY DEVILS: Spencer Tracy, William Boyd—An old picture which was exceptionally well laughed at for three good days. Story is about the first World War. There is nothing tragic or dramatic. Pure slapstick for many good laughs. My print was very poor. If you can obtain a good print, you can expect some good laughter and business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

Columbia

BLONDIE'S BLESSED EVENT: Penny Singleton, Arthur Lake—Up to standard of Blondie series. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CANAL ZONE: Chester Morris, John Hubbard—Fair aviation picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GIRLS UNDER 21: Bruce Cabot, Rochelle Hudson —This melodrama is an entertaining feature of the slum "Dead End" girls type.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford, Bill Wills and his Texas Playboys—Showed this one night and wished that I had it to play for another night. I had them standing everywhere to see this picture. Those who live in the sticks even left their homes just for one night to some and see and hear Bob Wills. Swell picture. Player May 12.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HELLO ANNAPOLIS: Jean Parker, Tom Brown Good Naval Academy Picture. Well acted.—Leon C. Goldus, Majestic Theatre, Conway, N. H. General patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—A nice program picture which pleased but did not send a Giveaway Night audience out of theatre in ecstasies. We were a little disappointed in it. Running time, 91 minutes. Played May 13-14.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

LAWLESS PLAINSMEN: John King, Arline Judge—Enough rough stuff in this one to satisfy action fans. Ran a Three Stooges comedy with this and the combination gave everyone more than their money's worth. Business good. If you like your house quiet and orderly, forget it and try this one with the Stooges. It will change the air for you profitably.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

ROARING FRONTIERS: Bill Elliott, Tex Ritter—This is the first Western we have played starring Eliott and Ritter together. Business a little better than average and they seem to like those two teamed together. Running time, 60 minutes. Played May 8-9. —Tip Top Theatre, Carencro, La. General patronage.

SON OF DAVY CROCKETT: Bill Elliott—Elliott is the nearest and best reminder of Bill Hart. Fortunately, he neither sings or yodels. Running time, 60 minutes. Played May 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TEXAS: William Holden, Glenn Ford—This picture was liked by everyone that saw it and I can say I had above average on this picture. Nothing different from any other western but William and Glenn were very outstanding in it. Played May 8-9.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—Fair action show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BABES ON GROADWAY: Mickey Rooney, Judy Garland—MGM comes through with a picture which is entertaining. Two things wrong with this picture. It gets off to a slow start and is too long, could have been cut 20 minutes, and still have been just as good. Mickey and Judy shares the honors, and they both are really GREAT. It's a grand show and should do extra business, turning them away completely satisfied and leaving Mickey and Judy in top position. Played May 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BABES ON BROADWAY: Mickey Rooney, Judy Garland—Bad business. Good show but we just didn't do a thing on it. People satisfied but guess there wasn't enough to make them talk it up.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Weaver—Good picture and good business. Running time, 101 minutes. Played May 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens—This one was well made and no doubt went over better in the cities and larger localities. Running time, 102 minutes. Played May 13-14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens—Might be O.K. in some towns, but not here. Singing was good but story did not please.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Maintains series average.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Another of the Hardy series which failed to bring in as much as the last one. The Hardy series is slipping everytime I show one. Although this is a good entertaining picture, it was liked by everyone that saw it. Played May 6-7.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

DESIGN FOR SCANDAL: Walter Pidgeon, Rosalind Russell—We enjoyed this one. Business up 40 per cent second night but the first night was one big nightmare.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

DESIGN FOR SCANDAL: Walter Pidgeon, Rosalind Russell—Good picture and good business. Running time, 85 minutes. Played May 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DESIGN FOR SCANDAL: Walter Pidgeon, Rosalind Russell—This was an entertaining comedy-drama with no drawing power in our theatre. Just why Rosalind Russell does not draw better than average we don't know. We think she's fine. Running time, 84 minutes. Played March 25-26.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—Pine Bluff, Ark., is a defense town. I ran this picture May 7-9, doubled with "Arizona." During the entire run of trailer or picture, I did not hear one word of protest or unfavorable comment on Lew Ayres. The people here seemed to have forgotten the publicity or were broadminded enough to overlook it. I believe where no mention is made about Lew Ayres being a conscientious objector, most towns can safely play Ayres' pictures. My three day run was average business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Lionel Barrymore—No business. Very good feature, possibly the best in the series. My patrons won't come to any show that even verges on war so thought perhaps they might come to this one due to Ayres' publicity; but no dice. I'm glad I ran it anyway and am sorry that conditions are such that it will undoubtedly be the last of this good series.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—The object of this picture seemed somewhat obscure. For a time it seemed the hero, who was a stuffed shirt in the beginning, would become human but good old virtue eventually prevailed. The work of Robert Young was outstanding. Business not so good. Running time, 117 minutes. Played May 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—Our audience seemed divided on this picture. Some thought it was too draggy. others thought it was very good. Definitely a woman's picture. Runnning time, 109 minutes. Played May 22-23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Also showed this one night only and it brought people in that I didn't even know lived in my town. This Joe Smith is a guy we all must remember, because you can't tell but what you might have to be a Joe Smith some day. Played May 19.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

NAZI AGENT: Conrad Veidt, Ann Ayars—Anti-Nazi spy picture. Interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller-Maureen O'Sullivan—Good picture which drew better than average business, but did not reach the gross of "Tarzan Finds a Son." Played May 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THIS TIME FOR KEEPS: Ann Rutherford, Robert Sterline—A fair little picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YANK ON THE BURMA ROAD, A: Laraine Day, Barry Nelson—Our patrons enjoyed this very much. All comments favorable. Running time, 66 minutes. Played May 22-23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Monogram

KLONDIKE FURY: Edmund Lowe, Lucile Fairbanks—Well made and pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROAD TO HAPPINESS: John Boles, Mona Barrie —Fair picture. Played on best playing time, but am sorry I did. Had some walkouts. Some people complained that there wasn't anything interesting to stay and see.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

FLEET'S IN, THE: Dorothy Lamour, William Holden—Whatever may be said about the picture the

(Continued on following page)

(Continued from preceding page)

attendance definitely proved that this is the type of entertainment our customers want. It gave us the best receipts of any picture we have shown this year, including "How Green Was My Valley." We thought it just a good hokum picture but our patrons thought it was great and got a big laugh out of it. It's the kind we want. The more comedy the better nowadays. Played May 17-19.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GLAMOUR BOY: Susanna Foster, Jackie Cooper —This picture did not do much business. Played May 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—This picture seems to have a pretty good draw, probably due to the radio program. Business just above average for midweek program. Played May 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—The second of the Aldrich series played here. The public seems to like them and business on both was excellent. A far better drawing card than the Hardy family. I recommend any small town to try this picture. This Jimmy Lydon is really good.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—A fairly good picture that did below normal business. It seemed to me that the actors lacked interest in their work and viewed the picture much as I did—just something to get by with. Played May 10-12.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Good picture, beautiful color, but did not come up to expectations. Played May 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Was well received and we had a fair turnout. Running time, 98 minutes. Played May 17.—Tip Top Theatre, Carencro, La. General patronage.

NIGHT OF JANUARY 16: Robert Preston, Ellen Drew—Good enough program picture and those you are able to get in will be well satisfied.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

REMARKABLE ANDREW, THE: William Holden, Ellen Drew—This odd picture failed to draw average business. Personally, I liked it, but I had some walkouts. Running time, 80 minutes. Played May 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Fields—Too long and too dragged out to be interesting but the acting was excellent and the scenery beautiful. However, it was a natural for a small town and the title drew excellent business.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—An unusual and entertaining picture that our customers did not care for. It's a bit confusing and the audience didn't seem to understand it. Comments were adverse and business considerably under average. We still say it is good. Played May 8-9.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—I played this on best playing time, but would not advise anyone else to do so. Didn't seem to please my patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

CODE OF THE OUTLAW: Tom Tyler, Bob Steele —Mediocre. Played May 15-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

COWBOY SERENADE: Gene Autry, Smiley Burnette—Autry's features are falling down very badly for me at the box office. This production is very short and of very little entertainment value. Another one of the Autry's that I could not recommend. No popular songs, and we miss Mary Lee in these Autry features. Running time, 66 minutes. Played May 23.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

COWBOY SERENADE: Gene Autry, Smiley Burnette—Definitely not up to Autry's standard. We find Autry falling off and Roy Rogers coming up fast in our situation. Running time, 66 minutes. Played May 15-16.—Tip Top Theatre, Carencro, La. General patronage.

GIRL FROM ALASKA, THE: Ray Middleton, Jean Parker—Outdoor picture. Rather slow moving. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HEART OF THE RIO GRANDE: Gene Autry, Smiley Burnette—Rather dull western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HURRICANE SMITH: Ray Middleton, Jane Wyatt—This turned out to be a very good picture and we were asked to try and get some more like it, which is quite unusual. Running time, 69 minutes. Played April 1.—Tip Top Theatre, Carencro, La. General patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne —Well made and entertaining.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MERCY ISLAND: Ray Middleton, Gloria Dickson, Terry Kilburn—Good program picture. Terry Kilburn excellent. I'd still like to see Tom Tyler and Ray Middleton together in a picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SLEEPYTIME GAL: Judy Canova—Rather silly. A few laughs.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRAGEDY AT MIDNIGHT, A: Margaret Lindsay, John Howard—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YOKEL BOY: Albert Dekker, Joan Davis—Nice little picture. Played on Friday and Saturday to business below average. Played May 8-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOKEL BOY: Albert Dekker, Joan Davis—Very good little picture. Joan Davis played her role to perfection. Let's have her more often.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

LI'L ABNER: Granville Owen, Martha O'Driscoll —This picture taken from the newspaper cartoon proved to be a good draw, and seemed to please.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy—This picture failed to bring them in. If they had left out the great Gildersleeve those who did see the picture might have liked it, although I liked it pretty well. Played May 6-7.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

PLAYMATES: Kay Kyser, John Barrymore—Played this Saturday midnight, Sunday and Monday, a big mistake. If it hadn't been for a few jokes and riddles it would not have been a picture. The lowest gross I have made on a picture in a long time but it could have been worse. Played May 9-11.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

THEY MET IN ARGENTINA: Maureen O'Hara, James Ellison—Action, music, comedy. A good program picture which pleased very well.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

Twentieth Century-Fox

CASTLE IN THE DESERT: Sidney Toler, Arleen Whelan—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett —Very far fetched in spots, but the public seemed to like it quite well and business was normal.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—Good program feature. Poor business.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GENTLEMAN AT HEART, A: Carole Landis, Cesar Romero—A different type of picture for Cesar Romero which was quite well liked. Our patrons like Romero, and like him best as the Cisco Kid. This was double billed with "Brooklyn Orchid" to normal business. Played May 15-16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—This is about the best picture I've seen in a long time. It was well liked by the women, since they are the only ones that came to see it. The men who did see it liked it very well. Played May 23-25.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MOON OVER HER SHOULDER: John Sutton, Lynn Bari—This was good for several real laughs. Light but entertaining. Running time, 68 minutes. Played May 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—Satire on crime wave. Did not please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

United Artists

BROOKLYN ORCHID: Marjorie Wentworth, William Bendix—Very ordinary. There is definitely a spot for these short features but they must be better than Roach has made them. Most of them to date have been poor. Played May 15-16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GENTLEMAN AFTER DARK, A: Miriam Hopkins, Brian Donlevy—Very good melodrama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MISTER V: Leslie Howard—Gripping and well made story of "underground" movement.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NIAGARA FALLS: Marjorie Woodworth, Tom Brown—This streamliner was doubled with "Ziegfeld Girl" to good business. This Hal Roach comedy is very good and makes a good double with a long feature such as the "Ziegfeld Girl," which as you know is probably our last big musical extravaganza for the duration.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—Entertaining and pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

BUCK PRIVATES: Abbott and Costello—Brought this old champion in for the first time here and failed miserably to do the business. I think their radio work spoils this team as they are funny on the

(Continued on following page)

Notice of
20th CENTURY-FOX
Trade Showings
for the benefit of
exhibitors generally

BOSTON, MASS.

"THIS ABOVE ALL"
will be trade-shown at the
20th Century-Fox Exchange
115 Broadway, Boston, Mass.
on Tuesday, June 9th
at 2:00 P. M.

WASHINGTON, D. C.

"THIS ABOVE ALL"
will be trade-shown at the
20th Century-Fox Exchange
932 New Jersey Ave., N.W., Washington, D. C.
on Monday, June 15th
at 11:00 A. M.

(Continued from preceding page)

screen but not on the air.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

GHOST OF FRANKENSTEIN, THE: Lon Chaney, Cedric Hardwicke—Did good business but the picture is nothing extra. Lon Chaney and other players in this are fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HELLZAPOPPIN: Olsen & Johnson, Martha Raye —A picture? Could be. Running time, 84 minutes. Played May 10-11.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

KEEP 'EM FLYING: Abbott and Costelo, Dick Foran—Good. Dick Foran was excellent in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAN-MADE MONSTER: Lionel Atwill, Lon Chaney, Anne Nagel—Fairly good thriller to average business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

RIDE 'EM COWBOY: Abbott and Costello—Personally I think this is the funniest of this series and the audience certainly laughed plenty. However, my bunch does not consist of many Abbott and Costello fans so my gross was just average. It certainly has a slapstick chase finish that leaves them breathless. Running time, 86 minutes. Played May 22-23.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings—Played this very late, my first Deanna Durbin picture. My audience considered this picture fair entertainment. Business was very poor on account of this having been played in every theatre in Saskatchewan ahead of mine. Would not recommend it on account of its age. Running time, 89 minutes. Played May 16th.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

TIGHT SHOES: John Howard, Binnie Barnes, Brod Crawford—Mediocre program picture worth a midweek date.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—Average feature which women seemed to enjoy.—William G. Clark, Alamo Theatre. Pine Bluff, Ark. General patronage.

Warner Bros.-First National

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt—Swell picture liked by all. Bogart is plenty good and so is the rest of the cast. Played May 16-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt—Plenty of action for those interested in action pictures; thought it would be a natural for this spot; somehow our patrons would not go for this one, and business was very poor. Running time, 107 minutes. Played May 17-18.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ALWAYS IN MY HEART: Kay Frances, Walter Huston—Good family fare. Gloria is a real little actress and has a lovely voice.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Alan Hale—Exciting air show. Very good, and pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Alan Hale—Although this picture was long it was liked by everyone who saw it and that was just a few, because of school doings going on. It's 113 minutes long but when you sit down to see it it seems not longer than thirty minutes. Played May 13-14.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Joel McCrea—A reissue worthy of playing again.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—A reissue which will please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—A good crowd came, laughed, and thoroughly enjoyed this very clever comedy. I was surprised as I did not know it was so good and I did not know it would prove to be a good attraction. All comments were good. Running time, 101 minutes. Played May 21.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—Very good picture but business not up to expectations on it.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

MAN WHO CAME TO DINNER: Monty Woolley, Bette Davis—Decidedly not for small towns. Audience dissatisfied although really the picture is quite clever.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

PRIME MINISTER: John Gielgud, Diana Wynyard —Excellent picture to very bad business. Superb acting by all the cast and enough pace to keep the interest up. However, costume pictures are hard to put over now.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 24.—Mexicans demand war with Axis for sinking of two Mexican ships by U-boats. . . . Salvaging work starts on burnt U. S. S. Lafayette, former Normandie. . . . British aircraft carrier Illustrious on job. . . . Women's army recruiting opens all over nation. . . . Marine paratroops demonstrate ability.

MOVIETONE NEWS—No. 77, Vol. 24.—Chief of Staff General George Marshall tells West Point graduating class American forces "will land in France." . . . Huge throng jams Times Square in Motion Picture Industry rally to sell war bonds. . . . Duke and Duchess of Windsor arrive at the White House on visit from Bahamas. . . . Mexico declares war. . . . Britain rushes tanks for Russia. . . . U. S. bombers in Australia. . . . America marks Memorial Day.

NEWS OF THE DAY—No. 274, Vol. 13.—Mexico lines up for war on Axis. . . . Navy salvaging Normandie. . . . Britain's aircraft carrier Illustrious back on seas. . . . Marine paratroops in mass jump. . . . Air Corps checks on stratosphere.

NEWS OF THE DAY—No. 275, Vol. 13.—U. S. Flying Generals lead patrols on Australian front. . . . Convoy fights way through Arctic taking aid to Russia. . . . Motion picture industry opens nationwide war bond campaign. . . . President leads nation honoring soldier dead.

PARAMOUNT NEWS—No. 79.—Normandie, $60,000,000 luxury liner, will return to Naval service; salvage work speeded. . . . Mexico sees first war victime. . . . Chile sends nitrates to U. S.

RKO PATHE NEWS—No. 79, Vol. 13.—Rush salvage on Normandie. . . . Woman enlist in New Army Corps. . . . Rubber Chief warns auto drivers. . . . Mexicans urge Axis war. . . . Tank tests altitude endurance. . . . Marine paratroops in mass jump.

RKO PATHE NEWS—No. 80, Vol. 13.—West Point graduates 1942 class. . . . Axis swaps American diplomats. . . . Order Harry Bridges deported. . . . U. S. bombers attack Jap bases. . . . Rally starts theatre bond sale. . . . Convoy speeds Russian supplies. . . . Mexico declares war on Axis.

UNIVERSAL NEWSREEL—No. 88, Vol. 15.—Monster Mexican rally. . . . More power to Chilean frigate. . . . Recruiting in Women's Army Corps begins. . . . Normandie to float again. . . . Aircraft carrier Illustrious at sea again.

UNIVERSAL NEWSREEL—No. 89, Vol. 15.—Wartime America honors dead. . . . Mexico declares war on Axis. . . . Diplomats arrive from abroad. . . . Australia set for blitz. . . . Remember the Houston! Texas volunteer in a drive for men to replace those lost when the cruiser Houston went down.

PARAMOUNT NEWS—No. 80.—West Point sends her men to war. . . . Paramount News analyzes the greatest sky raid in history—England's blow on Cologne. . . . U. S. officials and civilians in exchange with Axis countries return home. . . . West Coast gets gas masks. . . . Windsors here on trade trip. . . . Memorial Day observed throughout nation.

Shorts—

Columbia

SPARE TIME IN THE ARMY: Panoramics—Some soldiers made this and there is plenty to laugh at in it. It went over very well here. The fellow who plays the lead ought to get a chance in Hollywood sometime in the future. He is a good comedian. Running time, 13 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred. N. Y. Small college town patronage.

WHAT'S THE MATADOR: All Star Comedies. The Stooge fans will probably like this but it is not up to their usual laugh standard. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

ACRO-BATTY: Pete Smith Specialties—Entertaining circus reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BEAR AND THE BEAVERS, THE: Technicolor Cartoons—Good color cartoon. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

DON'T LIE: Our Gang Comedies—Better than average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIELD MOUSE, THE: Technicolor Cartoons—Just a fair cartoon. Running time, 9 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount

AT THE COUNTY FAIR: Speaking of Animals—Our patrons enjoy these as much as any short we have ever had to offer them. Very clever.—H. Goldson. Plaza Theatre, Chicago, Ill. General patronage.

HERO WORSHIP: Sportlights—Good sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. STRAUSS TAKES A WALK: Madcap Models—Another puppetoon by George Pal in brilliant color, with excellent music. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

Republic

STARS AT PLAY: Meet the Stars—Mediocre entertainment. This series is just so much filler. No entertainment value in a small town. Running time, 8 minutes. Played May 23.—A. L. Dove, Bengough Theatre, Bengough. Saskatchewan, Can. Rural and small town patronage.

RKO Radio

AMERICA'S NEW ARMY: March of Time—Very timely subject of the working of the American Army, interesting to most everyone who has some relatives in the Armed Service. Running time, 18 minutes. Played May 23.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

DONALD GETS DRAFTED: Walt Disney Cartoons—Donald Duck gets drafted in a fairly humorous manner but it is not up to the usual Disney level. The audience only laughed three times and there were plenty there. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small town patronage.

INDIA IN CRISIS: March of Time—Here is a very interesting issue concerning Indian in Crisis. Quite a lot of vital information is included in this short. The subject is to be continued in issue No. 11. Play it right now for best results. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION PLEASE, No. 5—John Carradine is guest in an ordinary issue of a series they like quite well here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

Universal

GOING PLACES, NO. 85: Going Places Series—Not up to the standard of the general travelogue. Very poor print on this one. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough. Saskatchewan, Can. Rural and small town patronage.

Vitaphone

DRAFT HORSE, THE: Merrie Melodies Cartoons —A crazy horse tries to enlist in the army in typical Schlesinger manner and manages to keep the chuckles coming. It is fast and funny. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

20th-Fox Directors Increased to 14

Twentieth Century-Fox Thursday increased its directorate from 12 to 14. Permission to do so came at a special stockholders' meeting in New York Tuesday, where the number was changed from 12, to not less than three, nor more than 15.

The 12 directors, up to Wednesday, were Wendell Willkie, chairman; H. Donald Campbell, John R. Dillon, William Goetz, Daniel O. Hastings, W. C. Michel, William P. Phillips, Hermann G. Place, Steon Porter, Spyros Skouras, Sydney Towell, Darryl F. Zanuck. Mentioned earlier in the week as likely to be appointed a director Thursday, was Tom Connors, vice-president in charge of distribution.

Curran With Wilcox

Charles Curran has joined Herbert Wilcox as publicity agent with headquarters in the RKO Building, New York City. He was formerly with the Donahue and Coe and Blaine-Thompson advertising agencies, and was a Quigley Award winner.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

WAR SHOWMANSHIP

Theatres are certainly doing their part to "sell the war" to the public. They're also doing a swell job of selling bonds to the public. In these pages last week details were given of the efforts put forth by showmen even before the official opening of the drive to sell War Bonds and Stamps.

But the showmen aren't stopping there. Ideas which are candidates for the Quigley War Showmanship Award include such laudable efforts as organizing send-off committees for the boys who are joining the service and honoring a community's typical recruit.

Morris Rosenthal, who has a long standing reputation as a showman of ability, tells us this week that he intends to make the Loew's Majestic Theatre, which he manages, the War Stamp and Bond headquarters for Bridgeport, Conn. "The Post Office and the banks, the only other places where War Stamps and Bonds can be purchased, are closed at night, so we want to make everyone feel that the Majestic is the place to buy War Stamps and Bonds at night," he said.

Now, if every theatre felt that way, there would be as much competition for the public's War Stamp and Bond business as there is for their patronage at the show. That kind of competition will be welcomed.

"Suggestions"

We've been sampling some recent press books. One proposed "dressing a man as an Irishman and sending him through the streets." The question remains: How does the Irishman dress?

Another one is to have a "man dressed as a Jap slink around town."

That would do what?

For the Boys in Service

Back in 1917-18 it was called H.C.L.; today they call it inflation. No matter what it is called it's expensive. To meet the problem of how to balance the showman's budget, some circuits have given salary increases to their managers.

In many cases, managers whose employers have not helped them meet rising costs in this way, have nevertheless assisted their own staffs by giving them sufficient increases to maintain their standards. If business warrants it, good business judgment justifies such increases. It is a good bet, too, to keep an organization together, to keep its members happy and contented as possible in these trying times.

...and for all these kind words...

Lige Brien, a Quigley Award winner and a showman of note writes: "Noticed a few changes already in your section and believe them to be exceptionally worth while. The make up is a change for more attractiveness."

In addition Lige likes the plan of giving selling tips on the new product and wants to know if it will appear regularly. For his information and yours, it will.

Good Soldiers

Good showmen make good soldiers. Many Round Table members have joined the Army; some have risen to the Sam Browne belt and are sporting bars on their shoulders. Others have achieved success in other ways—as instructors of recruits or as technical men in the Signal Corps and in Army theatres.

Mike Weiss, long a Round Tabler and, who just before joining up was an exploiteer for 20th Century-Fox, likes the Army so well that he is considering making it a career. And the Army in turn likes Mike; he is now a Technical Corporal and works in the Personnel Administration Dept. at Fort Benning, Ga.

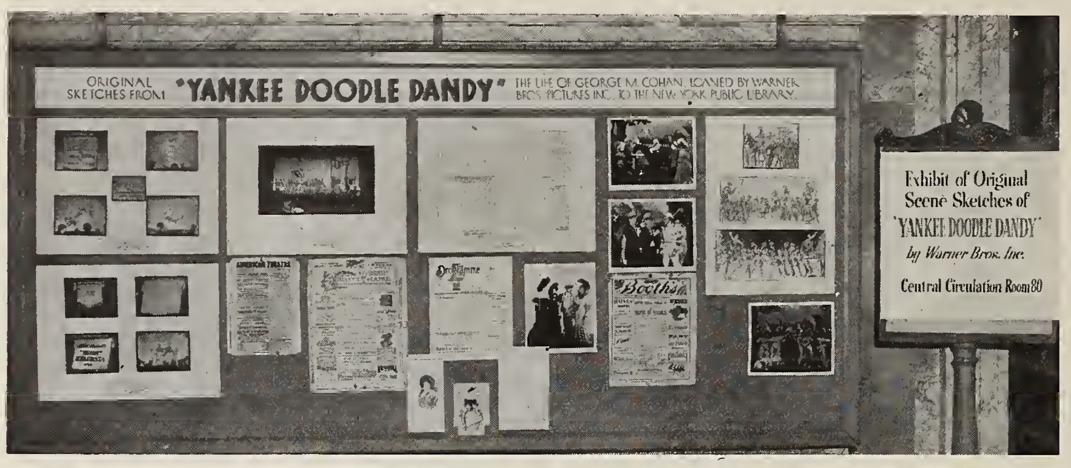
Personnel Administration is certainly a spot for showmen; they've had plenty of experience.

The Cost of Living

Because so large a number of its employees have entered the armed forces, the Interstate Circuit of Texas has issued a house organ devoted to news of the boys at home as well as with the services. Volume one, Number one is replete with items about the 200 Interstaters who have temporarily relinquished their jobs to take up arms. It also carries a complete list of them. Karl Hoblitzelle and Bob O'Donnell, in a front page message, urge each of the boys to keep in touch with them by correspondence.

—*Bob Wile*

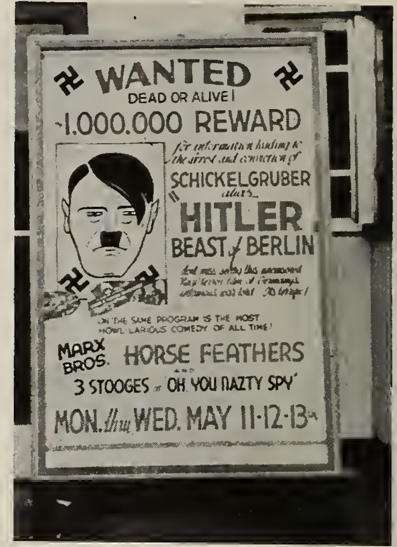
SMALL TOWNS VIE WITH CITIES IN EXPLOITATION


ORIGINAL SKETCHES FROM "YANKEE DOODLE DANDY" THE LIFE OF GEORGE M. COHAN. LOANED BY WARNER BROS. PICTURES INC. TO THE NEW YORK PUBLIC LIBRARY.
Exhibit of Original Scene Sketches of "YANKEE DOODLE DANDY" by Warner Bros. Inc.
Central Circulation Room 80
Booth's

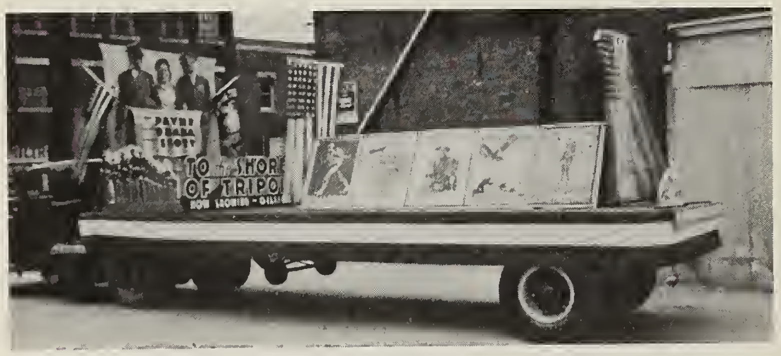
For the New York engagement of "Yankee Doodle", Mort Blumenstock's department promoted a display at the main branch of the public library which featured rare old theatre programs dating from 1879, together with a display of original drawings from the production.

TO BE OR NOT TO BE!
EVEN THE MAINS COULD NOT WITHSTAND THE VOLUMES OF LAUGHTER

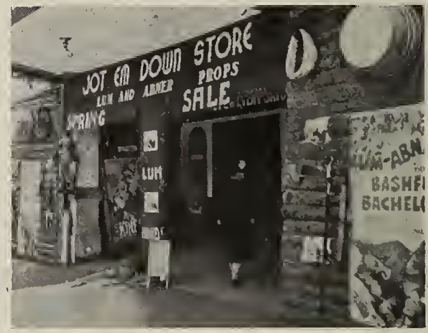
The gas main broke outside the Gaumont Theatre in London while "To Be or Not To Be" was playing. So the management posted a sign reading, "Even the mains could not withstand the volumes of laughter".


WANTED
DEAD OR ALIVE!
1,000,000 REWARD
for information leading to the arrest and conviction of
SCHICKELGRUBER
alias
HITLER
BEAST of BERLIN
ON THE SAME PROGRAM IS THE MOST HOWL-LARIOUS COMEDY OF ALL TIME!
MARX BROS. HORSE FEATHERS
AND
3 STOOGES in "OH, YOU NAZTY SPY"
MON. thru WED. MAY 11-12-13

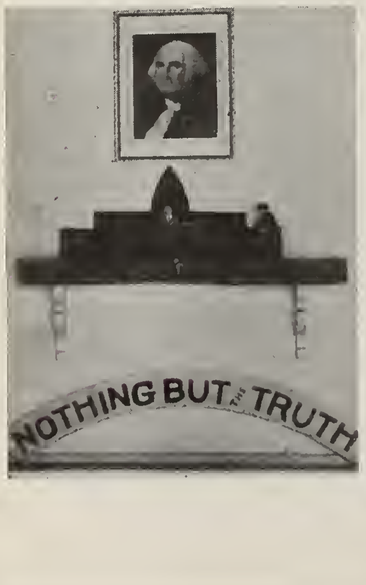
In addition to distributing "Wanted" heralds ahead of his opening on "Hitler, Beast of Berlin", John Heflinger at the West End Theatre, in St. Louis, constructed a lobby easel which featured a cartoon cut of Herr Schickelgruber.

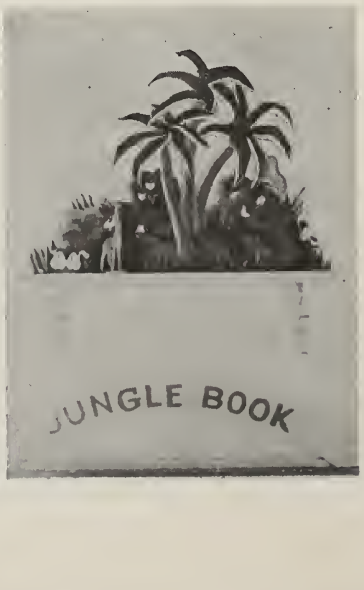

TO THE SHORES OF TRIPOLI
NOW SHOWING

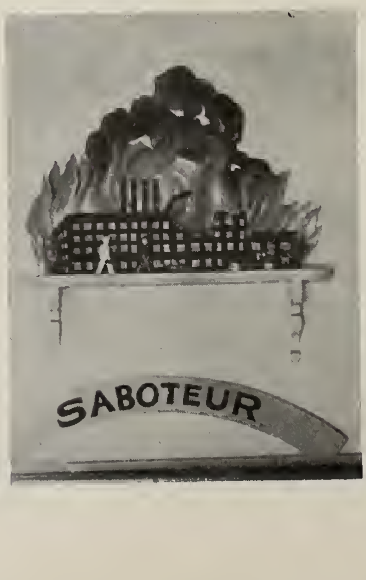
(Left) Roy Hill, manager of the Fox Gillioz Theatre, Springfield, Mo., used this truck to advertise "To the Shores of Tripoli". (Right) Jack Thomas rigged up this front for his engagement of "Bashful Bachelor" at the Ritz Theatre, Russellville, Ark.

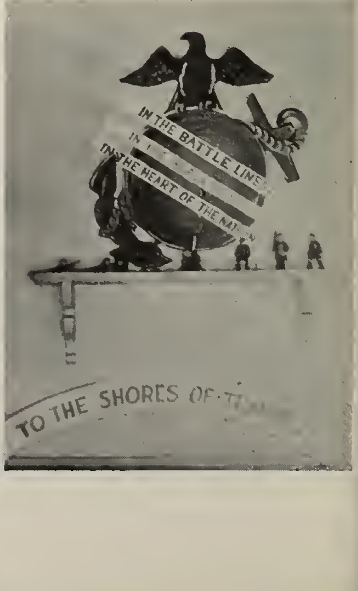

JOT EM DOWN STORE
LUM AND ABNER
PROPS
SALE
LUM
BASHFUL BACHELOR

Ingenious and attractive are the home-made displays created by Mrs. B. W. Dickinson, of the Hamlet Theatre, in Hamlet, N. C. Below are four of the recent lobby setpieces which she reports created attention.


NOTHING BUT THE TRUTH


JUNGLE BOOK




IN THE BATTLE LINE
IN THE HEART OF THE NATION
TO THE SHORES OF

Burke Promotes Co-Op For "Rio Rita" Date

Tying up several merchants in his vicinity, Bill Burke at the Capitol Theatre, in Sarnia, Ontario, ahead of his date on "Rio Rita" promoted them on a co-op ad page, each of which carried one of the title letters, to those assembling the title and coloring the small scene stills which were also run, guest tickets were awarded. A tieup with another merchant brought the distribution of small cards, each carrying one of the title letters in large print at top, followed by picture copy. To those presenting the set of seven to the store, tickets were given.

Teaser Campaign Sells "Cowboy" for Phillips

To sell "Ride 'em Cowboy" at the Regent Theatre, in Sudbury, Ontario, Max Phillips spotted a saddle horse at a local parking meter with teaser copy on the horse reading: "Owner gone to the Regent to see," etc. For further teaser purposes, Max stationed 3,000 lb. barrels at different spots in the business section with copy "Have a barrel of Fun."

Advance teaser ads were used a week in advance, six-sheets were posted on buildings under construction and two boys on horseback rode through the streets at peak hours. As an attention-getter, spotted at the water fountain in the theatre was a notice inviting folks to have a free drink on Abbott & Costello.

Bookstores Cooperate with Leighton on "King's Row"

Approaching the leading booksellers in Lancaster, Pa., Bert Leighton for "Kings Row" promoted window displays with copies of the book, scene stills and small cardboard cutouts of the various characters.

For further attraction, Bert got up a giant book cutout with the title painted in black on gold paint and the words "It's Dynomotional." A five week serialization was run in the local Sunday paper with a single column ad inserted at the end of each installment. While the week before opening a 15-minute radio program was landed, over which best sellers are reviewed, and appropriate credit given to the picture.

Brunson's Atmospheric Front

To inject a little of the old South in his front for "Vanishing Virginian" at the Rialto, in Phoenix, Ariz., "Carolina" Brunson used white lattice work and flowers with cutout heads of Frank Morgan and the cast. Special heralds were printed for the occasion with a money back guarantee and the PTAs were contacted with announcements made in schools.

Name Old Songs Contest

Reported as being highly successful for A. J. Kalberer was the "old favorite song" contest planted in the daily paper ahead of "Birth of the Blues" at the Switow Indiana Theatre, in Washington, Ind. Defense stamps and theatre tickets were awarded to those who could find the hidden song titles in a cartoon picture which was printed.

What DOES a Theatre Manager Do, Anyway?

by BOB WILE

What does a theatre manager do anyway?

We were asked that question recently by a person entirely unconnected with the motion picture. The routine of the manager's day varies to a considerable extent but here's a typical 24 hours of a composite of several showmen.

We'll start with the end of the day (close to Midnight) just to justify our man for sleeping a little the next morning. Our typical manager sees that the lights are out, that the marquee reads correctly for tomorrow's show and with a policeman at his elbow takes the receipts to the night depository and drops them in.

In order to fortify himself for the strenuous day ahead, we'll let our man have a full eight hours' sleep and then we'll permit him a half hour's breakfast with his family. (It's the only meal of the day he does eat with them). So it's fully 10:30 when he arrives at the theatre. He takes a look around to see that the cleaners are doing their jobs properly, that no light is being wasted and that due care is being taken of the company's property.

Our man then goes to his office and reads his mail. There are the customary four or five letters from various home office departments, district, division and zone managers. Each makes some specific request for information about one phase or another of this particular theatre's operation or else it has a new series of instructions for handling this or that matter.

He Reads the Herald

Aside from that, mail has brought Motion Picture Herald. (Oh, yes, it's an important part of a manager's job to know what is going on in the industry.) He reads the Round Table section thoroughly and jots down a note or two regarding a new idea he has obtained from its pages.

Now it's time to go to the bank. First he opens the safe to get the bankbooks; there's the bankbook for the regular receipts, one for the War Stamps account, a deposit to be made for the social security, unemployment insurance or tax accounts.

Back from the bank and it's well after noon already. The house opens at one o'clock. He examines the cashier's box to see that she has sufficient change and that she has enough of each type of ticket required. The numbers are recorded on the proper form. Then there's a little time left, so our manager fills in some of the many forms required by the home office; checks to be made out and duly recorded; a schedule to be worked out for the next show, etc. Here comes the cashier all ready for work. It's time to open so he takes her outside. Is the doorman handling the crowd all right? Let's make another quick inspection. No carpet ripped; all lights burning; ushers at their posts?

This looks like a good show, so our man says he'll watch a few minutes of it. He doesn't get much chance, though; first, one patron asks for a refund—it seems he saw the picture before but forgot he had; someone else wants to know when he is going to show "Why Girls Leave Home"; there are three inquiries on why doesn't he stop double features and four protesting that when he showed "Gone With the Wind" last week there was only one picture.

By this time it's 2:00. Time to get the ads ready for tomorrow's papers. That takes a good hour and then another hour to write publicity stories, prepare copy for next week's program and write a letter or two asking for special exploitation material.

Meanwhile he's been interrupted a couple of times. A lady would like to know whether a scarf she lost has been found; a search reveals it in the lost and found department. Several phone calls of this nature are interspersed with a number asking for information about the show; cashier is too busy to answer. (Business is good).

Here it is 5:00. Business has slackened up a little so our man takes the opportunity to eat his dinner. He takes only a half hour so that he can stop to see a couple of merchants about tieups for next week's show and still be back before it's time to check out the cashier at 6:00. . . .

Checks Out Cashier

Well, the cashier has been checked out and another checked in. The matinee receipts have been safely stowed in the safe. A lady at the door wishes to see him. Her youngster came in at 1:00 and isn't home yet. He is sorry he cannot announce the lad's name from the stage. If madam would like to walk up and down the aisles searching for junior she may do so although it is contrary to the rules. In the next half hour there are four more cases of this kind and one request by a gentleman to see whether a Miss Smith, with whom he was supposed to have a date to see the show, has already gone in with somebody else.

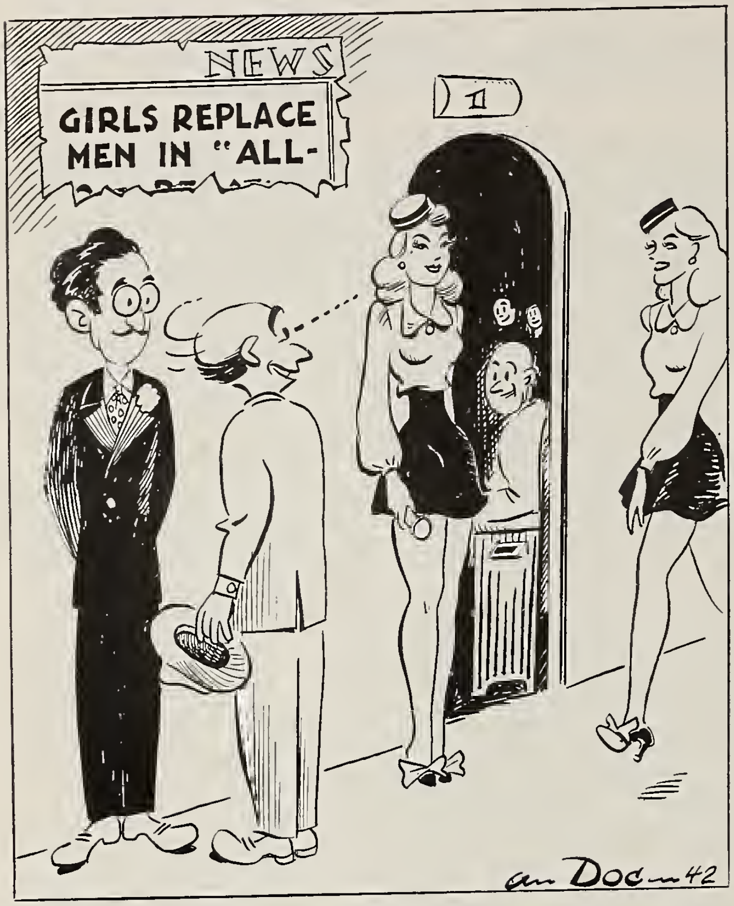
At 7:00 it looks as though business was going to be very good. Too bad he let that extra usher go. The boy has another job? Well, call up the newspaper and put in another classified ad.

Eight o'clock and the house is well filled. Better check up on the ushers to see that they're filling the house to best possible advantage. A walk up and down the aisles indicates a little more instruction is necessary. Wonder if the restrooms are clean. . . . Men's room is o.k. Now he relieves the cashier a few minutes so she can check up on the ladies' room. More soap is needed.

Ten o'clock is here now and he stands in the lobby and listens to comments and greets friends as they leave. He has only a half hour for this as the cashier comes in at 10:30 for the last check-out of the day. All tickets and cash are accounted, the money is put into a sack, the safe is opened and the sack inserted.

Time to stand in the lobby for a little while longer and listen to comments. Before he knows it, there's the wind-up of the picture. Here it is midnight already. Well, the officer is here to take him to the bank. He opens the safe, takes the sack out, walks up the aisle noting that all the lights are out. . . . Hey, this is where we came in.

SHOWMEN'S LOBBY LAUGHS



This cartoon from the brush of "Doc" Davis, Norwood Theatre, Norwood, Ind.

Victory Book Drive Linked to "Virginian"

Joe Nevison, manager of Warners' Bromley Theatre, Philadelphia, linked "The Vanishing Virginian" with the Victory Book Drive by the U. S. O. and the American Red Cross. A receiving center was set up in the lobby for the collection of the books. To the 10 largest contributors were given a copy of "The Vanishing Virginian," along with letters of thanks written and sent by Frank Morgan, who stars in the film. Ten pairs of of passes were awarded to the second 10 largest book contributors. In addition, Joe got up a co-operative advertising herald, tying in with the neighborhood merchants. Patrons were invited to count the number of "E's" in the herald advertisements of the merchants, awarding 25 free passes to the first 25 correct answers.

Radio Contest Featured By Arnold on "Dancing"

A radio contest offering guest tickets for the best 25-word statements on "Why I Like Norma Shearer in Comedies" was one of the highlights of the "We Were Dancing" campaign put over by H. J. Arnold, Terre Haute, Indiana. He also tied up with a leading ballroom, which used a 40x60 in the main foyer and had the band leader announce nightly that guest tickets would be awarded best couples. A large chain of drug stores featured a special sundae, carried window streamers and plugged the film on its menus. In addition, a man in white tie and top hat, with a flasher light on the production in the bosom of his shirt, covered the busy streets for several days in advance of the opening.

Paratrooper Ballyhoo Attracts on "Invaders"

A window display using a model of the sub employed by the Japs at Pearl Harbor was planted by Joe Longo in a local department store one week ahead of the opening of "The Invaders" at Loew's State, in Boston. Man using paratrooper uniform was put on busy downtown streets with copy tied into the picture.

Members of the Junior Victory Army were invited to a special Saturday morning performance of the picture and tied in with the angle of preparedness against invasion. This netted breaks for five continuous days, climaxed with art break in the Sunday papers.

"Ship Ahoy Minute Girls" Sell Bonds for Lykes

In connection with the U. S. Treasury Department's "Ship Ahoy Minute Girls," who were loaned by MGM and sent out to make personal appearances and sell Defense Bonds, Jack Lykes at Loew's Valentine, in Toledo, arranged for the gals to visit local stores and factories, later taking them to a night club for an appearance. A special booth was set up in the theatre lobby for the sale of the stamps, while a ballyhoo truck appropriately lettered toured them about the city.

Lobby Stunt Aids Krolick On "Syncopation" Date

Featuring a "Syncopation" wheel in the lobby of the Century Theatre, in Rochester proved an attractor for Art Krolick. On the face of the wheel were spotted photos of various band leaders, patrons were invited by an attractive girl on hand to pick their favorite and then take a spin at the wheel. If it stopped at their choice, guest tickets were awarded.

In addition, through the cooperation of a local music shop records and sheet music were on sale, with each purchase the customer received a set of photos free, plus a chance on the raffle wheel. Advance readers and art were started two weeks in advance and running through to opening day, and a broadcast held from the stage on opening night was sponsored by local music store.

Matlack Ties "Young America" To Recent Victory Week

With the recent mobilization of 4-H forces in connection with "Victory Week," Jack Matlack at the Craterian, in Medford, Ore., booked "Young America," the Jane Withers picture, to tie in with the local celebration and succeeded in selling the picture as the official "opening event" of the 4-H's observance of Victory Week. In addition a Victory Revue was held on the stage, including a pageant depicting the organization's main six branches of strength toward victory, including canning, cooking, clothing, livestock, poultry and gardening. This was followed by a community sing and closed the program with the audience singing "God Bless America."

Matlack used an attractive advance display in his lobby calling attention to the Week, which featured several photos of local club members and workers to stimulate interest. Also displayed were 4-H flags and placards inviting new membership.

Bovim's May Day Program

Much goodwill and extra business was garnered recently by Russ Bovim at the Loew-United Artists Theatre, in Columbus, Ohio, by putting the resources of his theatre at the disposal of the local university for the annual celebration of May Day. The college's men's glee club, chapel choir, soloists and the May queen and her court appeared on stage at a special program. Tickets were sold by the university officials, who also paid for window cards.

Fisher Lands "Flat" Contest

For five days ahead of the opening of "Tortilla Flat" at the Loew State Theatre, in Cleveland, Ed J. Fisher, publicity director landed a coloring contest, with a twenty-five dollar defense bond awarded to the person turning in the best job. Besides the contest, a large classified ad was garnered in the same paper.

Selects "Woman of the Year"

Local women's clubs selected their "Woman of the Year" as part of the campaign put over by W. C. Aiken, Harris Manos, Jeannette, Pa. Voting was stimulated through radio and newspaper publicity.

Library Features Displays For Keefe's "Bomber" Date

Concentrating on the book angle of "Bomber Command," J. C. Keefe, at Warner's Cambria, in Johnstown, Pa., promoted large displays in the public library, which featured copies of the book together with other books having to do with World War II. Made up from the pressbook mat, tinted "see" cards were distributed at the mill gates of local steel plants and for a week ahead, two exchange sheets were mounted on each side of a delivery truck which toured the city and 25-mile radius.

To whip up interest in "Hellzapoppin'," Jim distributed small teaser cards to taverns, restaurants, cigar stores and on the street, the copy on the cards reading: "You thought right. Hellzapoppin'." The marquee of the theatre was entirely fringed with pennants two weeks ahead, chain druggist featured a special sundae and working on the premise that the picture should be sold along the circus angle, Keefe planted 100 8 sheets around the city with appropriate picture mention.

"Women of the Year" Stunt Aids Brien

For "Woman of the Year" at Warner's Belmar, in Pittsburgh, Lige Brien approached a local photographer, who in exchange for credit, snapped local women and called them "Women of the Year." These pictures were then planted on a lobby easel and to those identifying themselves, guest tickets were given. Contest angle was brought in with entrants painting portraits of Katharine Hepburn, the winning portrait being displayed in a local window for a week.

Literary Week Featured on "How Green Was My Valley"

To usher in "How Green Was My Valley" at the Avon Theatre, in Stratford, Ontario, Walter Helm held a special screening and tied up with one of the leading book stores which ran a "Literary Week" and featured best sellers, especially "Valley." In addition, Helm landed special advertising in the local high school library and the picture was reviewed at length on the woman's hour radio program.

Jennings Promotes School Paper

Since one of his usherettes is editor and writes for the local high school paper, Mack Jennings at the Strand, in Atmore, Ala., reports landing a review on his forthcoming attraction each week in exchange for a couple of passes which are given to a few students, whose names are picked at random. Jennings has also been able to plant a one-sheet board on the main bulletin board of the school.

Periodical Features "Ship Ahoy"

The current issue of "Phono-Graphic," publication of RCA Victor, devotes a full page to music and scene stills from "Ship Ahoy," the M-G-M musical starring Eleanor Powell, Red Skelton and Tommy Dorsey and his orchestra. The periodical goes to 10,000 juke box operators, and provides numerous tie-up opportunities with them.

Selling Points

ON THE NEW PRODUCT

GRAND CENTRAL MURDER (MGM): Book stores should be wide open for tieups on this one, with window displays featuring "whodunit" books with appropriate scene stills spotted. For outside attention, the doorman may be dressed to look like a conductor or train caller, delivering a spiel on the picture in railroad terminology. A member of the staff might be dressed as a red cap and carry a grip about town with copy reading: "Check your troubles. See . . . ", etc. Also suggested for lobby purposes is a timetable board, substituting arrival and departure notices with thrill, action, mystery and suspense catchlines opposite times, such as: 9:00—Killer escapes from penitentiary. This same angle might be applied for herald throwaways, while certificates might be printed entitling holders to membership in the "Whodunit Club".

IN OLD CALIFORNIA (Republic): An opportunity is offered on a pre-sold exploitation stunt for this picture since a tieup has already been made with Camille, Inc., manufacturers of cosmetics, who will sponsor a contest to find the girl with the loveliest eyes. The winner will be awarded with an opportunity to appear in a forthcoming picture, runners-up receiving additional prizes. The drugstores and five-and-dimes handling the Camille products have already been advised of the tieup and are eager to cooperate. For student attention, the Supervisor of Art in the public schools might go for a contest featuring drawings of subjects pertaining to California or the student's own conception of the Gold Rush era. Debates on the topic, "Resolved: That the Forty-niners were mainly responsible for building up California", could be arranged between teams in different classes or schools.

TAKE A LETTER, DARLING (Paramount): The career girl angle predominates in the Paramount campaign; it will be recalled that in the picture Rosalind Russell is a successful business woman and MacMurray is her secretary, thus reversing the usual roles. This offers opportunity for a number of different promotions, such as an ad entirely in shorthand, a contest for typewriter doodles, and interviews by local newspapermen with prominent career women who will appear at a special showing of the picture. The press book suggests an excellent four-day newspaper contest which can be run in programs if newspaper cooperation cannot be enlisted. The comedy feature of the picture can be exploited by using a couple of young men as a ballyhoo with signs reading: "Rosalind Russell unfair to male secretaries in ' . . . ' ". A lobby display board in the form of a memo pad would be appropriate. Another idea to sell the comedy is a "glamour" contest for male secretaries.

Hart Ties "Kings Row" To Victory Book Drive

At the Glove, in Gloversville, Lou Hart ahead of "Kings Row" tied in with the local Victory Book campaign and featured a large bin of books in front of his picture display, and a one-sheet urging patrons to bring their books into the lobby and deposit them in the bin. Lou also promoted the library for a complete board on which he laid out an attractive display that remained there a week ahead of the picture's opening. Since the library had a long waiting list for the book, Hart donated a copy which was good for publicity breaks.

College Plugs "Suspicion" Date

A letter on the college bulletin board in flash style announcing that Joan Fontaine had won the Academy Award as the best actress of the year, turned the trick for Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., in calling attention to "Suspicion" among the students at Gettysburg College.

Weber Gives Tobaccy For "Ride 'Em, Cowboy"

Jake Weber at Schine's Liberty, in Herkimer, N. Y., used an ingenious stunt for "Ride 'em Cowboy." Dressing his doorman in cowboy attire, a sign was planted beside him reading: "Ask Lou for the makin's. See Abbott and Costello in," etc. The doorman was supplied with a package of tobacco which he proffered to patrons.

In addition, envelopes were distributed with copy on outside reading: "Vitamin A & B laff pills. See Abbott and Costello at their funniest in Ride 'em Cowboy." Also widely advertised was the offer of free admissions to those presenting horseshoes at the boxoffice.

Cartoonist Tied to "Dumbo"

In advance of "Dumbo," Jay Minsky, manager of Warners' Logan Theatre, Philadelphia, had a newspaper cartoonist appear on the theatre stage during the Saturday afternoon kiddies matinee making souvenir drawings of the picture characters.

NATION'S SHOWMEN SELL SHORT SUBJECTS, TOO

"Don't Talk" Screened for Plant Protection Head, Police

In Evansville, Ind., H. W. Reisinger at Loew's Theatre for "Don't Talk," planned a special screening for plant protection managers and personnel directors, police chief, civic leaders and OCD officials, which brought special news stories in the local dailies.

Street stencils were used with copy reading: "Keep Mum; Be Smart. Don't Talk. Loew's Now." Radio announcements were carried in advance, one sheets were planted in defense plants and Reisinger credits his assistant, James Carey, with promoting four A-boards on the main street from the Navy recruiting captain.

Waltmon Holds Special Show for Army Subject

Burgess Waltmon, manager of the Princess Theatre, Columbus, Miss., put on a selling campaign for the March of Time's "America's New Army," that was worthy of a feature. As a part of his campaign and preceding it, he held a special screening for the newspaper editors, the radio editor, civic heads, the Mayor, the draft board and principals of the schools.

As a result of this screening he was able to get a 15-minute radio program in which the subject and its playdates was mentioned several times. The newspaper carried a story on its front page giving some details about the short that had aroused the interest of the editor.

Announcements were made in the schools by all the principals; letters were sent to the relatives of men in the armed forces. Waltmon reported a great deal of talk in the town about the picture.

Harris Sells Short with "Be Kind to Animals Week"

Inspired by the fact that in one of the Hedda Hopper Hollywood shorts there is a sequence devoted to Carl Spitz and his North Hollywood Dog Training School, Ed Harris of the Glendale Theatre, Glendale, Calif., organized a real campaign to put over the subject and also the personal appearance of Spitz the following week.

Part of the promotion was to enlist the cooperation of the Glendale Humane Society to endorse a special program at the theatre for "Be Kind to Animals Week." This made it easy to obtain help from newspapers, radio stations, schools, pet shops and Youth Organizations.

Because the Army is looking for dogs, Ed was able to obtain its cooperation for this promotion. The theatre became a central point for the registration of dogs from patriotic civilians desiring to turn their pets over to the Army for the duration.

Ed also obtained some 16 mm. reels on dogs, augmented with a reel produced by the Humane Society and set them up as a road show booked into all the schools. The Secretary of the Glendale Humane Society spoke at every school in connection with the screenings.

Incidentally, Ed demonstrated his war showmanship as well, as he had an official Army dog put his paw print on each stamp album given with a purchase of stamps—more than $60 in War Stamps was sold in this way.

Ed gives his assistant Robert Pik credit for most of the leg work involved in putting over this idea.

WEDNESDAY-THURSDAY
Added Attraction
BUGS BUNNY
CARTOON REVUE
30 MINUTES OF LAFFS WITH THE Crazy CARROT EATING CHARACTER

Bugs Bunny is a popular cartoon character in Philadelphia, so William Yurasko has used this display board at the Sedgwick Theatre, of which he is manager. This hand-drawn 40x60 is also used by several other theatres of the Warner Circuit when they play one of the Bugs Bunny cartoons.

Manuel Ties Safety Week To Showing of "1-2-3 Go"

In connection with MGM's "1-2-3 Go" at Schine's State, in Cortland, N. Y., Johnny Manuel tied the short subject in with the local Safety Week and the Second Annual Safety Campaign sponsored by the American Legion.

Through the cooperation of the local police, a car with a public address system was parked in front of the theatre with an announcer advising pedestrians who were violating safety rules to see the film, plugging the film and playdates each time. School cooperation was also secured, with a series of essay contests being featured on traffic safety; in addition daily talks over the school public address system plugged the contest and film.

Civilian Defense units, represented by the county chairman, agreed to cooperate by augmenting the programs with a series of first aid demonstrations on the stage in conjunction with the opening. The Boy Scouts, Girl Scouts, firemen and regular First Aid classes participated.

Screens MOT's "Air Raid" For Kiwanis Luncheon

Since Frank Bickerstaff of the L & J Palace, in Athens, Ga., was chairman of the Kiwanis programs for the month of February, he arranged to receive a print of MOT's "When Air Rails Strike" a week ahead of his showing and presented it to the Club at one of their regular meetings. Mayor Bob McWhorter, who is head of the Civilian Defense there and publisher of the *Banner-Herald* attended the luncheon and showing and ran a short story in the paper calling attention to the program. Before the picture was shown at the theatre, Mayor McWhorter made a brief address from the stage on Civilian Defense.

U.S. ARMY NEEDS DOGS FOR VICTORY
SENTRY DOGS
GUARD DUTY
SCOUTING DOGS
MESSENGER DOGS
RED CROSS DOGS
REGISTER DOGS HERE FOR TRAINING
DROP HERE
GLENDALE HUMANE SOCIETY presents
IN PERSON CARL SPITZ
MOVIE DOGS
SEE HOW HE TRAINS DEFENSE DOGS FOR U·S·ARMY
ON SCREEN "Hedda Hoppers Hollywood"

Ed Harris set up a registration booth for Army dogs when he played a dog subject.

Emerson Presents Autographed Books

To usher in "The Vanishing Virginian" at the Omaha, in Omaha, Neb., Ted Emerson secured five copies of the book which were autographed by Frank Morgan. Publicity was secured by Ted, in this connection, since the books were turned over to the USO and placed in the reception room for servicemen at Fort Crook. For his street bally, Emerson built a giant replica of the book following the layout and color of the book backet, but adding "MGM's heart-warming hit starring Frank Morgan, Kathryn Grayson and Spring Byington." Two still boards containing eight production stills on each side were used in the lobby and in advance and during run of the picture.

Murdock Sells "Suspicion" on Academy Award Angle

For "Suspicion," Joseph Murdock, manager of Warners' Stanley Theatre, Camden, N. J., grabbed off extra publicity space in the newspapers on the Academy Award angle. The same thought was sold in advance to patrons by tacking a piece at the end of the trailer. Special cards were hooked over elevator push buttons at all buildings in the city with special cards placed with stenographers in office buildings and business houses. Special announcements were promoted on WCAM as well as a 15 minute personal interview and a program built around the picture score.

Pickets House on "Hellzapoppin"

To put over their "Hellzapoppin" campaign at the Capitol, in Waverly, N. Y., Ned Kornblite and T. J. Carey held a special party on the second night of run with defense stamps offered in connection with a door prize award. All advertising copy carried the line: "You don't have to be crazy to attend our shown, but it will help." For a week in advance the house was "picketed" by a man carrying a sign reading: "This theatre is fair to its patrons by showing," etc.

Plane Contest Featured on "Clouds"

Model plane building contest for kids highlighted Ray Helson's "Captains of the Clouds" engagement at the Schine Elmwood, in Penn Yann, N. Y. Entries were used by the Round Tabler for displays in the theatre and in merchants' stores. Judging to select winners was held from the stage during the regular Saturday kid matinee. Cagney photos, cost of which was defrayed by merchant's ad on reverse side, were distributed well in advance and local market came through with appropriately imprinted shopping bags.

MacArthur Photos Presented

Manager George E. French of the RKO Albee Theatre in Providence, R. I., in pushing Victor McLaglen and Edmund Lowe's "Call Out the Marines," presented the first one thousand patrons attending a Saturday matinee a handsome souvenir photograph of General Douglas MacArthur.

SILVERMAN AND WILLIAMS FIRST-TIMERS FOR AWARDS

Below are Round Tablers who have registered in the Quigley Awards. Two newcomers have been added to the list in the persons of Bud Silverman and Fred Williams.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's Indianapolis, Ind.

ARNOLD FELDMAN
Opera House, Lexington, Ky.

E. J. FISCHER
Loew's, Cleveland, Ohio

ED FITZPATRICK
Poli, Waterbury, Conn.

JACK HAMILTON
Schine's Webster, Rochester, N. Y.

LEO HANEY
Bucklen, Elkhart, Ind.

W. D. HARWELL
Laroy, Portsmouth, Ohio

R. S. HOLDEN
Elmwood, Penn Yan, N. Y.

ART KROLICK
Century, Rochester, N. Y.

JOE LONGO
Loew's State, Boston, Mass.

JOHN MAKEMSON
Van Wert, Van Wert, Ohio

JOHN MANUEL
Schine's State, Cortland, N. Y.

JACK MATLACK
Craterian, Medford, Ore.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

ED HARRIS
Fox Glendale
Glendale, Calif.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

H. W. REISINGER
Loew's, Evansville, Ind.

MORRIS ROSENTHAL
Loew's Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Poli Palace, Meriden, Conn.

LEON B. SCOTT
Margie Grand, Harland, Ky.

BUD SILVERMAN
Schine's Riviera, Rochester, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

KNOX STRACHAN
Warner's, Cleveland, Ohio

CHICK TOMPKINS
Elco, Elkhart, Ind.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

FRED L. WILLIAMS
Holland, Bellefontaine, Ohio

Hobby Horse Display Featured by Leighton

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., rigged up a hobby horse with life-size cut-outs of Abbott and Costello as a display piece for "Ride 'Em, Cowboy." In addition, he induced the orchestras in the city to plug the songs from the picture. Comedy heralds, including laugh-ads as once popularized by "Ballyhoo" magazine, were gotten up for "Hellzapoppin'." Novelty stores, newspapers, trick telegrams read at various organization meetings and numerous window tie-ups, wound up the campaign based entirely on the comedy angle.

Almes Is Featured by Legion

Morty Almes, manager of Warners' Felton Theatre, Philadelphia, was cited by the *Feltonville Weekly*, a neighborhood newspaper, the local American Legion, local Board of Defense Wardens and other defense groups for assisting in the Feltonville Drive sponsored by the newspaper and the air-raid wardens. All merchants contributed window space and the theatre was placed in the limelight as a result of Almes' efforts throughout the entire neighborhood.

Cohan's MacArthur Buttons

In connection with the giveaway of MacArthur buttons at theatres, Albert Cohan, at the Apex, in Washington, recently broke into the local papers through his distribution of the buttons at a recent kid matinee.

Animated Displays Sell "Clouds"

Measuring 80 by 120 inches was the back drop with a cloud effect covering a velour board which was used as advance on "Captains of the Clouds" by Manager Joe Herman and publicist Phil Grody of the Embassy, in Brooklyn. At the top of the setpiece American and English flags were draped in red, white and blue streamers connecting the chandelier with a propeller which kept revolving.

At the base was a world map with miniature lights on Berlin, Rome and Tokio with a buzzer attachment. Three push buttons were set on the edge of the map, connecting the light and buzzer. Catch phrase above all was "Press the Button and Bomb the Axis." Upon pressing the button marked Berlin, the city would light up, and a buzzing sound would go off simultaneously. For additional display material the boys promoted an authentic RCAF flying unit with head gear and other paraphernalia. Various types of interesting RCAF posters were also secured and strategically spotted around the display with action scene stills.

Creates "O'Hara" Doll

Taking a still of Scarlett O'Hara, Tillie Pysyk, assistant manager of the Loew Poli, in Norwich, Conn., copied the dress worn by Vivian Leigh, complete in every detail, dressed a doll up in it and displayed it in merchant's window with appropriate tiein copy. Joe Boyle, manager of the house, reports the ensemble was so attractive that requests came in to the theatre for patterns of the gown.

UNCLE SAM CALLS BLIEDEN; SHAPIRO GETS CIRCUIT POST

The only Round Tabler who reports joining the Armed Forces this week is Mel Bieden former manager of the State Theatre, in Anderson, Ind. Hy Shapiro, manager of the Terminal Theatre, in Philadelphia, who has been named advertising and promotion manager for the William Goldman theatres. He succeeds Max Miller, resigned. Martin Goldenberg, manager of the Bandbox, moves over to the Terminal and John Gaffner, assistant manager of the Terminal, takes over the Bandbox.

JACK W. BARTHOLIC, former manager of Warners Peoples Theatre, in Tarentum, Pa., has been transferred to the Ritz, in New Kensington.

ABE BERNSTEIN has been appointed to head the Columbia exploitation department in Boston.

H. B. ASHTON has returned to Provo, Utah, to manage the Academy Theatre, succeeding P. A. Speckart, who goes to the Rialto, in Salt Lake City.

BIRK BINNARD, manager of Warners' Lyric Theatre, Camden, N. J., has resigned to manage an independent house in Seattle, Wash.

RUTH GARRETT has been promoted from cashier to assistant manager of the Laroy, in Portsmouth, Ohio.

JOHN MURPHY, head of the Jackson & Murphy circuit, in Columbus, Ohio, has announced the following changes: Thor Hauschild from manager of the Olentangy to manager of the Uptown, also handling advertising and publicity for all houses; Arch McCleese from chief of staff of the Uptown to manager of the Olentangy, with supervision over the Alhambra, where Douglas Warner, former Uptown doorman, becomes manager; David Brown, assistant at the Uptown, has been appointed manager of the Wilmar Theatre, succeeding Toni Motts, resigned.

LOUIS DE WOLFE, formerly with the Bartlestein circuit, in Chicago, is now managing the Essaness "400" Theatre, replacing Isadore Komode, who goes to the Biograph. James Donnelly, formerly at the Biograph, is now manager of the company's Liberty theatre.

A. M. & MARTIN D. ELLIS, operating an independent circuit in the Philadelphia territory, have acquired the Doris Theatre, formerly operated by Ray O'Rourke.

SHERRILL COHEN has purchased the Lexway Theatre, in Baltimore, Md.

RALPH MASER succeeds Bradley Bodenstein at the Dixie Theatre, in Rochester. The latter having shifted to Schine's Rialto, in East Rochester, to replace Forbes Alcock, who goes to Fostoria, Ohio.

KEN WOODWARD has been named manager of the Harris Clifton theatre, in Huntington, Pa.

RALPH TIPPETT has been added to the staff of the Alliance Theatres Corp., in Chicago as assistant to booker Pete Panagos. He was formerly manager of the Bartlestein circuit's Annetta Theatre, in Cicero, Ill.

FRED BOYD of Cincinnati, formerly owner of a circuit in Mississippi, Tennessee and Arkansas, has been named manager of Manny Marcus' Ritz Theatre, in Indianapolis. He succeeds Robert G. Hesseldenz, resigned.

FRANK ALEXANDER, assistant manager of the Penn Theatre, in Wilkes-Barre, has been transferred to Keester Field, Biloxi, Miss.

NES AUTH, assistant manager of Loew's, Akron, has been made manager of the Highland.

JOHN JENKINS has severed his connection with the Dixie Film Co., of Atlanta, and purchased an interest in the Astor Exchange, at Dallas, from O. K. Bourgeois.

RUSSELL GRIESEMER is filling in as manager of the Astor Theatre, Reading, Pa., Douglass Calderwood resigning.

JOHN GAUL is the new assistant to Gil Fradeneck, manager of the Rialto Theatre, York, Pa.

JACK HAMILTON has been transferred from Schine's Scotia, in Scotia, N. Y. to the Webster, in Rochester. He is succeeded by Jack Armstrong.

BEST WISHES

To the following showmen the Round Table extends Birthday Greetings and every good wish:

June 1
Oscar H. Phillips
Don F. Nichols
Jos. C. Dougherty
Albert T. Stretch, Jr.
O. Wise
Elbert S. Thompson

June 2
Floyd G. Nutting
Christopher Parello
William McCarrell
Haig Assadourian
Mitchell K. Liner
Don T. McCrea

June 3
George H. Fennelly
Les Kaufman
Dick Pritchard
Thomas Muchmore
Harry Rinzler
Harry E. Alberth
Seymour L. Katz
Melvin K. Dinger
Hyman Shapiro

June 4
Herbert N. Schrodt
Will J. Glaser

June 4
W. L. Snapp
Gene Michael
A. Nino Ricciardi
Mavin F. Huban
Borge Iversen

June 4
James A. O'Kelly
Ira Eschay
Carl Beals
Ben Griefer
Rupert Kobelgard, Jr.
Jack Nelson
Martin Weinstein
O. H. Roberson
Arthur C. Bowden

June 7
N. J. Banks
Joe Hewitt
Murray Bracker
James Delaney
A. R. Hiland
E. V. Gassaway
Irving Lambert
Dick Detwiler
Sam Cunningham
Elwood E. Blanc
George E. Mooney

BOB LIPPERT has opened his new Grand, in Richmond, Cal.

VIC DAHL, of Flandreau, S. D., has bought the Fayette Theatre, at Fayette, Ia., from D. G. Moeller.

HARRY ORLOW has been transferred from Warners' Clementon Theatre, Clementon, N. J., to the Leader, in Philadelphia, as house manager.

MEL GOLD, former manager of the Rio Theatre, in Chicago, has been appointed Director of Public Relations for the Filmack Trailer Company, there.

RALPH ABBOTT has been appointed manager of the Monogram Pictures exchange in Seattle.

VICTOR KEEDY has resigned from the Den Burian Theatre, in Burian City, Wash. He is succeeded by MEL SOHN, who owns and operates the Kirkland Theatre, at Kirkland, Wash.

LORETTA COOK has been appointed assistant manager of the Harris' Manos Theatre, in Jeannetee, Pa., succeeding Albert C. Detwiler, who has accepted a position as circulation manager of the News-Despatch.

PAUL O. KLINGLER, manager of the Rialto, in Lewiston, Pa., has been elected chairman of entertainment of the Lewiston Elks for the sixth consecutive year.

WALLY FEEHAN has been named manager of the Moulin Rouge Theatre, in Oakland, Cal., replacing Allen E. King, who died recently.

HUBERT N. SCOTT, for three years assistant manager of Loew's, in Indianapolis, has taken a similar post at Loew's, Akron, Ohio. Harold Garlinghouse of Loew's Columbus, is now assistant manager in Indianapolis.

EDWARD HOWARD has been named assistant manager of the RKO Palace, Rochester, transferring · from Loew's Rochester and Strand.

BOB UNGERFELD has been transferred from manager of the New York Academy of Music to the Skouras' Merrick, in Jamaica, N. Y.

CHARLES SCHLAIFER, formerly at the United Artists Theatre, in San Francisco, has joined the 20th Century-Fox home office ad department.

LOU COLANTUONO, assistant manager of Warner's Logan Theatre, in Philadelphia, was promoted to a similar position at the Fox Theatre succeeding Howard Monks, who recently entered military service.

LOU ANGER has purchased the Barnum Theatre, Bridgeport, Conn., from Jack Schwartz.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT THEATRE ON LONG ISLAND WITH large stage for plays or summer tryouts. Will lease on long term if reasonable or play on percentage basis if completely equipped. Advise capacity and location. Prefer one located near transportation in summer resort town. BOX 1525-A, MOTION PICTURE HERALD.

THEATRE NORTHERN MICHIGAN, MODERN and profitable. Will stand rigid investigation. BOX 1538, MOTION PICTURE HERALD, 624 So. Michigan Ave., Chicago, Illinois.

THEATRE, 850 SEATS, WISCONSIN. PROVEN money maker. Leasehold and equipment. Terms. BOX 1539. MOTION PICTURE HERALD, 624 So. Michigan Ave., Chicago, Illinois.

PROFITABLE THEATRE IN SOUTHERN INdiana. No competition. Consistent, successful operation many years. BOX 1540, MOTION PICTURE HERALD, 624 South Michigan Avenue, Chicago, Illinois.

NEW GENERAL EQUIPMENT

DID YOU GET OUR REMOVAL SALE BARgain bulletin? S. O. S. CINEMA SUPPLY CORP., (new address) 449 West 42nd Street, New York, N. Y.

AIR CONDITIONING EQUIPMENT

SOME AIR CONDITIONING AVAILABLE IMMEdiately. Wire now for Blowers, from $30.75; Air Washers, from $20; Exhaust Fans, from $9.80; Directional Diffusers, from $11.65. Write for catalog AirCon and free bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

MAILING LISTS

UP-TO-DATE 1942 MAILING LIST OF THEATRES in Illinois and Indiana served by Chicago exchanges. 48 pages. Complete with population, seating capacity. exhibitors' names and telephone numbers of Chicago theatres. Limited supply available. Price $5.00. Room 202, 1325 So. Wabash Avenue, Chicago, Illinois.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

WISE EXHIBITORS WILL WANT THESE: Kollmorgen Snaplite Series II lenses, above 6", $9.95; Cushion Seats, 39c; Figured Monks Cloth, 35c yd.; Carpet, 65c yd.; Carpet Padding, 19c yd.; Lenses, $2.95; Soundheads, $9.95; Amplifiers, $4.95; Portables, 16mm, 35mm, from $29.50; Powers Mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: 2 SIMPLEX PROJECTORS, SOUND heads, amplifier, beaded perforated screen, Jensen speaker, Hertner generator, Automatic arc lamps, booth equipment. $500. GORDON METTLER, Churubusco, Indiana.

FOR SALE: COMPLETE MOVIE EQUIPMENT. 2 projectors, perfect condition. RCA sound new, only used few weeks. Screen, fireproof booth 8' x 12'. All supplies ready to start. G. L. ORTON, Hardwick, Vermont.

SIMPLEX PROJECTOR IN EXCELLENT CONdition, with double bearing movement, 16-inch magazines, 3 point pedestal, lens and Peerless low intensity lamp. Complete $300. G. R. MANN, Champaign, Illinois.

FOR SALE: 300 USED WOODEN THEATRE seats. Make reasonable offer. BUBEN, 457 Beechwood Drive, Akron, Ohio.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS. Movie Circuits. ROSHON, 603 Steuben Building, Chicago, Illinois.

MANAGERS, PROJECTIONISTS WANTED. State particulars, salary. BOX 1535, MOTION PICTURE HERALD.

THEATRE MANAGERS! ARE YOU SATISFIED with present job? If not apply for one of the opportunities available in large Eastern Theatre Circuit. BOX 1537, MOTION PICTURE HERALD.

OPERATOR, NIGHTS ONLY, DRAFT EXEMPT. State salary particulars first letter. MAYFAIR, Colonial Beach, Virginia.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

Jane Withers Added to Republic Star Roster

Jane Withers, juvenile star, has signed a three-year contract to make three pictures a year for Republic. The deal was announced in Hollywood by M. J. Siegel, production head.

Miss Withers will start her first picture, "Johnny Doughboy," August 1st with John H. Auer directing. Her second will be "Apple Blossom Time." Miss Withers, whose contract with 20th Century-Fox recently elapsed, will probably precede her Republic assignments with a one-month personal appearance tour.

Mr. Siegel announced that within the next few weeks Republic would disclose contracts with several other new players. He said the studio intended to build up an important star roster.

WANTED

Sales Representatives

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

Huston on Radio Show

Walter Huston, screen and stage star, will appear next Monday night, June 8th, on the Cavalcade of America, DuPont program, playing the leading role in "The Colossus of Panama." This is a radio dramatization of William Gorgas, scientist, who believed with President Theodore Roosevelt that a canal across the jungle of Panama was America's necessary defense against Japan. Mr. Huston appeared earlier in the season on Cavalcade in his screen role of the devil in the radio adaptation of RKO's "All That Money Can Buy."

Paramount Street Set Burns

Fire of undetermined origin on the New York street setting on the Paramount lot in Hollywood on Saturday caused an estimated $50,000 damage to the permanent set construction. Studio and city fire departments fought the blaze which burned out high tension electric lines and threatened the studio powder magazine.

White House Cameramen Elect

George M. Dorsey, chief of RKO-Pathe's Washington staff, last week was elected vice president of the White House News Photographers Association. He will automatically succeed to the presidency in January. Dorsey has twice previously been president of the Washington cameramen.

William Gell in New York

William G. Gell, CBE, managing director of Pathe Pictures, Ltd. arrived in New York last weekend from London via airplane. He met W. Ray Johnston, president of Monogram Pictures, and other Monogram executives before leaving for a week's visit in Hollywood.

Durkee Open 25th Theatre

The F. H. Durkee circuit of Baltimore will open its 25th theatre at Annapolis, Md. on June 6th. The new Capitol theatre, seating 700 persons, makes its debut with a Navy Relief Fund benefit.

Sucher Assigned

Henry Sucher has been assigned by Universal to write the script for "Captive Wild Woman," to be produced by Ben Pivar. Mr. Sucher recently completed work on "Skidrow."

LATE REVIEW

The Big Shot

(Warner Brothers)

Crime Doesn't Pay Again

Humphrey Bogart delineates here with his customary proficiency the career of a criminal who knows all the angles but the last one. The picture, snug in the Warner format of film criminology, opens with the gangster on his deathbed, skips back in review of the doings which brought him there, and ends with his demise which is due to bullets from the pistol of a crooked lawyer and not from due process of law.

Irene Manning has the role opposite Bogart and displays promise although the accent is at all times on the principal character.

A prison break effected during a stage performance is a highlight of action and a chase over mountain roads reminding of the pursuit in "High Sierra," but staged in the snow country, piles up suspense near the close.

The direction is by Lewis Seiler from a screenplay by Bertram Millhauser, Aben Finkel and Daniel Fuchs, and production is by Walter McEwen. The product of their collaboration is about par for Warner crime films.

Previewed at the studio for the trade press.

—Wiilliam R. Weaver.

Release date not set. Running time, 80 minutes. PCA No. 8046. General audience classification.

Duke Berne	Humphrey Bogart
Lorna Fleming	Irene Manning
George Anderson	Richard Travis

Susan Peters, Stanley Ridges, Minor Watson, Chick Chandler, Joseph Downing, Howard daSilva, Murray Alper.

Decency Legion Condemns Objectionable Advertising

The National Legion of Decency, in its June 4th bulletin, placed two motion pictures in Class B, Objectionable in Part, and condemned objectionable advertising in behalf of one of them. "Misbehaving Husbands," Producers Releasing Corporation, was listed as objectionable because it "reflects acceptability of divorce." Warner Brothers' "The Gay Sisters" was cited for "light treatment of marriage; a suggestive line."

A separate notation said that "Misbehaving Husbands" had been advertised in New York in an objectionable manner and exhibited with a condemned picture.

Listed as Class A-1, Unobjectionable for General Patronage, this week were "Bad Man of the Hills," "Prairie Gunsmoke" and "Submarine Raider," Columbia; "Girl from Alaska," "Stardust on the Sage," "Romance on the Range," Republic; "Pierre of the Plains," MGM; "Private Buckaroo," Universal; and "Ten Gentlemen from West Point," 20th-Fox.

In Class A-2, Unobjectionable for Adults, were "Eyes of the Underworld," "Half Way to Shanghai," Universal; and "Juke Girl," Warner Brothers.

Florida Circuit Reorganizing

A petition, asking permission to reorganize, was filed by B. E. Gore, president of State Theatres, Inc., in federal court at Tampa, Florida. The corporation operates the State, Rialto, Northtown and Howard theatres in Tampa. Their petition said the cost of equipment, etc. was so high they were unable to meet expenses. It listed assets as $90,656 and give liabilities as $38,603. This included $16,476 due the Bureau of Internal Revenue.

Deny New Theatre Permit

The City Council of Norfolk, Va., has denied an application by J. Louis Brody to operate a motion picture theatre in a city market building. The space was formerly occupied by a bus terminal.

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
ACCOUNTING INFORMATION
TIME FILED
EVERY TELEPHONE IS A WESTERN UNION STATION. CALL WESTERN UNION TO SEND CONGRATULATIONS ON BIRTHDAYS, ANNIVERSARIES, WEDDINGS, AND ON OTHER OCCASIONS WHEN YOU WANT TO MAKE SOMEONE HAPPY.
WESTERN UNION
Everywhere

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

The Gay Sisters

(Warner Bros.)

Three Rich Girls Grow Up

Adapted from the novel by Stephen Longstreet, the story of the three Gaylord girls who have battled vainly for 23 years for the remainder of a half-billion-dollar inheritance affords dramatic screen entertainment and an opportunity for a larger-than-usual quota of fine performances. Many women will pronounce it, as did several in this audience, "a beautiful picture," although its appeal for men will probably not prove so great.

Barbara Stanwyck gives a distinctive portrayal of Fiona Gaylord, the eldest sister, whose stubborn adherence to family traditions stems more from embittered pride than from any sympathy with ancestral values. Geraldine Fitzgerald effects the correct proportion of beauty and hardness as Evelyn, who has married a title but finds neither romance nor glamour in the life of an English Lady. Nancy Coleman is Suzanna, the only sister with any visible softness, whose interest in the estate dominates her life as it seems the only answer to her romance with a brash and impecunious artist, Gig Young.

Threads of plot and motivation are often not quite clear, but the emphasis on Fiona's story, as well as excellent direction by Irving Rapper, maintains direction and coherence. For the chief obstacle to settlement of the case is her pride and Charles Barclay's. He represents the charity which is the only legatee aside from the sisters, and is also, as the story emerges, the unavowed husband of Fiona, and the father of her son. His insistence on the house and land as the share for the interests he represents is explained, without conviction, as philanthropic, and her refusal is laid to her father's stern dictum "never to sell the land." But the clash of two strong temperaments, resolved in compromise for the sake of a child, holds the interest of the audience.

George Brent isn't given much to go on as Barclay, although his performance is satisfactory. With more opportunity, Donald Crisp, Gig Young, Larry Simms and Helene Thimig all make noteworthy contributions.

Among the production components assembled by Henry Blanke, mention should be made of excellent sets—with the right degree of musty elegance—and the music of Max Steiner, which helps to preserve tone continuity.

Shown at a New York projection room to an audience of professional reviewers, mostly women, who registered enthusiastic approval.—E. A. CUNNINGHAM.

Release date, not set. Running time, 108 minutes. PCA No. 7075. Adult audience classification.

Barbara Stanwyck	Fiona Gaylord
George Brent	Charles Barclay
Geraldine Fitzgerald	Evelyn Gaylord
Nancy Coleman	Suzanna Gaylord

Donald Crisp, Gig Young, Gene Lockhart, Larry Simms, Donald Woods, Grant Mitchell.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Wings for the Eagle

(Warner Bros.)

National Defense Story

Warners' "Wings for the Eagle" ranks as one of the best picturizations to date of the national defense and victory efforts.

Filmed with the full and evident cooperation of the Lockheed Aircraft Corp., the picture, whose exploitation should appeal to every defense and victory plant worker and to every other citizen, is alive with human interest. Its story is as intimate as the man's next door and its scope is as wide as America itself.

Ann Sheridan, Dennis Morgan, Jack Carson and George Tobias are the principal characters in the drama, which is a down to earth exposition of the trials and tribulations of married life spiced with the problems confronting defense workers now and in the future. Supporting them are included Russell Arms, Don DeFore, Tom Fadden, John Ridgely, Frank Wilcox, George Meeker, Fay Helm, Billy Curtis, Emory Parnell and Edgar Dearing.

Exhibitors may point out that this is the first, and possibly the last, film to show interior scenes of the gigantic Lockheed plant in operation. The authenticity of the background, plus the competent delineation of the characters, makes for entertainment of an informational nature, yet without documentary dryness.

Plot and story are there, with the conflict between two men for the wife of another the main narrative line. All three principals work at Lockheed and the picture has the two men (Morgan and Carson) vying for the affections of Miss Sheridan, who is married to Carson. As a sidelight, the character portrayed by Morgan is anxious to became an essential defense plant worker in order to escape the draft. All turns out well in the end, however, when events at Pearl Harbor influence him to change his mind and enlist.

Shown to the trade press at Warners' Hollywood Theatre, where a mixed audience wildly applauded the film.—VANCE KING.

Release date, not set. Running time, 83 minutes. PCA No. 8072. General audience classification.

Roma Maple	Ann Sheridan
Corky Jones	Dennis Morgan
Brad Maple	Jack Carson
Jake Hanson	George Tobias

Russell Arms, Don DeFore, Tom Fadden, John Ridgely, Frank Wilcox, George Meeker, Fay Helm.

They All Kissed the Bride

(Columbia)

Farce, with Bells On

Columbia, a company noted for its sophisticated farces, this time essays a film showing the woes of a female business executive, pictured as being an automaton, when she falls in love with a class conscious writer who exposes her dealings. Done with the sheen of Columbia's best comedies since "It Happened One Night," this picture presents Joan Crawford and Melvyn Douglas as the principal protagonists in a farce which the Hollywood preview audience thought was uproarious.

Supporting the stars are Roland Young, Billie Burke, Allen Jenkins, Andrew Tombes, Helen Parrish, Emory Parnell, Mary Treen, Nydia Westman, Ivan Simpson, Roger Clark, Gordon Jones and Edward Gargan.

Alexander Hall, who specializes in a farce type of motion picture, extracted the maximum of comedy from the situations and dialogue. Many of the lines of dialogue of the screenplay by P. J. Wolfson and the adaptation of Andrew P. Solt and Henry Altimus were lost in the laughter. Gina Kaus and Solt wrote the original story.

The Edward Kaufman production, which dialogue and theme places in the adult audience classification, presents Miss Crawford as a trucking business executive and Douglas as a writer who gets "inside" information on the conduct of her business from her drivers.

Both fall in love at their first meeting, and their getting together runs the gamut of complications. Her faith in herself is shaken and she completely changes her ways from the cold executive type.

Shown at the Pantages Theatre, Hollywood, to an audience which roared, howled, and chuckled from start to finish.—V. K.

Release date, not set. Running time, 86 minutes. PCA No. 8231. Adult audience classification.

M. J. Drew	Joan Crawford
Michael Holmes	Melvyn Douglas
Marsh	Roland Young
Mrs. Drew	Billie Burke

Allen Jenkins, Andrew Tombes, Helen Parrish, Emory Parnell, Mary Treen, Nydia Westman, Ivan Simpson, Roger Clark, Gordon Jones, Edward Gargan.

Romance on the Range

(Republic)

A Goodly Slice of Western

Republic has turned out a superlative Western in "Romance on the Range," the kind of action-romance-comedy film which will add greatly to the showman's entertainment program. As an additional exhibitor-aid, this one stars Roy Rogers, third in MOTION PICTURE HERALD-FAME's poll of Money-Making Western stars. Rogers continuously improves with each saddle-song saga in which Republic presents him.

Associate producer-director Joseph Kane and musical director Cy Feuer should be credited with a top notch achievement. The musical numbers, "Oh, Wonderful World," "When Romance Rides the Range," "Rocky Mountain Lullaby," "Coyote Serenade," and particularly "Sing As You Work," are sparkling, gay and tuneful cowboy ballads rendered expertly by the Sons of the Pioneers.

The plot deals with Roy's search for a gang of fur robbers who have killed his cowpuncher-pal while getting away with stolen pelts. Roy is foreman of Arrowhead Ranch, managed by Jerome Banning (Edward Pawley), and owned by absentee landlord Joan Stuart, a young New York socialite, played by Linda Hayes. Miss Hayes, disturbed by the series of fur robberies, and suspicious of Banning, goes West incognito to detect the culprits. The wide open spaces and the Western moonglow contrive quite easily to develop the romantic sequences between Roy and Linda.

There's plenty of good action and some expertly photographed chase-across-the-plains scenes. A rip-roarin' gun fight, high on the side of a cliff, helps build the suspense. Of course, Roy gets his man and his gal. He convinces the town sheriff, via incontrovertible proof of the stolen goods, that Banning is the leader of the gang and is responsible for the murder.

George "Gabby" Hayes, in the part of the ranch cook who hates "wimmin," and Sally Payne, who plays Linda's maid, provide the comedy. Hayes' toothless vituperations will draw many a laugh from the patrons.

Previewed in Republic's home office projection room before a group of National Board of Review representatives, all of whom apparently enjoyed it.—J. E. SAMUELSON.

Release date, May 18, 1942. Running time, 63 minutes. PCA No. 8348. General audience classification.

Roy ....Roy Rogers
Gabby ....George "Gabby" Hayes
Sally ....Sally Payne
Joan Stuart ....Linda Hayes
Edward Pawley, Harry L Woods, Hal Taliaferro, Glenn Strange, Roy Bancroft and Sons of the Pioneers.

Escape From Crime

(Warner Bros.)

Gangster and Newspaper Drama

Familiar formulae—two of them—are used in this picture combining the gangster with the oft repeated newspaper reporter variation. Richard Travis plays the hold-up man convicted and jailed. He becomes the prison photographer. On his parole he returns to his wife to find he has become a father. Vowing to go straight he gets a job as a newspaper photographer. One of his assignments is to get a picture of one of his friends being electrocuted.

Travis' parole is revoked because he took the picture (a rather flimsy pretext) and he is returned to prison. On the way a message comes over the radio that the leader of the gang, who hadn't yet been captured, had been cornered in a nearby building. The policeman who is accompanying Travis to prison wants the glory of making the capture, so he leaves his prisoner temporarily only to be captured by the gang. Travis saves him and is therefore pardoned.

A number of the situations in this picture will strain the credibilities of even an average audience. Also the technical adviser for the newspaper office sequences fell down a bit.

D. Ross Lederman directed from a screenplay by Raymond L. Schrock. Danny Ahearn wrote the story.

Previewed at the home office projection room.—ROBERT A. WILE.

Release date, not set. Running time, 60 minutes. PCA No. 8272. Adult audience classification.

Red O'Hara ....Richard Travis
Molly O'Hara ....Julie Bishop
Jackie C. Gleason, Frank Wilcox, Rex Williams, Wade Boteler, Charles Wilson, Paul Fix, Ruth Ford, John Hamilton, Ann Corcoran, Ben Taggart.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The Next of Kin

(Ealing Studios-United Artists)

War Propaganda

Made primarily for the Directorate of Army Kinematography, to help curb loose talk among British soldiers, this has now been persuaded from the military archives and issued as a commercial entertainment film. Though the purpose of the film will not be disguised from the greater public, it will be sold mainly on its angle as a spy story with a Commando raid climax. Made with professional actors—many of them now in the Forces—by an established studio, the film has obvious selling angles for Britain and there has been enough—maybe too much—preliminary ballyhoo to fertilize the box office ground.

The film is directly narrative and not documentary. It traces the threads of loose talk and gossip which follow the first planning of a raid on a U boat base in France, tracks the stray remark and the casual comment through saloon bars and theatre dressing rooms, to sweethearts and drinking pals, interweaves it all with a tracery of Nazi spywork in Britain and Combined Operations training. The raid is excellently done and as realistic and exciting a piece of action as the British screen has given. It is, thanks to the loose talk and German reinforcements, a success only at the cost of many lives. . . . But the gossip goes on, even when the raid is over.

The spy element has been sedulously exploited but the development of the yarn is uncomfortably slow for all its attention to detail. Topical though it be, it will have to stand comparison with a myriad others of more polished quality. The network of Nazi espionage may even depress the public by suggestion: the only spy to be caught is caught by a British Tommy, others seem to be working all over the country, and efficiently at that! The military detail is excellent and the raid with its bombing planes, invasion barges, and street fighting will set many an audience on its toes.

There is some fine acting by a big cast—and some indifferent.

The technical qualities are high and Thorold Dickinson's direction efficient.

Previewed with a mixed press and public audience, the film obviously palled at times in its attenuated development and there were but few signs of excitement until the Commando raid was reached. This obviously got over, with even the more hardboiled reviewers.—AUBREY FLANAGAN

Release date, June 17, 1942. Running time, 100 min. Adult audience classification (England).

Basil Sydney, Frederick Leister, Sqn. Ldr. Reginald Tate, R.A.F.V.R., Johnny Schofield, Alexander Field, 2nd Lt. Jack Hawkins, R.W.F., Ft. Lt. David Hutcheson, R.A.F.V.R., Brefni O'Rorke, Phyllis Stanley, Geoffrey Hibbert, Phillip Friend, Mary Clare, Lt. Torin Thatcher, R.A., Ft. Lt. Mervyn Johns, R.A.F.V.R., Nova Pilbeam.

In Old California

(Republic)

Period Melodrama

A lot of things went on in Sacramento, California, prior to and during the gold rush of 1849, and a lot of them are shown in this picture, but not all of them are related to each other, as presented, and this weakness of script detracts from the power of a melodrama made at considerable expense and with talent of marquee value.

John Wayne, Binnie Barnes, Albert Dekker, Dick Purcell, Patsy Kelly and Edgar Kennedy are the names for the billboards. They handle themselves capably, within the limitations of a scrip[illegible]rcumvents them periodically, in roles to [illegible] respective measures.

Direction by William McGann is effective at at all times, and associate producer Robert North got values out of most sections of the enterprise, but it does break up into sections, and it helps itself to a new start every now and again, at expense of interest and suspense.

The story by J. Robert Bren and Gladys Atwater, scripted by Gertrude Purcell and Frances Hyland, is about a Boston pharmacist who went to Sacramento in 1849, tangled with the local boss, whose gal fell in love with the newcomer, and survived various plots against him to save lives of miners and their families when, after the discovery of gold, epidemic swept the diggings. An attempted lynching, a bar room fight, various and sundry shootings, ridings and conflicts enliven the proceedings.

Due to lack of integration, the picture has the unique distinction of being better in any one of its component parts than in the whole.

Previewed at the studio to tradepress representatives.—WILLIAM R. WEAVER.

Release date, May 16, 1942. Running time, 88 min. PCA No. 8200. General audience classification.

Craig ....John Wayne
Lacey Miller ....Binnie Barnes
Gritt Dawson..........................Albert Dekker
Helen Parrish, Patsy Kelly, Edgar Kennedy, Dick Purcell, Harry Shannon, Charles Halton, Emmette Lynn, Bob McKenzie, Paul Sutton, Milt Kibbee, Anne O'Neal

Down Texas Way

(Monogram)

Action Western

Though not up to the standard of the preceding "Rough Riders" series, "Down Texas Way," Monogram's sixth in the current season's group, has action and suspense in sufficient quantities to satisfy the followers of this type of entertainment.

Buck Jones, Tim McCoy and Raymond Hatton, as the "Rough Riders," are seen again in their usual roles, but this time Hatton is falsely accused of murder. The plot deals with the efforts of the trio to extricate themselves from the position in which they have been placed and to bring to justice the real criminals.

Scott R. Dunlap produced the picture, which was directed by Howard Bretherton from an original screenplay by Jess Bowers. Supporting the trio are Luana Walters, Dave O'Brien, Lois Austin, Glenn Strange, Harry Woods, Tom London, Kansas Moehring, Jack Daley and Silver, the trained horse.

Seen at a press showing in Monogram's projection room in Hollywood.—V. K.

Release date, May 22, 1942. Running time, 57 min-PCA No. 8377. General audience classification.

Buck..Buck Jones
Tim ....Tim McCoy
Sandy ....Raymond Hatton
Luana Walters, Dave O'Brien, Lois Austin, Glenn Strange, Harry Woods, Tom London, Kansas Moehring, Jack Daley and Silver.

Spy Ship

(Warner Bros.)

Spy Melodrama

Spies swarm like locusts through this melodramatic tale of the fifth column in the U. S. before Pearl Harbor. An undistinguished cast of unknowns talk and shoot their way through an hour of incredible melodrama in which newspaper columnists outwit fifth columnists while the police and FBI are blithely unaware of the seditious activities going on practically in their midst.

Irene Manning plays a famous flyer who is a member of a fifth column organization. Her sister is a zealous patriot and assists a newspaper columnist in running down the traitors. The treacherous sister is killed by another Nazi leader while the patriot is captured by the spies and taken aboard a ship interned in the harbor. On the day Pearl Harbor is attacked, the spies attempt to take the ship to sea but the Marines in the person of the newspaper columnist arrive in time's familiar nick to effect a rescue, reunion and capture respectively.

B. Reaves Eason directed. Robert E. Kent wrote the screen play from a novel by George Dyer.

Previewed in the home office projection room. —R. A. W.

Release date, not set. Running time, 62 minutes. PCA No. 8276. Adult audience classification.

Ward Prescott ....Craig Stevens
Pamela Mitchell ....Irene Manning
Maris Wrixon, Michael Ames, Peter Whitney, John Maxwell, William Forrest, Roland Drew.

Private Buckaroo

(Universal)

16 Tunes in Search of a Story

Sixteen musical numbers are listed as performed in this picture. Performers performing them are Harry James and band, the Andrews Sisters, Joe E. Lewis, Dick Foran and Helen Forest. Settings are a night club and an army camp.

The 16 tunes and their performers roam the running time, as do Shemp Howard, Ernest Truex, Mary Wickes, Jennifer Holt, Richard Davies and the other players, in search of a story or some other reasonable reason for being on the screen instead of on the radio, dance floor or anywhere else.

They don't find it.

The credit list shows that Elmund Kelso and Edward James wrote a script from a story by Paul Gerard Smith, and that Edward F. Cline directed the picture for associate producer Ken Goldsmith, but nothing on the screen bears out any part of this information.

Previewed at the Westlake theatre, Los Angeles, to a midweek audience which was small at the start of the picture and much smaller at the finish.—W.R.W.

Release date, June 12, 1942. Running time, 68 min. PCA No. 8347. General audience classification.

The Andrews Sisters, Harry James and Band, Dick Foran, Joe E Lewis, Jennifer Holt, Shemp Howard, Richard Davies, Mary Wickes, Ernest Truex.

The Mad Monster

(Producers Releasing Corporation)

Mad Melodrama

Familiar pattern, this, and made with such disregard for reality, that it may fail of impact even with audiences at whom it is directed—the frequenters of western and "action" forums.

George Zucco is fine as the mad professor, but hampered by the necessity of compressing intense, embittered emotion into trite lines and situations laden with suspensive devices so obvious an audience may laugh. Glenn Strange, the "mad monster," is peculiarly touching. The transformations of his simple visage—a la "Dr. Jekyll and Mr. Hyde"—into wolfish obscenity, are highlights of a generally good photographic performance. Direction is also able, but action lags several times, hampered by the "wait" for the situations which in development are too transparent.

Zucco is the able scientist, forced to resign a small college professorship because he insists he can transform humans into beasts, by infusing them with substances from wolves' blood. His "guinea pig" is Strange, the handyman, who roams by night, lasting t[illegible] [illegible] by Zucco's serum. Strange become[illegible] Kent Taylor ment of revenge upon the fellow professors who scoffed; he kills two people, and a little girl. Johnny Downs, reporter, and pursuer of Zucco's daughter, Anne Nagel, begins to pursue Zucco.

The climax comes in Zucco's swamp-bound mansion one lightning-filled night; Strange no longer needs serum to make him beastly; he kills Zucco. The fire that lightning started kills Strange, while Downs rescues Nagel. The two watch the house burn down.

Sigmund Neufeld produced, from an original screenplay by Fred Myton. Photography is by Jack Greenhalgh, A.S.C. Sam Newfield directed.

Seen at the Central Theatre, New York City, with a mostly male, largely transient, audience, patently "action" addicts. In general apathy, they nevertheless awaited the climaxes of some situations with audible impatience.—FLOYD E. STONE.

Release date, May 22, 1942. Running time, 79 minutes. PCA No. 8264. General audience classification.

Tom Gregory..............................Johnny Downs
Dr. Cameron....;...........;..;..;..;..;..George Zucco
Lenora ....Anne Nagel
Sarrah Padden, Glenn Strange, Gordon Demain.

Yankee Doodle Dandy

(Warner Bros.)

Flags, Romance and George M. Cohan

"Yankee Doodle Dandy" is a wartimely inspiration.

It has been correctly calculated to play not only upon every normal emotion but also to rouse the patriotic fervor of any American. The material at hand, the life of George M. Cohan, is perfect for the purpose and Hal B. Willis, executive producer and William Cagney, associate producer, have used it to the full.

The picture is one of Hollywood's finest. Photographically, musically, and in choreography, too, it is well nigh perfect. Sight and sound have been blended to make a screen masterpiece.

Interest is maintained at a high pitch for more than two hours—a real accomplishment with a biography where the element of surprise is inevitably not largely available.

The opening itself is unusual. James Cagney, portraying George M. Cohan, is depicted after a performance of "I'd Rather Be Right," receiving a telegram summoning him to the White House. Full of trepidation lest he be sharply criticized for miming the President he enters the Executive's office to find Mr. Roosevelt greeting him cordially and reminiscing about the past.

Never before has a living President of the United States been the subject of a motion picture portrayal. Captain Jack Young, who with make up bears a remarkable resemblance to Mr. Roosevelt, enhances his portrayal by a faithful interpretation including a skillful imitation of the President's voice and diction.

From this point on the picture moves into its portrayal of the life of George M. Cohan as recorded by Mr. Cagney, starting as narrator, describing the scene when Mr. Cohan was born, July 4, 1878.

Musical renditions of the early days of the Four Cohans are confined to snatches of the score. Romance is introduced early as Mr. Cohan meets and swiftly begins a courtship of his future wife, ably portrayed by Joan Leslie, who continues her fine work following "Sergeant York."

When still a young man, Cohan meets Sam H. Harris (Richard Whorf). By a ruse, he switches the interest of a producer to whom Mr. Harris was talking about a dramatic show, to his own musical comedy and persuades the producer to stage it for him and be his new partner. This marks the beginning of his long partnership with Harris.

This first hit for which Cohan wrote the music is "Yankee Doodle Dandy," a sobriquet by which Cohan was known for many years afterward and therefore a fitting title for the picture. Next of the many songs is "45 Minutes from Broadway" which is sung by Irene Manning playing the role of Fay Templeton. "Mary" is another hit of bygone days.

James Cagney, star of the picture, demonstrates his versatility as he sings and dances his way through it and plays emotional scenes as well. There is a long distance from the Cagney of "Angels With Dirty Faces" to the Cagney of "Yankee Doodle Dandy." Walter Huston and Rosemary DeCamp capably enact the roles of Jerry and Nellie Cohan. A showmanlike touch is the casting of James Cagney's sister, Jeanne, in the role of Josie Cohan, his screen sister. She fills the role admirably and in addition lends realism to it by her resemblance to her brother.

The title song and "Over There" are especially striking, the former because of its snappy rhythm and the latter because of its timeliness, again today. The audience will be singing and humming it as they leave the theatre. All lyrics and music in the picture were written by George M. Cohan.

Dancing has been well staged by Leroy Prinz and Seymour Felix; John Boyle is credited with routining James Cagney's dances. An interesting note is the fact that William Collier, Sr., long an associate of George M. Cohan, was technical adviser.

Michael Curtiz directed from a screenplay by Robert Buckner and Edmund Joseph.

Makeup artist Perc Westmore has done an unusually fine job. Not only has he aged Mr. Cagney progressively throughout the picture but in the scenes in which the actor portrays President Roosevelt in "I'd Rather Be Right," he does a double job of camouflage which is outstanding.

A projection room audience of reviewers gave the picture marked attention, laughed at its sallies and applauded at its conclusion—R. A. W.

Release date not set. Running time, 126 minutes. PCA No. 7929. General audience classification.

George M. Cohan..........................James Cagney
Mary ....Joan Leslie
Jerry Cohan..............................Walter Huston
Sam Harris...............................Richard Whorf
President Roosevelt....................Capt. Jack Young
Irene Manning, George Tobias, Rosemary DeCamp, Jeanne Cagney, Frances Langford, George Barbier, S. Z. Sakall, Walter Catlett, Douglas Croft.

NEW SOLDIERS ARE TOUGH (UA)

World in Action

A library job, by editing and narration this short achieves rapidity, but it may lack impact to an audience accustomed to newsreels from which many clips were taken. The thesis is that the United Nations' armies have learned mechanized war, and have evolved their own tactics to match the German strategy which smashed the Western Front. Seen are Chinese and Russian shock troops and guerillas; American specialist troops and their brand new weapons; Britain's Commandos and a Commando raid on Norway. Speed, ruthlessness and endurance are the essences of the new toughness and adaptability, the short suggests. The film was produced by the Canadian National Film Board and edited by Stuart Legg.—F. E. S.

16 *minutes*

ADVANCE SYNOPSIS

TEXAS TROUBLE SHOOTERS

(Monogram)

Western

PRODUCER: George W. Weeks. Directed by S. Roy Luby.

PLAYERS: Ray Corrigan, John King, Max Terhune, Julie Duncan, Glen Strange, Roy Harris.

SYNOPSIS

Bret Travis, owner of a half-interest in a ranch containing oil, is missing and presumed dead. The Range Busters move in on the ranch under assumed names to follow the activities of a lawyer posing as Travis. Judie Wilson, co-heir of the ranch, believes the man's story until the Range Busters prove him an imposter. They manage to find the real Travis and restore him to his property.

SHORTS
advance synopses and information

FRAMING FATHER (RKO)
Leon Errol (23,705)

Leon Errol's son Junior is in love with Mary, known to the family as a hosiery model. An item in a gossip column links Junior with a night club entertainer, and Papa objects. With his wife, son and Mary he goes to the night club to put an end to the romance, is caught in a brawl with a photographer and is threatened with a damage suit by Mary. This is all a plot to reconcile Papa to the idea that Mary is the night club singer.

Release date, May 15, 1942 18 *minutes*

GATEWAY TO ASIA (20th-Fox)
Magic Carpet (2107)

This travelogue, with narration by Lowell Thomas, was filmed in Turkey before the outbreak of war. Scenes of Istanbul and Ankara, photographed in color, form a background for native customs and activities.

Release date, May 8, 1942 9 *minutes*

THE STORK'S MISTAKE (20th-Fox)
Terry-toons (2511)

The Stork's burden is a particularly unacceptable one. It is finally dropped down the rabbits' chimney but quickly put outside the house. The little striped animal remains an outcast until dogs break into the rabbits' home. Then by his own peculiar method he drives them away and secures a permanent place in the household.

Release date, May 26, 1942 7 *minutes*

THE ARMY MASCOT (RKO)
Disney Cartoons (24,104)

Pluto longs to enjoy the easy, well-fed life of an army mascot. Gunther Goat, mascot of the Yoo Hoo division, tries to butt him into a store of dynamite but lands there himself. Seeing the goat soar into the air and become lodged in the base of an airplane, Pluto enters the door marked "Mascot, Yoo Hoo Division."

Release date, May 22, 1942 7 *minutes*

LITTLE GRAVEL VOICE (MGM)
Color Cartoon (*W*-348)

The burro would like to make friends with the other animals but his loud bray scares them away. But when it also scares the wolf away, he saves their lives and wins their friendship.

Release date, May 16, 1942 8 *minutes*

SURPRISED PARTIES (MGM)
Our Gang (*C*-397)

The Gang plans a surprise party for Froggy who gets wind of it but decides he is being left out. He arranges the games so that calsomine will fall on the players. Then he attends the party disguised as a girl, only to find himself the guest of honor, and to fall into the traps he had set for the others.

Release date, May 30, 1942 11 *minutes*

CINDERELLA GOES TO A PARTY (Col.)
Color Rhapsody (3507)

Cindy is whisked off to a U.S.O. ball in a B-19 plane made from aluminum pots and pans. Hurrying to reach home before midnight, she is in mid-air when her plane goes back to its original state. But the prince arrives to rescue his lady love.

Release date, May 3, 1942 7 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on page 702.

NECK AND NECK (20th-Fox)
Terry-toon in Color (2561)

Dogbiscuit, a champion runner and jumper, falls in love before his most important race. The object of his affections pays him no attention, and the race starts with a lagging favorite. But the haughty filly springs a surprise in the course of the race.

Release date, May 15, 1942 7 *minutes*

THE WILD AND WOOZY WEST (Col.)
Phantasy Cartoon (3704)

This cartoon is packed with action including a big battle staged between the sheriff and the bank robber, the Big, Bad Wolf, which climaxes a series of chases, Indian fights and a good bit of riding and shooting.

Release date, April 30, 1942 7 *minutes*

THE DRAFT HORSE (WB)
Merrie Melodie (7718)

The goofy horse tries to enlist in the Army but is rejected on physical examination. Attempting to force his way in, he gets mixed up in a sham battle after which he goes back to knitting Bundles for Bluejackets.

Release date, May 9, 1942 7 *minutes*

LIGHTS FANTASTIC (WB)
Merrie Melodie (7719)

This subject is a novelty cartoon set on the Great White Way in New York. The gags and music revolve around the famous electric signs, many of them coming to life.

Release date, May 23, 1942 7 *minutes*

NUTTY NEWS (WB)
Looney Tune (7610)

The subject of Leon Schlesinger's cartoon burlesque is the present day newsreel. Commentary is by Elmer, the well-known voice of the Bugs Bunny cartoons.

Release date, May 23, 1942 7 *minutes*

PETE SMITH'S SCRAPBOOK (MGM)
Pete Smith Specialty (*S*-368)

This is a round-up of the highlights of previous releases in this series, bring back Howard Hill, the archer; Andy Varipapa, trick kegler; Charles Peterson, billiard expert and Alfredo Cardona, trapeze artist.

Release date, May 23, 1942 9 *minutes*

A STUDY IN SOCKS (Col.)
Glove Slingers (3412)

The scene is the campus of Taylor College, the characters are assorted students and an escaped lunatic, and the subject is the invention of a super-gasoline. The man interested in the gas is mistaken for the lunatic, and a fine brawl ensues before the invention is deemed a success.

Release date, May 21, 1942 17 *minutes*

SCREEN SNAPSHOTS, No. 9 (Col.)
(3859)

Ken Murray presents scenes from motion picture history featuring Harold Lloyd, Laura LaPlante, Lewis Stone, C. B. DeMille, Leatrice Joy, Al Jolson, Georges Carpentier, Charles Ray, the Marx Brothers, Eddie Cantor, Knute Rockne, Charlie Chaplin, Billie Dove, Jackie Coogan, Jackie Cooper, Jack Dempsey and Mickey Rooney.

Release date, May 8, 1942 9 *minutes*

COMMUNITY SING, No. 10 (Col.)
Series 6 (3660)

Lew White is at the organ for a sing session that includes, "I Don't Want to Walk Without You Baby," "Don't Sit Under the Apple Tree," "Sweet Sue," "There's Something About a Soldier" and "Somebody Else Is Taking My Place."

Release date, June 5, 1942 10 *minutes*

BARBEE-CUES (MGM)
Pete Smith (*S*-369)

Max O. Cullen, expert meat carver, discusses the problem of barbecuing. He starts from the building of the fire and ends up with roast beef, steak and spare ribs.

Release date, May 30, 1942 11 *minutes*

FURTHER PROPHECIES OF NOSTRADAMUS (MGM)
Miniature (*M*-335)

Grey Wilson relates more predictions from the works of Nostrandamus to the problems of our modern world, supporting his interpretations with details from the life of the prophet.

Release date, May 9, 1942 11 *minutes*

SPANISH FIESTA (WB)
Technicolor Special (7005)

The Ballet Russe of Monte Carlo, featuring Tamara Toumanova, Frederic Franklin and Leonide, enacts the story of a gypsy girl who steals away from camp to a party of the aristocracy, against a background of music by Rimsky-Korsakoff.

Release date, May 16, 1942 20 *minutes*

INFORMATION PLEASE, No. 7 (RKO)
Cornelia Otis Skinner (24,207)

With the aid of the famous actress and author, the three regular experts answer questions that range from shootings to dances, and include sports, history and fish.

Release date, May 22, 1942 11 *minutes*

HOLLYWOOD AT HOME (RKO)
Picture People No. 10 (24,410)

The hobbies of motion picture stars, including Adolphe Menjou, Allen Joslyn, George Raft, Joan Davis and Jane Wyatt, are revealed in this one-reel subject.

Release date, May 22, 1942 8 *minutes*

BYRON NELSON (RKO)
Sport[illegible] [illegible]

[illegible] Nelson, winner of most of the major golf titles, here demonstrates perfect technique on many difficult shots. Some of the scenes, filmed at Pinehurst, N. C., are done in slow motion.

Release date, May 15, 1942 8 *minutes*

ADVANCE SYNOPSES
and information

TALES OF MANHATTAN
(20th Century-Fox)

Comedy-Drama

PRODUCERS: Boris Morros and S. P. Eagle. Directed by Julien Duvivier.

PLAYERS: Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson, Paul Robeson, Ethel Waters, Thomas Mitchell, Eugene Pallette, Cesar Romero, Gail Patrick, Roland Young, Elsa Lanchester, George Sanders, James Gleason, Marion Martin, Eddie (Rochester) Anderson.

SYNOPSIS

This is the story of a tail-coat which changes the course of the lives of its wearers and the people who know them. It seems to have supernatural powers of distinguishing the genuine from the false and producing appropriate results. It is new when Charles Boyer wears it to a party given by his friend, Rita Hayworth, and when her husband, Thomas Mitchell, shoots him. It helps to break up the prospective wedding between Ginger Rogers and Cesar Romero and transfer her affections to Henry Fonda. It bursts its seams on the night Charles Laughton gets his big chance to conduct his own symphony. It is rehabilitated sufficiently for Edward G. Robinson to wear it to his class reunion. W. C. Fields wears it to a lecture on cocoanut-drinking, although something besides cocoanut milk turns up in the glasses. The coat plays an important part in a jewel robbery and falls with the loot on a share-cropper's field—a gift from Heaven.

PARACHUTE NURSE
(Columbia)

War Drama

PRODUCER: Wallace MacDonald. Directed by Charles Barton.

PLAYERS: Marguerite Chapman, William Wright, Kay Harris, Lauretta M. Schimmoler, Louise Allbritton, Frank Sully, Diedra Vale, Evelyn Wahl.

SYNOPSIS

Glenda and Dottie (Marguerite Chapman and Kay Harris) become fed up with hospital life and join a corps of parachute nurses. Helen Ames (Louise Allbritton), a fellow nurse with whom they were never friendly, is in their division. Both Glenda and Helen are attracted to Lieut. Jim Woods (William Wright), an instructor, and Helen tries many ruses to discredit her rival. When the day of the first jump arrives Glenda cannot force herself to do it. But when Jim cracks up in the mountains and Dottie offers to jump to him, Glenda insists upon doing it herself. She finds Jim unharmed and delighted that she had overcome her fear.

ARMY SURGEON
(RKO Radio)

War Drama

PRODUCER: Bert Gilroy. Directed by A. Edward Sutherland.

PLAYERS: James Ellison, Jane Wyatt, Kent Taylor.

SYNOPSIS

Beth Ainsley, a W.A.A.C. officer on her way to the battle-fields of World War II, is looking back to her part in another war, twenty years before. She was a nurse attached to the Medical Corps then, working under Capt. James Mason just behind the front lines. She remembers how Phillip Harvey appeared from the skies to awaken memories of their former love and to provoke conflict with Mason. These differences were resolved when the three of them were trapped in an abandoned cave with five soldiers. Then, as the food and oxygen were giving out, they dug their way to freedom to find themselves behind enemy lines. Mason was shot by a German soldier, but Harvey risked his life to bring him to safety. Neither man knew which of them she loved. When the scene shifts back to 1941, Dr. and Mrs. Mason are seen speeding to another war.

THE BIG STREET
(RKO Radio)

Drama

PRODUCER: Damon Runyon. Directed by Irving Reis.

PLAYERS: Henry Fonda, Lucille Ball, Barton McLane.

SYNOPSIS

Gloria Lyons is a beautiful and selfish showgirl, loved by a young busboy, but interested in fame and money. Paralyzed from a fall in a quarrel with her racketeer admirer, she accepts the tender care of the boy. When she thinks Florida sunshine might help her recover, he pushes her there in a wheel-chair, lacking funds for the trip. There she meets a playboy admirer who snubs her when he discovers her condition. Gloria suffers a relapse, after which the doctor informs Little Pinks, the busboy, that her only chance of recovery would be the success of some of her ambitions. Little Pinks blackmails the racketeer into throwing an extravagant party for her and Miami socialites. There the plan backfires but Gloria finally sees her protector for himself before she dies in his arms.

THE TALK OF THE TOWN
(Columbia)

Melodrama

PRODUCED and directed by George Stevens.

PLAYERS: Cary Grant, Jean Arthur, Ronald Colman, Edgar Buchanan, Glenda Farrell, Lloyd Bridges.

SYNOPSIS

Leopold Dilg (Cary Grant) is a rebel against law and order who becomes involved in a mill fire which caused the death of a foreman. He is tried and convicted on the charge but escapes to the home of Nora Shelley (Jean Arthur). The girl is awaiting the arrival of a law school dean, Michael Lightcap (Ronald Colman), who has rented her home for the summer. When he arrives Leopold is introduced as the gardener and a strong friendship between the two men springs up. Lightcap also becomes interested in the case of the hunted Dilg whose innocence he suspects, but when the gardener is revealed as the criminal, the man cannot decide between the dictates of his training or his emotions. Dilg flees. Lightcap then decides to prove his innocence. He finds the foreman alive and realizes the frame-up. Dilg is freed, and Lightcap gives up any hope of gaining Nora's love.

MOONLIGHT MASQUERADE
(Republic)

Comedy-Drama

PRODUCED and Directed by John H. Auer.

PLAYERS: Dennis O'Keefe, Jane Frazee, Betty Kean, Eddie Foy, Jr., Erno Verebes, Franklin Pangborn, Paul Harvey.

SYNOPSIS

Two partners sign a contract providing that a share in their company shall be a marriage present to their respective daughter and son, with the provision that the ceremony take place on the former's 21st birthday. The one who refuses forfeits his claim. The young people have never met and don't wish to, but each would like to see the other relinquish his share. The girl hires an impersonator for their meeting, posing as the heiress' secretary. The boy falls in love with the secretary and reveals his identity to her. He proposes to the impostor but when she accepts he signs away his claim. Meanwhile, the parents have regretted the arrangement and cancel the clause. The daughter, however, tears up the release and agrees to the terms of the original contract.

SUBMARINE RAIDER
(Columbia)

War Drama

PRODUCER: Wallace MacDonald. Directed by Lew Landers.

PLAYERS: John Howard, Marguerite Chapman, Bruce Bennett, Warren Ashe, Eileen O'Hearn, Nino Pipitone, Philip Ahn, Larry Parks.

SYNOPSIS

This is a story of the fateful days of December 6th and 7th of last year, and what might have happened. A hidden aircraft carrier sets out under the Japanese flag to a rendezvous near Pearl Harbor. Her mission must be secret. A pleasure yacht is shelled and sunk to prevent the news of her movements from being radioed to Hawaii. The submarine which picks up the few survivors is attacked and presumably sunk. A man in Hawaii senses the impending catastrophe and watches strange signalling off-shore, but is forcibly prevented from reporting to his superiors. So Pearl Harbor comes as a surprise. But there is some satisfaction in the submarine which sinks the carrier before it fulfills its mission.

THE CYCLONE KID
(Republic)

Western

PRODUCED and Directed by George Sherman.

PLAYERS: Don "Red" Barry, John James, Lynn Merrick, Alex Callam, Joel Friedkin.

SYNOPSIS

The Cyclone Kid (Don Barry) is a "gun-for-hire" man in the service of an unscrupulous cattle baron who is cheating the ranchers. His young brother arrives in town from medical school and discovers the profession that had paid for his education. The young doctor repudiates his brother, but finally persuades him that the fight has changed from a ranchers' quarrel to cold-blooded murder. The Kid joins the side of justice and succeeds in ridding the town of the menace to their homes.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

INTERNATIONAL FORUM
(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365

RAYMOND GRAM SWING—HISTORICAL REELS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

ALL STAR COMEDIES
(Average 17 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3421	Love in Gloom (Youngman-Radle Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matador (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	705
3412	A Study in Socks	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	..
3435	Olaf Laughs Last (Brendel)	6-18-42	..
3407	Matri-Phony (Stooges)	7-2-42	..

COLOR RHAPSODIES
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	..

PHANTASIES CARTOONS
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	..

FABLES
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	705
3755	The Bulldog and the Baby	7-3-42	..

CINESCOPES
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

COMMUNITY SING (Series 6)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	18-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 8 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	568
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700

QUIZ REELS
(Average 10 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3802	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625

PANORAMICS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	602

TOURS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566

SCREEN SNAPSHOTS (Series 21)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 8	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	..

WORLD OF SPORTS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Pole Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	652
3808	Fit to Fight	5-22-42	...
3809	Tennis Rhythm with Bobby Riggs	6-26-42	..

M-G-M

TWO REEL SPECIALS
(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578

SPECIAL SUBJECT
(21 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
X-310	War Clouds in the Pacific	12-24-41	495

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	..

PETE SMITH SPECIALTIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-366	Aero-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	..
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700

PASSING PARADE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women in the House	5-9-42	704

MINIATURES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700

OUR GANG COMEDIES
(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700

TECHNICOLOR CARTOONS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	..

PARAMOUNT

SPECIAL COLOR CARTOON
(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
FF1-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-1	No. 1	10-3-41	323
L1-2	No. 2	12-12-41	411
L1-3	No. 3	2-27-42	529
L1-4	No. 4	4-10-42	825
L1-5	No. 5	6-26-42	..

BENCHLEY COMEDIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-1	How to Take a Vacation	10-10-41	323
S1-2	Nothing But Nerves	1-9-42	433
S1-3	The Witness	3-20-42	602
S1-4	Keeping in Shape	6-12-42	..

FASCINATING JOURNEYS (Color)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-1	Road in India	10-24-41	377

SUPERMAN COLOR CARTOONS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-1	Superman	9-26-41	251
W1-2	Superman in the Mechanical Monsters	11-21-41	435
W1-3	Superman in the Billion Dollar Limited	1-9-42	488
W1-4	Superman in the Arctic Giant	2-27-42	578
W1-5	Superman in the Bulleteers	3-27-42	625
W1-8	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	529

HEADLINERS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
A1-3	Carnival in Brazil	3-8-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	653
UI-5	Tulips Shall Grow	6-26-42	..

POPEYE THE SAILOR

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
EI-8	Olive and Water Don't Mix	5-8-42	..
EI-9	Many Tanks	6-5-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625
JI-5	No. 5	6-12-42	..

SPEAKING OF ANIMALS

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-29-42	..

SPORTLIGHTS

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-28-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	653
RI-10	Hero Worship	5-15-42	..
RI-11	Parachuete Athletes	6-19-42	...

QUIZ KIDS

(11 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652
QI-5	No. 5	5-22-42	...

RKO

MARCH OF TIME

(Average 20 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,108	When Air Raids Strike	1-18-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647

SPECIAL

(22 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)

(8 Minutes)

1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700

INFORMATION PLEASE

(Average 11 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 5 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700

SPORTSCOPE

(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700

PICTURE PEOPLE

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700

EDGAR KENNEDY

(Average 18 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602

LEON ERROL

(Average 19 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,701	Man-I-Cured	9-28-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700

RAY WHITLEY

(Average 15 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	488
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	..

FATHER HUBBARD ALASKAN ADVENTURES

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2105	Secret of the Fjords	2-13-42	566

MAGIC CARPET

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	..

SPORTS REVIEWS

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	..

TERRYTOONS (Color)

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	..

TERRYTOONS (Black & White)

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-28-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	..
2513	Gandy Goose in the Outpost	7-10-42	..
2514	Gandy Goose in Tire Trouble	7-24-42	..

THE WORLD TODAY

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	..
2406	Men of West Point	7-3-42	..

UNITED ARTISTS

SPECIAL

(16 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	A Letter from Home	11-28-41	420

WORLD IN ACTION

(TWO REELS)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699

UNIVERSAL

TWO REEL SPECIALS

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6110	Cavalcade of Aviation	12-17-41	442
8111	Menace of the Rising Sun	4-8-42	612

COLOR CARTUNE

(Average 7 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	..
6251	Ace in the Hole	6-22-42	..

STRANGER THAN FICTION

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	..
6381	Mysterious Fountain of Health	6-15-42	...
6382	Master Carver	7-6-42	..

VARIETY VIEWS

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6358	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-52	..
6363	Wings of Victory	6-8-42	..
6364	Antarctic Outpost	7-13-42	..

MUSICALS

(Average 16 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6221	Is Everybody Happy?	9-3-41	251
8222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
8227	Rhumba Rhythms	2-25-42	488
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	..
6232	Merry Madcaps	7-15-42	..
6231	Shuffle Rhythm		..

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	..
7006	Under Those Wings	7-25-42	..

BROADWAY BREVITIES

(20 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7101	Minstrel Days	9-6-41	285
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	485
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	853
7110	Pacific Frontiers	5-30-42	..
7111	Daughter of Rosie O'Grady	7-11-42	..
7112	West Point on Parade	8-22-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	..
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	..
7510	Glen Gray & Band	8-8-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

Prod. No.	Title	Release Date	
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-6-42	..
7612	Gopher Goofy	6-20-42	..
7613	Wacky Blackout	7-4-42	..
7614	The Ducktator	8-1-42	..
7615	Eatin' on the Cuff	8-15-42	...
7616	The Impatient Patient	8-29-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	..
7721	Double Chaser	6-20-42	..
7722	Bugs Buuny Gets the Bird	7-4-42	..
7723	Foney Fables	7-18-42	..
7724	The Squawkin' Hawk	8-1-42	..
7725	Fresh Hare	8-15-42	..
7726	Fox Pop	8-29-42	..

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Majors' Exchanges)

Title	P.D. Page
Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	653
United China Relief	...
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674

U. S. TREASURY DEPT.
(Released Through National Screen)

Title	P.D. Page
The New Spirit	529

MISCELLANEOUS

Title	P.D. Page
Defense of Moscow (Artkino)	518
Hidden Hunger (Film Center)	518
Kaltenborn Edits the News (Newsreel Distributors)	497
Listen to Britain (British MOI)	554
Movie Quiz No. I (R. U. McIntosh)	375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)	497
Soviet Women (Artkino)	612

SERIALS

COLUMBIA

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service. (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley. (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7861-92	Junior G-Men of the Air (12 episodes)	6-30-42	..

Shorts: Synopses and Information

ROCKY MOUNTAIN BIG GAME (WB)

Sports Parade (7407)

Mike and Helen Lerner take a trip through the Canadian Rockies to bag a long-horned sheep, one of the rarest beasts in North America. Their color cameras catch the scenic beauty of the country and the animals in their natural habitats.

Release date, May 2, 1942 10 minutes

HEART OF MEXICO (20th-Fox)

Magic Carpet (2106)

Lowell Thomas provides the commentary for a colorful visit to Mexico. The lush semi-tropical scenery provides a beautiful background for the presentation of two civilizations, the Indian and the Spanish. Popocatepetl, Xochimilco, Tasco, Cholula and Mexico City are points of special interest.

Release date, May 1, 1942 10 *minutes*

INFORMATION PLEASE, No. 6 (RKO)

Howard Lindsay, Guest (24,206)

The co-author of "Life With Father" is guest expert with the four regular members of the quiz panel, adding humor and knowledge to posers on card games, melodramas, poetry and Shakespeare.

Release date, April 24, 1942 11 *minutes*

COMMUNITY SING, No. 9 (Col.)

Deep in the Heart of Texas (3659)

The subject features up-to-date choruses of "Bicycle Built for Two" sung alternately by boys and girls, "How Do I Know It's Real," "If I Could Play a Concertina," "Dear Mom," and finally the popular hand-clapping song, "Deep in the Heart of Texas."

Release date, April 30, 1942 10 *minutes*

THE WACKY WABBIT (WB)

Merry Melodie (7717)

Bugs Bunny, the screwy rabbit, is up to his old tricks. This time his easy foil is Elmer, a prospector hunting for gold. The rabbit's unpredictable antics gradually wear down poor Elmer and furnish a surprise ending.

Release date, May 2, 1942 7 *minutes*

WOLF CHASES PIGS (Col.)

Fables (3754)

The three little pigs are brought up to date as the wolf enlists in the army only to find the pigs his superiors. When they are mustered out he reverts to type but the pigs get away.

Release date, April 30; 1942 7 *minutes*

HOW SPRY I AM (Col.)

Andy Clyde (3433)

Hotel-keeper Andy is forced to put up the children from the orphanage which has burned down. One mischievous youngster paints red spots on his face and Andy suspects scarlet fever. The doctor quarantines the hotel but a bath reveals the deception. The contrite children stage a benefit show and turn over the proceeds to Andy to compensate for his loss of business.

Release date, May 7, 1942 18 *minutes*

DOG TIRED (WB)

Merrie Melodie (7716)

Leon Schlesinger's two little pups are after the same bone. Their chase carries them to the zoo where they quickly learn that other animals are a bit harder to handle. They agree to divide the bone.

Release date, April 25, 1942 7 *minutes*

GANDY GOOSE IN TRICKY BUSINESS (20th-Fox)

Terry-Toon (2510)

Gandy has a box of Magic Tricks which he displays before Cat. The two are transported then to the store which produces them, where Gandy is in his element, but Cat gets into trouble. Gadgets and spectres bewilder and entangle him while he tries to make his escape.

Release date, May 1, 1942 7 *Minutes*

THE WOMAN IN THE HOUSE (MGM)

Passing Parade (*K*-384)

This is the story of a woman who dreaded meeting people, shutting herself in her home for 40 years. But the bombing of the town in which she lived brought her release from the phobia, in administering to the needs of the stricken.

Release date, May 9, 1942 11 *minutes*

STAR PORTRAITS (RKO)

Picture People No. 9 (24,409)

This subject illustrates the making of still portraits for magazine and newspaper reproduction. Famed Hollywood cameramen pose such stars as Virginia Field, Ilona Massey, Arlene Whalen, Ginger Rogers and Cary Grant. Arlene Francis is commentator.

Release date, April 24, 1942 8 *minutes*

SOARING STARS (MGM)

Miniature (*M*-334)

Sally Payne and Mary Treen visit an air meet to get autographs, but become involved in the contest and carry off the grand prize.

Release date, April 25, 1942 10 *minutes*

FEATURE SERVICE DATA

To aid showmen in checking: Round Table Exploitation; Audience Classification; Legion of Decency Rating

Always in My Heart (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 7, Page 84

Bashful Bachelor, The (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, Page 55

Dangerously They Live (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 11, Page 56

Ghost of Frankenstein (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 25, '42, Page 57; May 9, Page 55; May 16, Page 102

Gold Rush, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, '42, Pages 55, 58; May 30, '42, Page 53

In This Our Life (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, Page 53

Invaders, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 14, '42, Page 62; March 21, '42, Page 63; April 4, '42, Page 60; May 9, '42, Page 55; May 16, '42, Pages 103, 106

Joan of Paris (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 4, Page 60

Kings Row (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 7, '42, Page 82; March 14, '42, Page 60; March 28, '42, Page 76; April 11, '42, Page 55; April 18, '42, Page 61; May 9, '42, Page 55; May 16, '42, Page 105

Male Animal, The (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 2, '42, Page 52; May 23, '42, Pages 54, 58; May 30, '42, Page 54

Meet the Stewarts (Col.)
Audience Classification—General
Legion of Decency Rating—A-2
Round Table Exploitation—May 23, Page 55

Mexican Spitfire at Sea (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 25, Page 55

Feature Service Data are indexed in The Release Chart starting on Page 706

Miss Annie Rooney (UA)
Audience Classification—General
Legion of Decency Rating—
Round Table Exploitation—May 23, Page 55

Moontide (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, Page 52

Mr. Bug Goes to Town (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—January 24, '42, Page 49; May 9, '42, Page 55; May 23, '42, Page 56

My Gal Sal (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 16, Page 105

Reap the Wild Wind (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 4, '42, Page 59; May 23, '42, Page 55

Remember the Day (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 27, '41, Page 70; May 2, '42, Page 55; May 16, '42, Page 106

Rings on Her Fingers (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, Page 56

Rio Rita (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 2, Page 52

Roxie Hart (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—March 28, '42, Page 81; April 11, '42, Page 53; April 25, '42, Page 54; May 16, '42, Page 103

Secret Agent of Japan (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 25, Page 56

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Ship Ahoy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, Page 53

Sleepytime Gal (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 25, Page 56

Son of Fury (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 16, Page 106

Song of the Islands (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 16, '42, Pages 103, 105

Strange Case of Dr. RX (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, '42, Page 55

Suicide Squadron (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 30, Page 53

Syncopation (RKO)
Audience Classification—General
Legion of Decency Rating—A-2
Round Table Exploitation—May 23, '42, Page 55; May 30, '42, Page 52

They All Kissed the Bride (Col.)
Audience Classification—Adult
Legion of Decency Rating—
Round Table Exploitation—May 30, Page 53

This Above All (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, Page 53

This Gun for Hire (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, Page 53

Tortilla Flat (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, Page 54

Tuttles of Tahiti (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 25, '42, Page 55; May 2, '42, Page 50

Twin Beds (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 16, Page 103

What's Cookin' (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 7, Page 82

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 702-704.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 688-689.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis*	*Service Data*
						M. P. Herald Issue	*Product Digest Section*		
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	....	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493		...
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	...	....	....	p648	....
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	....	....	p701	.....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	..	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	...	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	......
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
Cyclone Kid, The	Rep.	....	Don "Red" Barry	June 12,'42	...	....	....	p701	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	..	..	.	....	.
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	. .	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p699	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286		....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	Not Set	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	.
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	June 26,'42	...	....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
(formerly Heliotrope Harry)									
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
(formerly Li'l Louisiana Belle)									
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.		Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —*		*Advance Synopsis*	*Service Data*
						M. P. Herald Issue	*Product Digest Section*		
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	..
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	...
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m			p364	
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Not Set	..	....	....	....	....
I Married An Angel	MGM	....	Nelson Eddy-Jeanette MacDonald	Not Set	98m	May 23,'42	p673	p507	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	88m	June 6,'42	p699	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	.
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	...
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....

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Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	..	....	....	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	....
Maisie Gets Her Man	MGM	....	Ann Sothern-Red Skelton	Not Set	86m	May 30,'42	p687	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p673	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	....	....	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	..
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	....	....	p663	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	...
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	....	....		....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	.
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649

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Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p699	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	76m	May 23,'42	p674	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	....	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	....	....	p701	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1942	Para.	...	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Buckaroo	Univ.	....	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	....	Charles Starrett-Russell Hayden	....	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Romance on the Range	Rep.	....	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p698	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p687	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	...
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
(formerly Aunt Emma Paints the Town)									
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	..	..	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m			....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
(formerly Adolescence)									
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	.
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	..	...	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	June 4,'42	...	....	....	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
(formerly Dangerous Moonlight)									
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	..
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	p701	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Not Set	...	....	....	p701	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	May 2,'42	p634	....	....
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	....	....	p699	....
They All Kissed the Bride	Col.	....	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	.
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406		
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537		...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Date*
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thru Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Not Set	...	....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p705
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	...	....	....	....	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p700	p674	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 688.

THREE EXPERT ASSISTANTS

DIRECTORS and cameramen call on the special abilities of all three Eastman negative films, knowing that each will contribute its full share to the consistently high quality of the complete picture. Eastman Kodak Company, Rochester, N.Y.

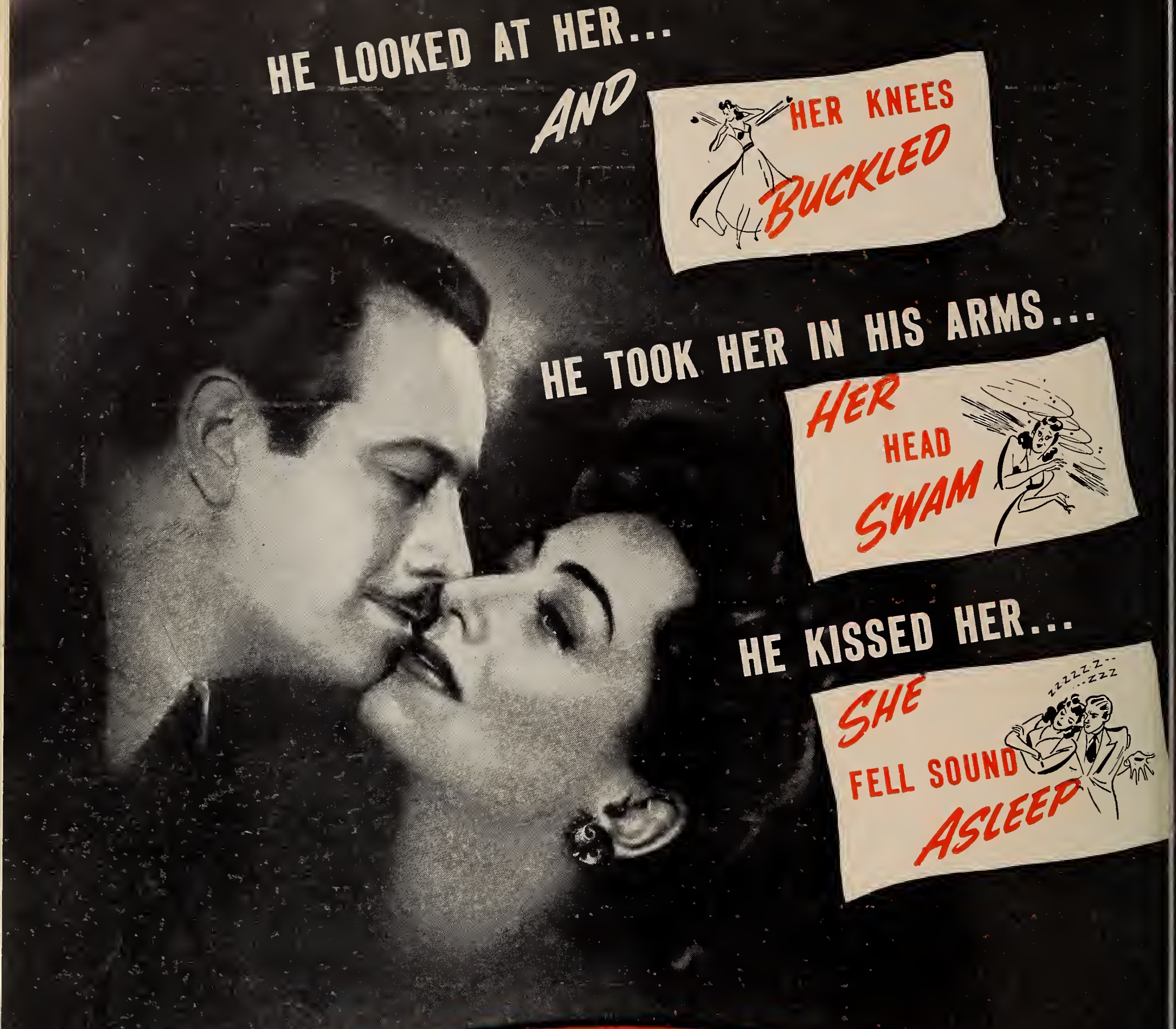
J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS


HE LOOKED AT HER...
AND
HER KNEES BUCKLED
HE TOOK HER IN HIS ARMS...
HER HEAD SWAM
HE KISSED HER...
ZZZZZ Z-- ..ZZZ
SHE FELL SOUND ASLEEP

JOAN CRAWFORD ♡ MELVYN DOUGLAS

THEY ALL KISSED the Bride

★ ★ ★ ★ ★ ★
Uncle Sam Is Calling
All Exhibitors . . . To
Sell U. S. War Savings
Bonds and Stamps!
★ ★ ★ ★ ★ ★

with
ROLAND YOUNG · BILLIE BURKE · ALLEN JENKINS
Screen play by P. J. WOLFSON · From a story by Gina Kaus and Andrew P. Solt
Directed by ALEXANDER HALL · Produced by EDWARD KAUFMAN · A COLUMBIA PICTURE

MOTION PICTURE
HERALD

REVIEWS
(In Product Digest)

- Holiday Inn
- Are Husbands Necessary?
- Tombstone
- I Live on Danger
- The Lawless Plainsman
- Nazi Spy Ring
- Red Tanks

Distributors promise Exhibitors:

'Show us that War conditions are hurting your box office and we'll give you relief on film rentals'

U. S. claims right to intervene in New Sales Program, despite 'Escape Clause'

VOL. 147, NO. 11 JUNE 13, 1942

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DO NOT REMOVE
DO NOT REMOVE

RADIO CITY
MUSIC HALL
Office of the Managing Director

Dear Leo,
"Mrs. Miniver" has
come to our house
to stay!
Congratulations!
Gus Eyssell

MINIVER MAGIC!

History is in the making at the Music Hall!

"The best picture now showing in New York!"	—*Winsten, Post*
"One of the greatest ever made. Masterpiece!"	—*Boehnel, World-Telegram*
"Seldom a film to stand with it. 1942's best!"	—*Creelman, Sun*
"The most stirring heart-clutching of our time!"	—*Cameron, News*
"Magnificent, valiant film you will not forget."	—*Barnes, Tribune*
"Sheer motion picture dynamite. Truly great film!"	—*Mortimer, Mirror*
"Finest film yet made about the present war."	—*Crowther, Times*
"Exalting! The first movie 'must' of the year!"	—*McManus, PM*
"The finest picture of this or any year!"	—*Pelswick, Journal-American*
"One of the greatest in screen history!"	—*Mishkin, Telegraph*

GREER GARSON • WALTER PIDGEON in A William Wyler Production Based on Jan Struther's Novel "MRS. MINIVER" with Teresa Wright Dame May Whitty • Reginald Owen • Henry Travers • Richard Ney • Henry Wilcoxon • Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West • Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture.

Patrio
Theat
Sell
War Bo
and
Stam

BULLETIN FROM WARNER BROS.'

Office of Facts and Figures

on

"Juke Girl"

Facts:

LOS ANGELES
MEMPHIS
KANSAS CITY
ALBANY
WILKES BARRE
INDIANAPOLIS
WASHINGTON
and 207 other first runs

TOPS "MANPOWER", "ALL THRU THE NIGHT" AND EVERY ACTION HIT IN YEARS!

Figures: (YUM, YUM)

THOSE "KINGS ROW" STARS DOING "KINGS ROW" BIZ— *again!*

ANN SHERIDAN
RONALD REAGAN
in
"JUKE GIRL"
with RICHARD WHORF • GEORGE TOBIAS
GENE LOCKHART • ALAN HALE
BETTY BREWER
Directed by CURTIS BERNHARDT
Screen Play by A. I. Bezzerides • From a Story by Theodore Pratt • Adaptation by Kenneth Gamet

IT'S A FACT!
You have to figure on WARNERS!

WARNER BROS.

topper! A picture to get excited about!" *Nate Gross, Chicago Herald-American*

"One of the best pictures of the season. It is, by all means, something that must be seen." *N. Y. Morning Telegraph*

"The best musical picture ever made and I salute the industry which turned it out." *John Chapman, N.Y. Daily News*

"Add it to my Ten Best Pictures of All Time!" *Louis Sobol, N.Y. Jour.-Amer.*

"What a show! . . . It's terrific!" *N. Y. World-Tel.*

"Highest rating. A great musical film. Puts Cagney in line for Academy laurels." *N.Y. Daily News*

"Take our word–it's dandy!" *N. Y. Times*

"'Yankee Doodle Dandy' is as perfectly timed for 1942 as 'Sergeant York' was for 1941." N. Y. Post

"'Yankee Doodle Dandy' really goes to town. Warner Bros. can share another gold mine." N. Y. Daily Mirror

"A grand song-and-dance show!" N.Y. Journal-Am

"My mother thanks you .

My father thank

My si

Jame

"YANK

DA

ou . . .

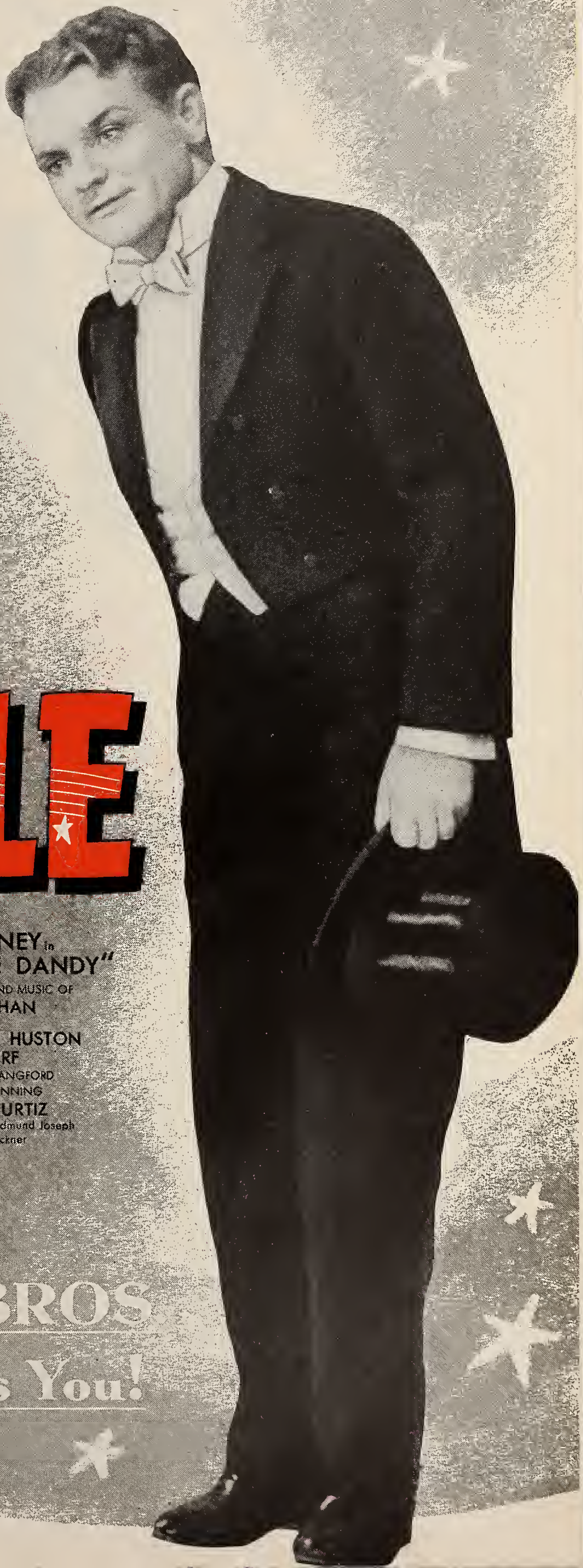
thanks you . . .

And I thank you !"

Cagney

E DOODLE

NDY"

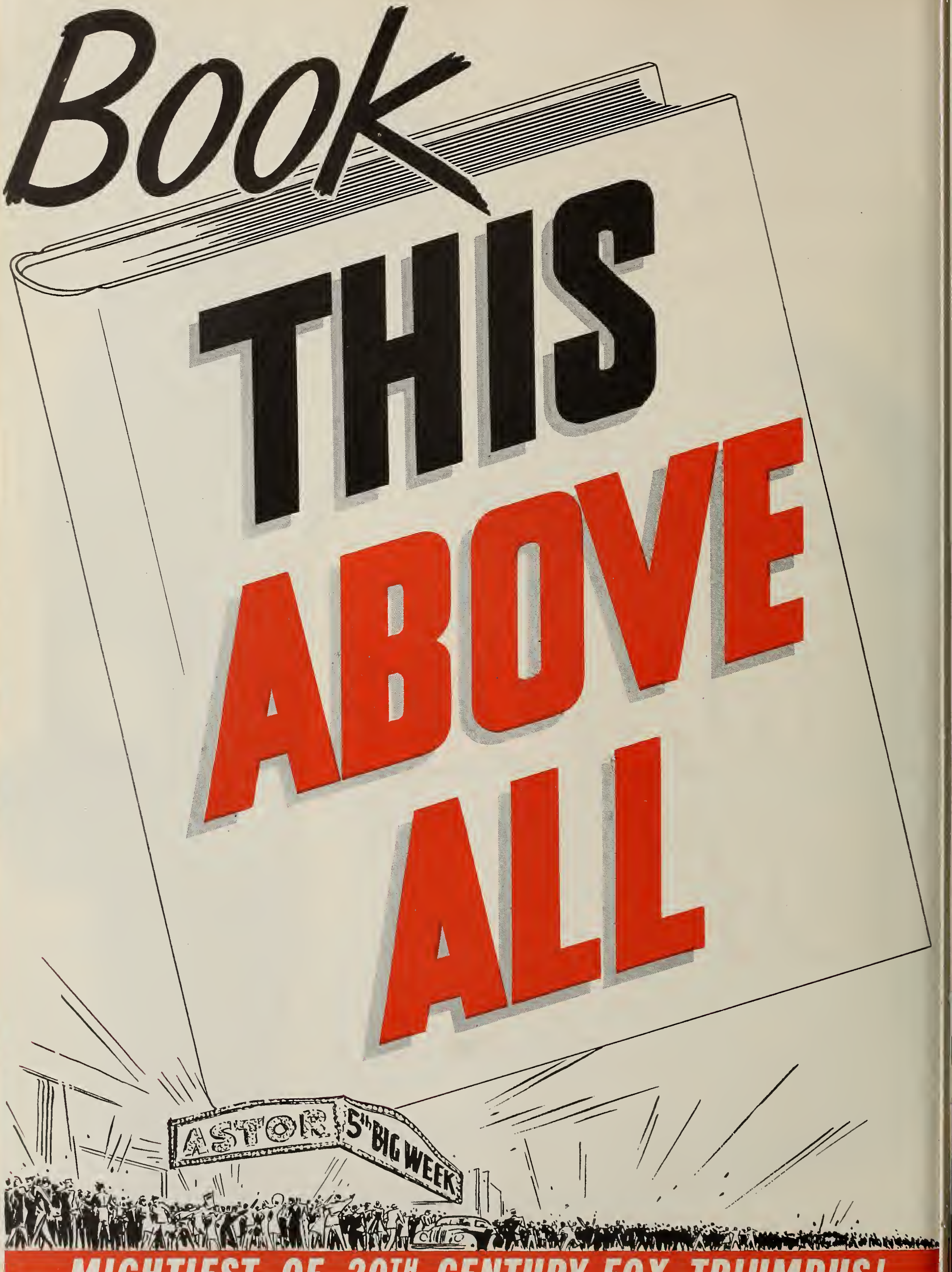


JAMES CAGNEY in
"YANKEE DOODLE DANDY"
BASED ON THE STORY, LYRICS AND MUSIC OF
GEORGE M. COHAN
with
JOAN LESLIE • WALTER HUSTON
RICHARD WHORF
JEANNE CAGNEY • FRANCES LANGFORD
GEORGE TOBIAS • IRENE MANNING
Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

. . . and WARNER BROS

Thanks You!

an


Book
THIS
ABOVE
ALL
ASTOR
5th BIG WEEK

MIGHTIEST OF 20TH CENTURY-FOX TRIUMPHS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 11

June 13, 1942

WAR and THE NEWS

"THE American people are not yet fully aware of what total war means and of the task confronting them before achieving victory." That in sum has been more than a murmur from Washington. And now this week it was the burthen of observation from four New York *Times* foreign correspondents returned from theatres of war and speaking before a Town Hall gathering.

Typical was the expression of Mr. Camille Cianferra: "Apart from the uniforms in the streets of New York one does not get the feeling of being at war."

One most sharply obvious reason that the American public feels less about the war is that it knows less, by reason of what it does not read, what it does not hear, what it does not see.

One of the most direct and the most vitally realistic and intimate of all the mediums is the American newsreel.

In the considered opinion of the makers of the newsreels the entire war is held an entirely confidential matter by the Army and Navy. Also these same newsreel makers see from those authorities a censorship and control of entirely internal affairs addressed at control of the opinions and attitudes of citizenry.

THE most casual examination of the newsreels would make obvious to the least expert of witnesses that they are not reporting the war, on terms comparable with even the press and radio, which admittedly and, apparently unavoidably, leave a deal to be desired.

The newsreels have cameramen flung around the world, maintained at large effort and great expense, assigned to the biggest story in the world. Much of the time the editors are unable to establish communication with these members of their staffs, and they see exceedingly little or no important film from them.

Pictures of that Pearl Harbor attack and its sequels reached the newsreel screen, in a fashion, two months after the event. The Marshall Islands engagement was released in the same reluctant manner. Nothing has been had from the bombing of Tokyo, despite the fact that Major Doolittle, hero of the occasion, has been brought home for war cause promotions. Nothing has been had from the Coral Sea, and of course nothing is even in sight on last week's Battle of the mid-Pacific.

Newspapers are in a slightly better position. A datelined story can be written anywhere, and not necessarily by eye witnesses. The newsreel reporter and his camera have to be on the spot when it happens, and then he has to send a can of negative home. It is a physical object, substantial and ponderable, in the hands of censorship or other equivalent authority. Censors, by reason of the long tradition of haste and speed of the press, appear to apply a very different approach to a sheet of manuscript than to a roll of motion picture negative. Yet, that roll of negative can carry a more penetrating, incisive, effective story of the war, to a people which needs to know, than pages of type.

IT is not the war abroad, alone, that is being affected by the official attitudes. Consider the all-important subject of rubber, which so directly touches the lives and movements of those who ride in the nation's 30,000,000 passenger automobiles. For weeks the newsreels have been engaged in an endeavour to tell the public something about rubber, and the prospects and promises of synthetic rubber, on the screen. After a tediously lengthy line of negotiation, the way was cleared, with what seemed to be all of the authorities that could bear on the subject. The day that camera work was to begin, word came "from the Army", it was said, that the rubber story could not be told.

This means that the newsreel screen is not permitted to verify the alarms of the official pessimists about the rubber situation, to verify the apparent optimism of President Roosevelt, or to document in pictures what the rubber experts and scientists have said and are saying.

Meanwhile, it is to be observed that the newsreels are being supplied, as some say "to saturation", with official trailers and inserts from official and quasi-official sources—all with messages of exhortation. Adequate information often makes exhortation unnecessary.

The effectiveness of the newsreel is being seriously invaded under these policies. That means that the newsreel is not sharing in the freedoms promised the screen.

The newsreel is a place of telling, showing, not argument. When it does not tell and show, the customers are annoyed and the nation is not served.

△ △ △

THAT CURVE ANGLE

WHEN Mr. "russell birdwell and associates" get a notion, they stick to it, even in matters of sweaters and publicity strip-teases. Last week they officially informed the press: "Jane Russell possesses the most beautiful bust in Hollywood. So declares Chaim Gross, famous New York sculptor, who so admired the youthful and luscious curves of the young actress that he has asked Howard Hughes, producer, . . . to permit the sensational young star to pose for him. . . . 'She would make a wonderful model for a figure typifying young American womanhood . . . '" Mr. birdwell-and-associates amplify the message, not too relevantly, by observing that "Gross, 37, was born in the Carpathian mountains and as a boy underwent harrowing experiences at the hands of the Russians during the World War". So young American womanhood just has to be typified.

△ △ △

SPEAKING of decency in the arts of expression, as we sometimes do, it is of interest to record that Postmaster General Frank C. Walker has cited two publications, *College Humor* and *Amazing Detective Cases*, on charges of

[*Continued on following page*]

THIS WEEK IN THE NEWS

DISTRIBUTORS pledge aid to exhibitors who prove war losses Page 13
U. S. INSISTS on part in any new trade practice program Page 14
STUDIOS devise substitutes for 19 materials on priority list Page 21
SCHAEFER leaving RKO presidency, Odlum to take over temporarily Page 23
30 STARS on road in new Victory Caravan to boost bond sales Page 26
NO DARK motives behind Unity, Rodgers tells Allied meeting Page 30
WEST COAST set for blackout when Japs hit Alaska Page 31
FILM export and import censors named for New York, Hollywood Page 42
BRITISH DISTRIBUTORS split on united policy for trade group Page 43
37 ARBITRATION awards to theatres, 47 claims refused in year Page 49
APPEAL BOARD reverses self on Chicago zone system operation Page 50
WALSH regime wins vote of confidence at IATSE convention Page 56

SERVICE DEPARTMENTS

Asides and Interludes Page 37
Hollywood Scene Page 39
Managers' Round Table Page 63
What the Picture Did for Me Page 60
PRODUCT DIGEST, including Reviews and Release Chart Page 73

More Cooperation

NEW impetus to the cooperative picture buying movement appeared in the Philadelphia exchange territory this week with reports that a group of independent exhibitors were about ready to announce a new booking and buying combine, currently in process of organization. Although a leader in the movement described the project as "still in the talking stage," it is understood to include exhibitors controlling about 60 of the larger independent theatres in the area. The avowed purpose is to combat high prices and fight circuit opposition, rather than solve the tire and gas ration problem for exhibitors, it was said.

David A. Milgram's Affiliated Circuit, which offers a buying and booking service to independents, meanwhile had added its 31st house in Ed Kapner's Upsal Theatre, in Philadelphia's Germantown district. Nate Milgram has been promoted to shorts subject booker for all Affiliated theatres.

While disclaiming any plan to organize a buying and booking combine, Lewen Pizor, independent circuit operator, is providing that service for the Clifton Heights Theatre, Clifton Heights, N. J.

EDITORIAL

[Continued from preceding page]

salacity and lewdness of content calculated to deprive them of their participation in the mailing privileges this commonwealth extends to publications operated in the commonweal. The procedure is constructive, and consistent with a policy which holds that liberty is not license, nor served by license.

△ △ △

METROPOLITAN NOTE

NOT yet is there grass growing in the streets of New York, but right where the gala zone of superheated Fifty-second Street ends at Sixth Avenue there is a patch of sweet corn. It is bounded on the north by the Faisan d'Or and on the east by Tony's. There is a vacant lot, razed for subway construction and now levelled and filled with a soil made of the debris of brownstone mansions of the '90's. It is a mixture of broken brick and tradition, besprinkled with street sweepings, rather like a Broadway columnist's copy. A dour old caretaker planted the corn. He cultivates it daily with an ice pick and a rusty carpenter's chisel. He draws a gallery of curious Fifty-second Street folk, who have never before seen corn in that form. They are a-maized.

—*Terry Ramsaye*

Priority Conclave

ADMINISTRATION of the Motion Picture Producers and Distributors of America, Inc., offices in New York, Hollywood and Washington was turned over to Charles Francis Coe at the quarterly meeting of the board of directors of the MPPDA in New York on Wednesday.

Meeting in the council room at 28 West 44th Street, New York, the directors designated Mr. Coe, who is a writer, lawyer and public relations counsel, to be vice-president and general counsel of the MPPDA. Will Hays, president, said he had placed the operation of all the Association offices in Mr. Coe's hands. Mr. Coe joined the MPPDA in early April as assistant to the president.

The directors devoted a major portion of their Wednesday meeting to a discussion of priorities as related to the possible interruption or limitation of picture production.

They then adjourned until Monday afternoon, June 15th. At that time, further investigations having been prepared, the board will again consider the conservation of raw materials, the maintenance of picture production and allocation of available supplies. The board will also take up on Monday the policy report, and recommended program prepared by the eastern branch of the Public Relations Committee for improving public goodwill.

The home office public relations directors who comprise the committee membership were to meet again on Thursday to approve, it was said, the final draft of their proposals for a comprehensive industry public relations program. Although they are committed to a policy of unpublicized labor in behalf of the industry, it was understood their plan calls for an institutional advertising campaign, wider all-industry representation and an aggressive educational policy aimed at the public.

In Hollywood the studio public relations committee of the Association of Motion Picture Producers meeting this week voted to sponsor increased publicity on the industry's war activities program. A subcommittee of publicity men loaned by the studios will work full time on the preparation and dissemination of information about the war program in answer to many requests.

Alex Evelove is chairman, assisted by John Le Roy Johnson. Other members are Dan Thomas, George Thomas, Sr., Tom Petty, Barrett Kiesling and Bob Dorman.

On the Russian Front

JAY LEYDA, among the editors of the leftist quarterly "films," and producer of a documentary picture entitled "Better Dresses, Fifth Floor," for the Whitney-Rockefeller Latin American cultural relations program, is now a technical consultant on the staff of Artkino, motion picture outlet for the U. S. for Russia's pictures-of-message. His present activity is described by Artkino as applying to adaptation of Soviet imports for the American screen. Mr. Leyda first appeared on the American screen scene when he was employed for the Film Library of the Museum of Modern Art while in Moscow engaged in the study of Russian propaganda methods.

Sir Alexander

KNIGHTHOOD was to be conferred this week on Alexander Korda, the producer of "The Private Life of Henry VIII", by George VI, successor to the throne of the Tudor monarch. Mr. Korda, to be Sir Alexander, is included in the forthcoming birthday honors list, it was reported from London Thursday.

"That Hamilton Woman," the story of Lord Nelson, released last year by UA and Mr. Korda, is Winston Churchill's favorite picture. Britain's Prime Minister has admitted seeing it half a dozen times, or more "with delight."

No Tax for Camp Shows

ARMY AND NAVY post theatres, already benefiting from first runs of new pictures and expedition of prints, will additionally gain from a provision proposed in the new tax bill now being considered by the House Ways and Means Committee. The provision exempts from Federal admissions taxes all such theatres.

The proposals come from the two services and were sponsored in Congress by Representative Andrew May, Kentucky, chairman of the Military Affairs Committee.

Exemption of post theatres from admissions taxes would not seriously decrease Treasury revenue, it is argued. The average admission at post theatres is low, it was said.

Victory (Shorts) at Last

SELLING arrangements for those "Victory Shorts," the cause of much argument between exhibitors and distributors, and among distributors, are now, finally, complete. These are the war shorts which the industry will produce in Hollywood at the request of Lowell Mellett, Coordinator of Government Films. With one exception, all of the major distributors at midweek had subscribed to a plan calling for distribution of the pictures through regular commercial channels, "at nominal cost." All revenue above actual print and production costs will go to an "established war charity."

Under the agreement, the pictures, which are to be related to the war effort, will be distributed at rentals substantially less than those paid for current product. Most of the distributors will not include the Government inspired pictures in their regular shorts product roster. They will have considerable distribution leeway, it is understood. The pictures probably will bear the seal of the War Activities Committee, which is to retain general supervision over their exploitation and price, and will administer any proceeds which accrue for charity.

The Red Cross, USO and Army and Navy Relief Funds have been mentioned by the distributors as suitable recipients of any profits. The companies will underwrite distribution costs and handle exploitation themselves. As many as 600 prints may be made of some of the pictures, it was indicated, to permit rapid playoff in "upwards of 10,000 theatres."

The "nominal rental" will not be fixed at any flat figure, varying according to picture and situation.

MGM's short subjects department already has four of its nine Victory Shorts in work. John Nesbitt is to produce three. The first, somewhat in the Hardy family pattern, will show how everyone in a typical U. S. household can do his part. It will show how there is bound to be some red tape and inefficiency in a democracy, but will point out America's power to achieve victory over the totalitarians nonetheless.

Two pictures will be devoted to Geopolitics, "showing how war in Australia or China affects Joe Doaks in the U. S. A." The second will be modeled somewhat after the lessons in world geography, economics and politics which are given to Army soldiers and officers. Jack Chertok is at work on the fourth reel which will dramatize the unsung heroes of the Army, Navy and Marines.

Boosts Books 500%

FIVE hundred per cent increase! A big boost in sales, for a book. That's what release of the Warner screen version has done for "Kings Row," the novel, according to statements of the publishers and bookstores. While the picture was in work, the novel had been bought by 100,000 persons. Four hundred thousand more have since bought it, not only in the original edition, but in several of popular price.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2d cover
"Juke Girl," Warners, Page 3
"Yankee Doodle Dandy," Warners, Pages 4, 5
"This Above All," 20th-Fox, Page 6
"The Big Shot," Warners, Pages 15 *to* 20
"Wings for the Eagle," WB, Pages 15 *to* 20
"Escape from Crime," Warners, Pages 15 *to* 20
"The Gay Sisters," Warners, Pages 15 *to* 20
"Spy Ship," Warners, Pages 15 *to* 20
"Syncopation," RKO, Pages 24, 25
"King Kong," RKO, Pages 28, 29
"They All Kissed the Bride," Columbia, Pages 33 *to* 36
"Ten Gentlemen from West Point," 20th-Fox, Pages 40, 41
"Reap the Wild Wind," Par., Pages 44, 45
"Superman," Paramount, Page 47
"Tortilla Flat," MGM, Page 51
"In Old California," Republic, Pages 54, 55
"Eagle Squadron," Universal, Pages 58, 59

Friendly Border

MOTION picture and still negatives passing from the United States to Canada will not be censored so long as they are addressed to an "authorized agency," Government spokesmen in Toronto said Wednesday. The statement was occasioned by the retention, last Saturday, by U. S. border officials, of developed and undeveloped films, still and motion picture.

A ruling has been obtained, it is understood, whereby films for Canadian exchanges are now permitted to cross the boundary without delay; even newsreels. Amateur motion pictures, however, are to be developed and forwarded to owners, after examination.

Officials of the Office of Censorship in Washington said Wednesday that pictures sent to Canada were exempt from the requirement of review by the new U. S. Board of Review. They said they had no knowledge of any films being held at the border.

Films to Teach Chinese

AMERICAN motion pictures, already widely employed by the United States Government to teach our armed forces, will be applied to train the Chinese and other armies of the United Nations, including South America.

Army training films will be made available in Chinese, Portuguese and Spanish and possibly in other languages, under a program announced recently by the War Department at Washington.

A special section is being set up at the U. S. Signal Corps photographic center in New York, under the command of Colonel M. E. Gillette, to record a number of the pictures in Spanish and Portuguese for use in training the armies of Central and South American countries.

One film has already been dubbed in Chinese at the photographic laboratory in Washington.

Tightening News Reins

PLANS for consolidation of Government information services now on President Roosevelt's desk are not expected to call for any reorganization of motion picture or radio activities of the war agencies, already well harnessed to the President's program.

That a streamlining of the Government's press services, now employing something over 900 persons, was on the cards was revealed by President Roosevelt early last month. Since then, nothing further has developed and it is reported that the delay in issuing the order is due to the reluctance of the War Production Board, the Army and the Navy to let their publicity get out of their own hands.

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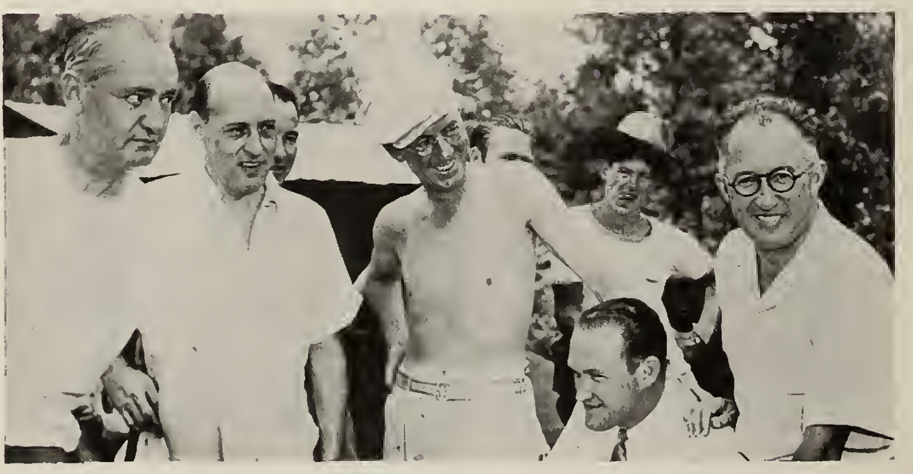
THIS WEEK the Camera observes:

L. TO R.: Chet Lauck, Norris Goff (Lum 'n' Abner) and horse at the horse and buggy premiere of their newest, "Bashful Bachelor", staged by Perry Lieber, RKO studio publicity director, at the Hawaii theatre in Hollywood. The procession was staged at the dinner hour, and invited celebrities—and Hollywood—took to the idea. No one asked the horse's opinion.

By Staff Photographer

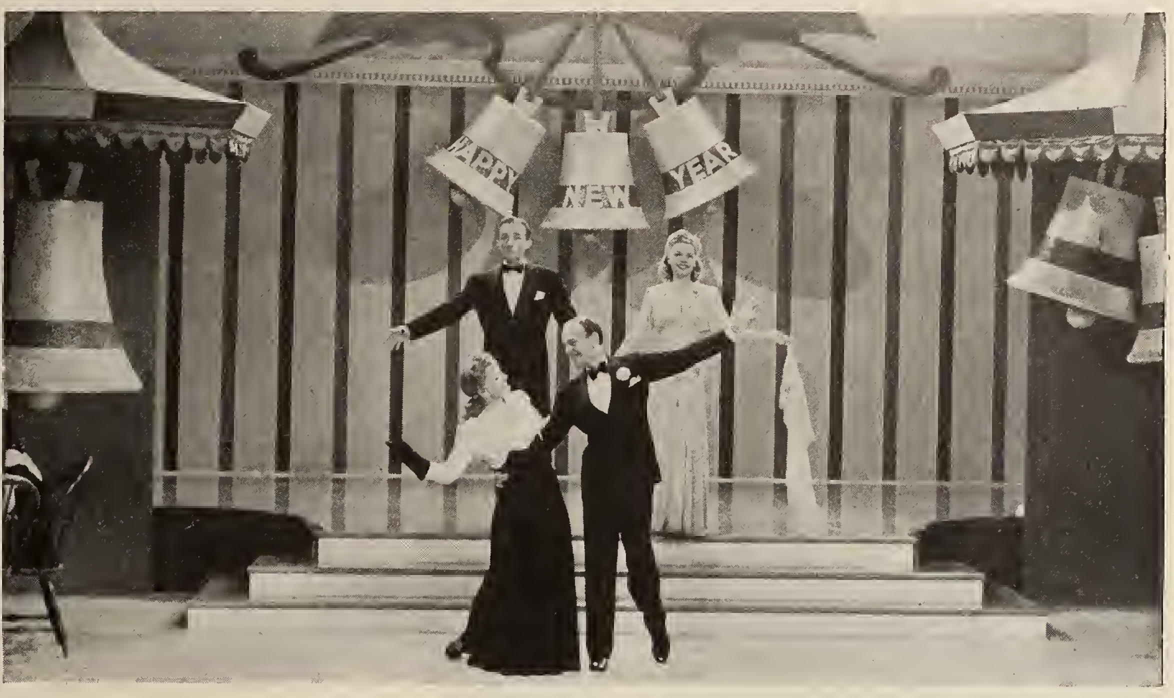
BRITAIN'S new admissions tax has not affected theatre attendance thus far, William Gell, managing director of Pathe Pictures, reported in New York this week. He is here on business, conferring with PRC and Monogram, whose product he distributes in Great Britain. Pathe, he said, will make at least 10 and possibly 12 pictures this year. Page 46.



WAITING to tee off in the Atlanta Variety Club's annual golf tournament. Standing: Floyd Stowe and Hubert M. Lyons of RKO Radio Pictures; Jimmy Harrison of Wilby-Kincey Theatres; Riley P. Davis, of Theatrical Printing Company, and Chief Barker Harry G. Ballance. Seated is first assistant Chief Barker E. E. Whitaker, general manager of the Lucas and Jenkins Theatres.

FRED C. QUIMBY, executive and prime spirit of the MGM short subjects and cartoons studios since 1927, has signed a new long-term contract with the company, it was announced in Hollywood.

FIRST LOOK at Paramount's "Holiday Inn" and its four principals, Bing Crosby, Fred Astaire, Marjorie Reynolds and Virginia Dale. The setting is a rustic inn, open on holidays only, offering appropriate entertainment with dance routines (8) by Astaire and songs (14) by Irving Berlin. The premiere is set for August 4th.



SAN FRANCISCO ROARS
WELCOME TO STURDIVANT

EXHIBITOR leaders joined civic authorities last week in a farewell party in Hollywood to B. V. Sturdivant, founder and director of the Los Angeles Theatre Defense Bureau, who left for San Francisco to take charge of all FWC Theatres in northern California. L. to r.: Robert Poole, toastmaster; Charles P. Skouras, Mayor Fletcher Bowron, Mr. Sturdivant, and Gene Towne. The picture below, possibly the only one extant, shows the Wolff brothers of Los Angeles together at the Sturdivant dinner: Roy, manager of the Manchester; Rube, manager of the Paramount; Marco, of Fanchon & Marco.

FRANK NEWMAN of Seattle, head of the Evergreen circuit of the Pacific Northwest, and state chairman of the theatre drive for the Relief Funds of the Army, Navy and Marine Corps.

ARRIVING in Hollywood from New York, Hunt Stromberg retains personal custody of a suitcase full of story properties under consideration for production under his five-year, three-picture-a-year contract with United Artists. Mrs. Stromberg looks on. The producer told the press he'd have the first ready for November or December release. The program calls for a production investment of $15,000,000.

Allied of New Jersey Meets in Atlantic City

MEMBERS of Allied of New Jersey discussed wartime problems in blacked out Atlantic City last week and listened to explanations of and pleas for cooperation in the Unity plan. The meeting concluded Friday night with a testimonial dinner to Col. H. A. Cole. Story on page 30.

MEETING OF MINDS. Above, Francis Harmon, WAC coordinator, and Abram F. Myers, Allied general counsel.

Pictures by Staff Photographer

ON THE DAIS. Above, J. Noble Braden, executive secretary of the AAA, and Lee Newbury, right, circuit operator.

EXHIBITORS. Right, Meyer Leventhal, Maryland; Joseph Reed, Connecticut, and Albert Schuman, Conn.

FROM PHILADELPHIA. Above, George Resnick and Louis Tunick, exhibitors.

EXHIBITORS. Julius Charnoff, Harry Hecht, Louis Weitzman.

AT DINNER. Above, Sam Frank of Hammonton, Mrs. Minerva Platt, and John Harwan of Mount Ephraim.

EXHIBITORS. Right, Jack Waxman, Atlantic City, and Mrs. Helen Hildinger, Trenton.

DISTRIBUTORS PLEDGE AID TO EXHIBITORS PROVING LOSS

Sales Heads Promise Relief on Rentals Where Attendance Is Cut by War

Film rental relief is available from most of the distributors for any exhibitor who can show that wartime conditions are adversely affecting his operation.

But the distributors must be shown.

Practically all the sales heads of the major distributors have indicated at New York that they, or their official agents, are ready and willing to sit down and talk terms with any theatre man who claims that the draft, labor migrations, industrial conversion, blackouts or other wartime factors are putting his operation on the red side of the balance sheet. Several have announced a general policy of special rental consideration for such theatres. Others have instructed their sales forces to study, and report on any local situation with an adverse reaction on box-offices.

Facts and figures must be presented in support of a plea for lower rentals, however. While promising relief in any situation of genuine distress, all the distributors were emphatic in statements that they would require specific proof, in dollars and cents, from the theatre's books that attendance had fallen off drastically.

The theatre that has really suffered a wartime decline may be assured of aid, the distributors asserted. At no time, their sales heads pointed out, has there been such a generally conciliatory attitude toward exhibitors on the rental question.

In cases of distress they urge the exhibitor to present his case first to the salesman or branch manager. If relief is not forthcoming then, most district managers have been instructed to pay special heed to these complaints. Home office executives also have expressed willingness to hear any legitimate complaint, supported by factual evidence, of a wartime box office decline.

Adjustments Already Effected by Distributors

Adjustments have already been made in a number of situations, according to a check of the sales departments. Both straight rental and perçentage contracts have been adjusted in instances where local problems have cut sharply into theatre business. One manager estimated, however, that the total of such cases "was only a few hundred, for all companies, from all sections of the country."

Many distributors pointed out that "wartime" adjustments represent no departure from established policies. Their companies, they declared, have always stood ready to meet with the exhibitor and discuss any extraordinary situation adversely affecting his business. Wartime disruptions, they added, are merely a new factor which must be considered by both distribution and exhibition.

Metro-Goldwyn-Mayer at a meeting of district and division sales managers in Chicago on May 19th was one of the first companies to announce a specific policy of wartime aid to exhibitors. William F. Rodgers, general sales manager, warned that no general formula was applicable to the situation. He took cognizance of population changes and other adverse influences on small town and subsequent theatres and promised that every situation affected by war conditions would be reviewed and all necessary relief granted to keep theatres open.

WARN AGAINST MISUSE OF AID

Warnings against attempts to reduce "fair rentals" tempered the distributors' pledges to aid exhibitors facing serious losses because of wartime conditions.

"I hope that exhibitors will not use this as a general cue to try to hack down fair rentals," said one sales executive who declined to be quoted. He did point out that the distributors were trying to meet wartime problems "with an honest effort to make readjustments in behalf of the entire industry. The approach, I think, has been generally in the spirit of unity," he said.

Warners Promise to "Keep Theatres Open"

Warner Brothers, through Harry M. Warner, president, has gone on record with a promise to "keep the theatre doors open" in every situation where war changes threaten operations. Company salesmen and field executives, it is reported, have been instructed by the home office to survey all corners of their territory, and to report on any situation where wartime difficulties impend. Also, it was said, they have been told to prepare reports on trends in theatre attendance generally since Pearl Harbor.

"Find the exhibitor whose population has moved. Give him a break, even if you have to help him out with his rent. We must keep the theatre doors open. Find the exhibitor who needs help to keep operating and see that he gets a break," Mr. Warner instructed a recent meeting of sales heads.

Although Ben Kalmenson, sales manager, refused to comment on how the company was handling the problem, it was reported from the field that Warners had promised reductions in both percentage and flat rentals to theatre men in serious straits because of these wartime factors.

"Any time an exhibitor shows facts and figures to support that he is in trouble—war or no war—RKO is ready and willing to help him," according to Ned E. Depinet, vice-president in charge of sales. RKO is drawing no general formula for wartime adjustments, he said. Rather it is the established policy of the company to discuss all theatre operation problems with exhibitors in search of a joint solution.

The RKO sales staff, Mr. Depinet said, has been instructed to keep careful watch for any situation where exhibitors may be in desperate plight because of the draft, population changes, blackouts or other factors likely to persist for the duration. To date no reports of specific adjustments have reached the home office. Local managers, Mr. Depinet said, have full jurisdiction in the adjustment of such problems.

The question of wartime adjustments is a new opportunity to apply the principles of unity in working out a joint solution to industry problems, according to Mr. Depinet. It is a question, he indicated, for both individual companies and exhibitors, and the industry as a whole. The continued operation of small theatres is essential for the maintenance of morale. Likewise, the volume business which they represent is important for the industry. Local difficulties should be attacked in a united effort, he said.

Called "Established Policy" at Twentieth-Fox

Sympathetic attention to any exhibitor who claims loss of business because of the war is also promised by Twentieth Century-Fox. Tom Connors, vice-president in charge of distribution, indicated that such complaints, when supported with evidence, would receive prior attention. He pointed out that it was the company's established policy to give careful attention to any exhibitor's request for aid.

William J. Kupper said that adjustments would be made where required without regard for precedent.

W. A. Scully, vice-president and sales manager of Universal, at the company's convention last week instructed salesmen to hear and adjust all complaints. He warned that no plaint was to be ignored. If district managers cannot reach a satisfatcory settlement of such problems he instructed that they were to be turned over to division heads, or the home office.

Sees Boom Conditions Aiding in Emergency

Another distributor spokesman said that he was confident that wartime influences on the box office would not be too disturbing a problem. On the whole, he said, increases in population in defense industry areas, improving product, and a mounting box office index would undoubtedly offset any adverse trends. Local situations can be corrected according to established policy. Frequently, he recalled, all distributors have made special territorial concessions to meet temporary dislocations from flood, crop failure or other causes. This policy of helping exhibitors to keep theatres open under temporary difficulties is "merely insurance against loss of an outlet" when normal conditions return.

"There is no reason," he said, "why the war should force an established exhibitor to close his doors because of financial problems."

U. S. CLAIMS RIGHT TO ACT ON ANY NEW TRADE PROGRAM

Points Out Methods Available for Court Action Despite 'Escape Clause'

The United States Government insists that it retains the right to intervene at any time in the formation of new selling practices by the motion picture industry.

Although the Department of Justice has taken no active role in discussions between exhibitors and distributors in the United Motion Picture Industry it is still very interested in any new plans for selling motion pictures. The fact that Government attorneys have been extremely non-committal on the subject of a selling plan to replace the blocks-of-five is no indication that the Government has given the industry, or the consenting distributors, a free hand to write a new selling plan.

A difference of opinion exists, at the moment, between some industry attorneys and the Department of Justice regarding the right and authority of the Government to intervene in any action to amend the consent decree with respect to selling practices.

Several New York film lawyers point to the expiration on June 1st of the decree selling and trade show practices ordained by Sections III and IV. Under the "escape clause," or Section XII, they say they have the right to abandon decree sales practices on September 1st.

Legal Jurisdiction Disputed by Attorneys

While the New York lawyers thus held that the Department of Justice now has no legal jurisdiction over the size or type of blocks by which pictures can be sold, Department officials in Washington said emphatically that it could play a part in any attempt to amend the consent decree.

Anti-trust statutes, and the fact that the monopoly and conspiracy actions against both the Big Five (Paramount, MGM, RKO, 20th Century-Fox and Warner Brothers) and the Little Three (Columbia, United Artists and Universal) are still pending give the Government full authority to regulate sales practices, it is maintained in Government circles.

The consent decree did not dispose of the suit. It merely provided for a three-year trial of new trade practices agreed upon by Government and film companies. These, it was hoped, would remedy the situations which originally provoked complaint.

However, it was admitted at the Department—in fact, it was pointed out—that the industry does not need to go to the courts to put into effect any new selling plan. Under the decree as it now stands, the companies are free under Section XII to adopt any form of selling for next season's pictures they may desire. On this point, it was said, there is no disagreement with the film attorneys.

But, it was explained, there are two courses of action which the companies might take that would call for intervention by the Government. One would be an application to the U. S. District Court at New York for amendment of the decree to incorporate a new selling plan, on which the Department certainly would voice its views. The other would be the adoption of a selling plan which the department believed violated the anti-trust acts, which would call for proceedings by the Government.

MINNESOTA APPEAL HELD UNLIKELY

Appeal of the county court decision which held Minnesota's anti-consent decree law unconstitutional appeared increasingly unlikely this week as the deadline for the filing of appeal papers neared. At Minneapolis on Saturday, June 6th, there was still no official indication of plans to seek an appeal. Only one week remained in which to institute an action.

Ramsey County attorneys would not comment on whether an appeal would be filed. They pointed out unofficially however that there were no public funds available with which to prosecute a further test of the law. If the higher court test is sought it is probable that the Northwest Allied association would be called upon to finance it. Officers said no decision had been reached. Minneapolis exhibitors were of the opinion that the case would end with the lapse of the appeal period. A large majority favor a test of the blocks-of-12 UMPI selling plan, describing it as a satisfactory compromise.

The Department of Justice at present is maintaining a hands-off attitude with respect to the efforts of the industry to develop a new selling method. Officials apparently are not concerned whether they are to be consulted about the plan. There is an implied feeling that the companies now are not going to do anything to jeopardize their situation and revive costly and lengthy litigation.

Aware of UMPI Developments

The blocks-of-12 formula agreed upon by the United Motion Picture Industry, along with cancellation privileges and other changes in selling, trade practices has not been officially submited to the Department of Justice. However, it is understood that the attorney of the film unit of the anti-trust division, under the supervision of Robert Wright, has kept fully abreast of all developments in the unity field.

Since the conclusion of the Schine trial, it is said, Department officers have been studying carefully proposed changes in film selling. They also have examined a number of dissenting messages from regional exhibition groups, the Society of Independent Motion Picture Producers and others who have objected to the Unity selling proposals.

The UMPI plan itself, meanwhile, was still in the hands of the legal committee appointed to cast the accepted points in formal language. Their work was almost completed, it was reported, as the group met on Tuesday and again on Wednesday, at the Hotel Astor. Only a few technical points, and some differences on verbiage, remained to be ironed out.

Members of the committee of lawyers which worked on the plan were: Joseph Hazen, Warner Bros., Austin Keough, Paramount; Howard Levinson, Warners; J. Robert Rubin, MGM; Robert Barton, Virginia exhibitors counsel, George Aarons and Abram Myers.

It was expected that when the plan was finally ready copies would be sent to the Department of Justice at Washington, for its inspection, and a date sought on the calendar of Judge Henry W. Goddard in the New York District Federal Court. Judge Goddard, who signed the consent decree, presumably would be requested to incorporate the new selling plan into the decree as a formal amendment.

Wisconsin ITPA Asks UMPI Aid on Shortage

Subsequent run theatre operators in Wisconsin and upper Michigan through their Independent Theatres Protective Association have asked the United Motion Picture Industry to examine a threatened product shortage it was revealed at Milwaukee on Tuesday. Harry Perlewitz, business manager of the ITPA disclosed that the organization had written the UMPI committee of the whole protesting against delay in clearing pictures through first run situations.

Protracted negotiations between first run situations and consenting distributors on each block of five have delayed product seriously in some sectors, it was charged. The letter asserted that although Milwaukee first and key runs were being completed in rapid order many other large city, and circuit runs, in the territory have been subjected to bargaining delays. This, it was said, threatened a serious shortage of current product in subsequent houses.

In New York UMPI headquarters reported that no official communication had been received from the exhibitors association. In any case no date had been set for a meeting of the UMPI committee of the whole.

Poole Urges Wartime Return to Block Sales

Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners and a leader in the UMPI trade practice committee sessions which adopted the blocks-of-12 formula, urged on Monday that exhibitors be permitted to contract for a full year's product as a wartime economy measure. Restriction on gasoline and tires, and the difficulty of traveling to exchange centers, or sending salesmen on frequent visits to exhibitors were advanced by Mr. Poole as reasons for permitting a return to full block booking.

It would, he said, eliminate many sales expenses for which exhibitors now pay directly or indirectly.

Every Company
hopes they have
The-Picture-
of-the-Year!
...Except
Warners!

➡

WARNE

HAVE THE-PICT

EVERY

WARNER
PRESS
BOOK

Even the weeks when

. . . For exampl

AMONG WARNERS' 1942 PICTURES-OF-THE-WEEK:

'SERGEANT YORK'
'KINGS ROW'
'THE MAN WHO CAME TO DINNER'
'THEY DIED WITH THEIR BOOTS ON'
'CAPTAINS OF THE CLOUDS'
'IN THIS OUR LIFE'

Each one a picture-of-the-year for every other company!

Look Ahe

LOOK AHEA

R BROS.

RE-OF-THE-WEEK-

WEEK!

log" days are in season
his summer

To Get Ahead...

O GET THE BEST!

WB
WARNER BROS.

THE PICTURE-OF-THE-WEEK OF JUNE 15

Boy! It's

HUMPHREY

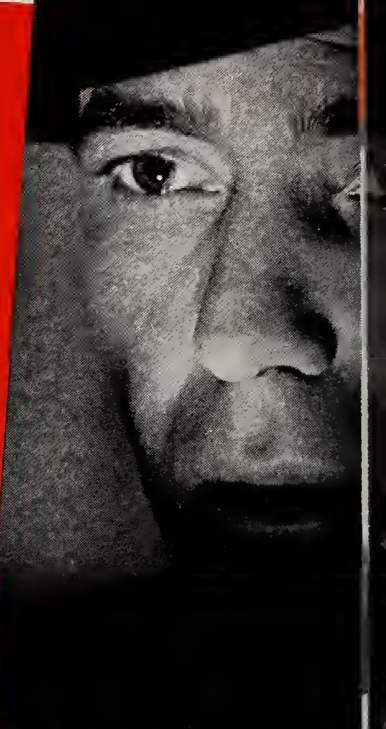
BOGART as "The Big Shot"

with

IRENE MANNING • Richard Travis • Susan Peters • Stanley Ridges

Directed by LEWIS SEILER • Original Screen Play by Bertram Millhauser, Abem Finkel, and Daniel Fuchs

The face is gorgeous.
The figure is luscious.
The performance is terrific.
The future is unlimited.
The name is IRENE MANNING



His first since
"All Thru The Night"
...and his best yet!

THE PICTURE-OF-THE-WEEK OF JULY 18

The First BIG Story
of Uncle Sam's Army
In Overalls . . . The
Guys and Gals Who
Keep 'em Rolling To
Keep 'em Flying!

ANN SHERIDAN 'Kings Row' • DENNIS MORGAN 'In This Our Life'

making

"WINGS FOR THE EAGLE"

Actually Filmed at the Famous
Lockheed-Vega Plant!

JACK CARSON • GEORGE TOBIAS

Directed by LLOYD BACON

Original Screen Play by Byron Morgan and B. H. Orkow

Additional Dialogue by Richard Macaulay

THE PICTURE-OF-THE-WEEK OF JULY 25

It's The BIG BREAK (in every gal's heart) for

RICHARD TRAVIS

(sensational young Bette Davis winner in "The Man Who Came To Dinner")

"ESCAPE FROM CRIME"

Hot off The Press—

A HEADLINE HUNTER HEADED FOR THE HOT SEAT

It's edge-of-the-seat sock every minute!

JULIE BISHOP

ackie C. Gleason • Frank Wilcox • Directed by **D. ROSS LEDERMAN**

creen Play by Raymond L. Schrock • From a Story by Danny Ahearn

---

THE PICTURE-OF-THE-WEEK OF AUG. 1

A kick in every foot of it!

...AND HOW THEY'LL GO FOR

BARBARA STANWYCK

GEORGE BRENT • GERALDINE FITZGERALD

in

"THE GAY SISTERS"

with

DONALD CRISP • NANCY COLEMAN • GENE LOCKHART

-lorious
-rand
gay-lamorous

LARRY SIMMS • DONALD WOODS • *And Introducing* **GIG YOUNG** • Directed by **IRVING RAPPER**

Screen Play by Lenore Coffee • Based Upon the Novel by Stephen Longstreet • Music by Max Steiner

THE PICTURE-OF-THE-WEEK OF AUG. 15

LOOK FOR A

"SPY SHIP"

behind every ship-sinking news story!

with **CRAIG STEVENS • IRENE MANNING**
MARIS WRIXON • MICHAEL AMES • PETER WHITNEY
Directed by B. REAVES EASON • Screen Play by Robert E. Kent • From a Novel by George Dyer

LOOK OUT FOR THIS WOMAN!
the most dangerous in America!

It's going to be a great summer for showmen wh show Warners!

STUDIOS DEVISE SUBSTITUTES FOR 19 CRITICAL MATERIALS

WPB Executive, Returning to Washington, Reports Progress on Conservation

The first important results of the meeting of Hollywood chiefs to save critical war materials, became apparent this week. Workable substitutes for 19 materials used in production have been developed by the studios, which have also pledged to cancel films which may consume prohibitive quantities.

This disclosure was made by Harold Hopper, chief of the Motion Picture and Photographic Section of the Consumers Durable Goods Branch of the War Production Board. Mr. Hopper, who took office two weeks ago, returned to Washington Monday night after a week of conferences in Hollywood with studio executives, and those of the guilds and unions.

Meanwhile, conservation continued to be discussed in Hollywood, in meetings of the Association of Motion Picture Producers, latest of which was Monday night. That day, also, Twentieth Century-Fox officials met to draw up methods of accomplishing the company's decision to save 35 per cent of negative and 25 per cent of positive film.

Congratulates Producers On Steps Taken

Mr. Hopper last week congratulated Hollywood leaders of all groups, on their voluntary conservation measures. He said he would report to the WPB that the 19 substitutes would save steel, copper, bronze, aluminum, and rubber. One producer has already cancelled a production which would have used up much of these, he said, adding:

"Everywhere, I have found a full realization of individual responsibility for conserving materials and at the same time preserving the industry that is so necessary to the country's morale."

Mr. Hopper has arranged monthly meetings to be held in Washington, starting June 23rd, between WPB officials and the producers and distributors' advisory committee. The latter will thus be kept informed.

Execution of Mr. Hopper's conservation suggestions has been left to the AMPP, and to two allied organizations: the Materials Conservation Committee, and the Film Conservation Committee.

Committees Set To Function

The Materials Conservation Committee, under the chairmanship of Ben Goetz, represents all studios which are members of the AMPP. It is a controlling group, in the matter of materials consumption, and directs the policies of all studio departments, which have been organized on a conservation platform.

The Film Conservation Committee, organized May 27th under chairmanship of M. C. Levee, Artists-Managers Guild executive, represents all branches of the industry, including the AMPP, the Independent Producers Association and the Society of Independent Motion Picture Producers.

Active in the FCC are George Stevens and J. P. McGowan, Screen Directors Guild; Kenneth Thomson and George Murphy, Screen Actors Guild; Loyd Wright, SIMPP; Fred Jackman, American Society of Cinematographers; Allan Scott, Screen Writers Guild; Y. Frank Freeman and Fred W. Beetson, AMPP; I. E. Chadwick and Lindsley Parsons, IPPA; Herb Aller, Studio Photographers Local 659; Richard Day, Society of Motion Picture Art Directors; M. C. Levee, AMG; William Koenig, B. B. Kahane and Ben Goetz, studio managers; Herbert Freston, Maurice Benjamin and M. B. Silberberg, Special Industry Coordinating Committee; Frederick Y. Smith, Society of Motion Picture Film Editors; and John Nickolaus, representing laboratory workers.

Alterations, Additions Banned for Duration

An outgrowth of the Hollywood meetings is a decision announced by Y. Frank Freeman, president of the AMPP, whereby studio heads will forego alterations, additions or improvement to plant equipment for the duration of the war.

Additionally, Mr. Freeman said, studio executives have pledged themselves to reinspect production projects on agenda with a view to eliminating any which require an inordinate consumption of critical materials.

The War Production Board has reopened executives have pledged themselves to re-in-of studio truck and bus facilities, which bogged down because it seemed difficult to mesh transportation requirements for various studios.

There will be a meeting in Hollywood next week to revive the project.

Mr. Freeman was to meet this week with a Screen Directors Guild committee, which completed a survey on conserving film stock, and chemicals.

The Academy of Motion Picture Arts and Sciences Research Council last week appointed an economy committee, under Daniel Clark and Douglas Shearer.

Membership of this committee includes, in addition to the co-chairmen: John Aalberg, John Arnold, Bernard Brown, George Carrington, Farciot Edouart, Herbert Griffin, E. H. Hansen, John Hilliard, Dr. E. M. Honan, Barton Kreuzer, Grover Laube, Colonel Nathan Levinson, John Livadary, Charles L. Lootens, Dr. Burton F. Miller, Wesley C. Miller, Thomas T. Moulton, John Nickolaus, Elmer Raguse, Loren Ryder and Gordon S. Mitchell, manager of the Research Council.

The Motion Picture Conservation Committee, representing all studios, this week advocated use of still pictures for wardrobe and set tests.

The Twentieth Century-Fox meeting to enforce the company's decision to cut use of negatives and positives, was called by William Goetz, vice-president. Department heads submitted recommendations to him. The Fox action was taken voluntarily, it was emphasized. The percentages by which it will cut film use, are those frequently mentioned as likely to be set for the whole industry by the WPB.

Conversion of the radio industry to war production was the chief topic at the 18th annual convention of the Radio Manufacturers Association, which opened in Chicago Tuesday, at the Stevens Hotel, with 350 attending.

CONSERVATION IS N. Y. TOPIC

Conservation of film stock, especially in its use for prints, was the subject of several meetings last week between distributors' executives, at the New York headquarters of the War Activities Committee. Also discussed were the possible effects of the War Production Board order to curtail negatives, which is reported to be impending.

Theatre Building Halts By WPB Ban

Construction of amusement projects costing more than $5,000 stopped Saturday, under War Production Board order. In Washington, however, it was said some applications for completion of theatres and other projects had been filed.

It was added that prior to the announcement of the ban, only two at most of authorizations had been issued. They are to be continued, it was added, for the very reasons influencing the authorizations originally.

Permission to extend construction work on his Asbury Park, New Jersey, recreational center 15 days beyond last Saturday, was reportedly secured from the War Production Board last week by Walter Reade, circuit operator. He returned to his New York office from Washington Friday, June 5th, and it was reported he pleaded the project was 98 per cent complete, with material to finish on hand.

The War Production Board set seven "criteria" to be met before approval of amusement construction:

1. It is essential for the war effort.
2. Postponement of construction would be detrimental to the war effort.
3. It is not practical to rent or convert existing facilities for the purpose.
4. The construction will not result in duplication or unnecessary expansion of existing plants or facilities now under construction or about to be constructed.
5. All possible economies have been made in the project, resulting in deletion of all non-essential items and parts.
6. The projects have been designed of the simplest type, just sufficient to meet the minimum requirements.
7. Sufficient labor, public utilities, transportation, raw materials, equipment and the like are available to build and operate the plant. The manufactured product can be used at once or stored until needed.

Axis Films Boycotted By Uruguayan Public

European Pictures Fail at Lone Outlet; U. S. Newsreels Popular

by PAUL BODO
in Montevideo

There are no European pictures in Uruguayan theatres. Teatro Artigas, leased a year ago to the same concern which operates a couple of theatres in Buenos Aires, dedicated to German pictures and Nazi, Italian and Japanese newsreels, presented the same films here but, although it was heavily supported, it failed to do any business. This year the contract was not renewed and Teatro Artigas reopened as a legitimate theatre under the former management.

French pictures, always popular with our public, are not available. So far only two old French films have been presented, both with excellent box office returns. Programs are formed exclusively from American, Argentine, and a few British pictures.

Current hits are: "El Sargento York" (Sergeant York, WB) in Trocadero, and "A la Habana me Voy" (Weekend in Havana, 20th-Fox) in Cine Ambassador. Other successes were: "Puerta de Oro" (Hold Back the Dawn, Para.); "La Sospecha" (Suspicion, RKO); "El Halcon Maltes" (The Maltese Falcon, WB); "Tienda de Locuras" (The Big Store, MGM); "El Hombre y la Bestia" (Dr. Jekyll and Mr. Hyde," MGM). From the Argentine productions, "Sonar no Cuesta Nada" (It Costs Nothing to Dream) and "Adolescencia" (Adolescence) can compete with any American picture as far as success and returns are concerned.

Newsreel Houses Draw Heavy Grosses

Since the outbreak of war the public has been more interested in newsreels than ever. Each of the local circuits, Glucksmann and CENSA, operate a newsreel theatre. Glucksmann transformed the 900 seat Cine Ariel for this purpose and CENSA—Compania Exhibidora Nacional S. A.—the Cine Azul, which has a capacity of 500. Both theatres, situated in the heart of the town, do excellent business. The show opens at 11 a.m. and goes on without interruption till the time allowed by new regulations of the local authorities. The program is composed of American, British and some Argentine and local newsreels as well as cartoons and short subjects.

A big attraction at the Cine Ariel was the Russian documentary film "Canción de Juventud" (Song of Youth).

CENSA did such business with the relatively small Cine Azul that the management has planned the construction of a new theatre built for this purpose. Work has begun on the house, which will be named Cine Victory. It is situated in the center of the business district, where Avenida Agraciada, one of the main arteries, flows into Avenida 18 de Julio.

The summer season used to be very weak in Montevideo as the best customers of the first class houses were at the summer resorts of the famous Uruguayan beaches. But in the last three years, due to the recently built modern air conditioned movies, the theatres, at one time closed during the summer, now do excellent business. The outstanding success of the summer just closing, was Chaplin's "El Gran Dictador." The Chaplin production was banned in Argentine and this, together with the protests of the Argentine press. resulted in excellent publicity for the exhibitions of "The Great Dictator" in Uruguay.

A group of Argentine tourists—thousands of them spend their holidays in Uruguay—asked Bernardo Glucksmann, local representative of UA, and owner of the largest circuit, to show "El Gran Dictador." The production was booked for the Rex Theatre. The picture was held over for five weeks and shown daily in two performances, mostly before Argentine tourists.

Conservation Brings Closing Hour Rules

In order to save fuel and electric current, strict regulations are enforced by the authorities. All theatres have to close on working days at 11:30 p.m., and at midnight on Sundays, festivals and the nights preceding such days. The circulation of street cars has been regulated in accordance to the closing time of theatres. At the beginning of the last show, but in any case at 9 p.m., all outside lights have to be shut down.

The new time regulation has called for certain changes in the program. Theatres working on double feature policy shifted partially to single feature. In the evening they only give one full length feature, American and British newsreel, and some shorts.

▽

The traffic police of Montevideo have prepared some short films about the new traffic regulations enforced recently. For the first time the public of our capital has been instructed how to behave correctly on the streets during the hours of heavy traffic. The one reel pictures are included in the regular program of all theatres. Special interest has been shown in a feature about the school children and traffic in the proximity of schools.

▽

Harry Bryman, general manager of Metro-Goldwyn-Mayer of Uruguay, returned by plane from the United States after a trip of three months. Mr. Bryman visited the head office and the MGM studios in California.

Golder Heads Jewish Appeal

Benjamin M. Golder, attorney for the Warner Brothers exchange in Philadelphia, is associate chairman of the 1942 Allied Jewish Appeal Campaign.

Again Close Meriden's Poli

Loew's have again closed the Poli theatre, Meriden, Conn. after a short run with Polish pictures. The house has been dark for two years.

AMUSEMENT BUS TRAVEL BANNED

More rationing affecting transportation arrived this week; but its effect was seen beneficial to theatres. Tuesday, the Office of Defense Transportation banned inter-city bus travel to places of amusement after July 1st. The ruling affects buses whose "primary purpose" is servicing of beaches, dancing pavilions, race tracks, and the like—including theatres. Expected to benefit, however, are city theatres. The other amusements mentioned are normally competitive.

Universal Declares $2 Preferred Dividend

A quarterly dividend of $2 per share on preferred stock, has been declared by Universal's board of directors. The dividend maintains arrears on that stock at $68 per share.

This week or next, the company's report for the second quarter of the current fiscal year, will be made public. Observers expected it to show a substantial gain over the $1,513,000 reported for the first quarter before Federal taxes and special reserves. They predicted, however, that because of higher taxes, the net would be smaller than the profit shown for the first quarter after such deductions. The profit was $845,000.

Court Approves $1,000,000 Settlement in RCA Suit

A settlement of $1,000,000 in a $300,000,000 stockholders suit against Radio Corporation of America, which charged, in 1940, that its directors had permitted RCA to be mulcted of millions of dollars worth of assets in a stock transfer to General Electric Company and Westinghouse Electric and Manufacturing Company, was approved by Justice Aaron J. Levy in New York Supreme Court on Wednesday.

Judge Levy gave his approval to a report from Abraham J. Halprin, referee, who urged that stockholders accept a compromise offer from General Electric and Westinghouse in which the two companies agreed to pay $1,000,000 to RCA.

RKO Testimonial For Alperson

Edward L. Alperson, new general manager of RKO Theatres, was given a testimonial dinner Wednesday at the Waldorf-Astoria Hotel, New York, by RKO employees.

The committee in charge of arrangements included Malcolm Kingsberg, toastmaster; Charles B. McDonald, chairman; Alvin Dawson, Michael Edelstein, Russell Emde, Wilbur B. England, Max Fellerman, Louis Goldberg, John Hearns, Fred Herkowitz, William Howard, Harry Mandel, Harold Mirisch and Sol A. Schwartz.

Stanley Lupino, British Comedian, Dead

Stanley Lupino, renowned British comedian, and father of Ida Lupino, actress, died Wednesday, June 10th, in London, at 47. He had undergone an operation. Survivors are Miss Lupino, another daughter, and his widow. Mr. Lupino had been an actor, writer, and play producer, as well as comedian. He had been on the stage since he was six, and came from a long line of actors. He had appeared in films, plays, musical comedies.

SCHAEFER LEAVING RKO POST, ODLUM TO TAKE OVER, *pro tem*

Stockholders' Meeting Now Postponed to June 17th; To Elect New Board

George J. Schaefer is leaving the helm of Radio-Keith-Orpheum Corporation, a move long in contemplation. Early in the week he wrote his resignation as president of the RKO production, distribution and exhibition affiliates. The resignation, however had not been formally presented to RKO's board of directors as of midweek.

A twice postponed meeting of the stockholders, called for Wednesday at noon in the offices of Prentice Hall, at Dover, Delaware, was put off a third time, to June 17th.

Active direction of the company, it is understood, will be assumed by Floyd B. Odlum, financier and president of Atlas Corporation, which holds approximately 40 per cent of RKO stock. He will serve on a temporary basis, probably as chairman of the board, until a successor to Mr. Schaefer is selected. Also, Mr. Odlum presumably will undertake to find $3,000,000 or more in new financing needed to build up a product inventory.

The stockholders meeting at Dover, originally scheduled for June 3rd and then postponed, will be the first meeting of RKO stockholders since the company emerged from reorganization in 1939, and the first in more than ten years.

New Directors To Be Elected

The principal business of the stockholders meeting will be the election of a new board of directors. Mr. Schaefer is a board member. The Atlas Corporation, Radio Corporation of America and Rockefeller Center, Inc., owners of the largest blocks of stock, were this week selecting their directorial nominees.

Atlas and the RCA-Rockefeller interests own approximately 40 per cent of both the preferred and common stock in RKO and their candidates are virtually assured of election. No proxies have been sought from holders of the other shares.

Preferred share holders are entitled to elect one-third of the directorate, because dividend arrears exceed $7.50 per share. Common-stock holders are entitled to elect the remaining two-thirds of the board.

Rockefeller Center Interests Aloof

The Rockefeller Center, Inc., interests are not now directly represented on the board of directors, by their own choice. They appear to have taken no position in the present reorganization moves either against or in behalf of the incumbent management. The Rockefeller interests were the original sponsors of Mr. Schaefer's presidency.

It was also reported that efforts by the present management to arrange a refinancing and policy change suitable to stockholders had not crystalized into a specific plan. It was asserted that no such plan had been presented to the board of directors.

Mr. Schaefer, it was reported at midweek, might become a full time director of the industry's War Activities program, representing the screen in Washington and taking over active direction of the War Activities Committee. He is now chairman of the WAC.

Joined Company In October, 1938

Mr. Schaefer was elected president and a director of Radio-Keith-Orpheum Corporation in October, 1938, and also headed the RKO subsidiaries RKO Radio Pictures, Inc., and Keith-Albee-Orpheum, the motion picture production and theatre operating units of RKO.

He entered the motion picture business in 1916 with the late Lewis J. Selznick. In 1917 Mr. Schaefer went with Mr. Selznick to World Film, becoming a district sales manager. Three years later he joined Paramount as a booker in the New York exchange and within a year was promoted to manager of the New England territory.

He was appointed Paramount sales manager for District No. 1 in 1927 and soon afterwards became Paramount's general sales manager. Mr. Schaefer was named president of Famous Theatres Corporation in 1935 and a vice president of the reorganized Paramount Pictures corporation. In 1936 he left Paramount to head domestic and Canadian sales for United Artists, as vice president and general manager. He left UA in October, 1938, to accept the leadership of the reorganized RKO.

Transfers, Shifts Of Loew's Circuit

A number of promotions and transfers affecting the personnel of Loew's out-of-town theatres was announced by Joseph R. Vogel in New York Monday. A. H. Beuhrig, Jr., manager of Loew's State, Cleveland, moves to Loew's, Dayton, replacing Orville Crouch who has entered the service. Vaughn O'Neill, assistant at Penn, Pittsburgh, is now manager of the State, Cleveland. Thomas Delbridge, assistant at Loew's Midland, Kansas City, fills the vacancy in Pittsburgh. Martin J. Maher, student assistant at State, Boston, is now the assistant manager at Kansas City. Ira Beck, formerly student assistant at Loew's, Rochester, becomes assistant manager of that theatre.

Republic Purchases Nathanson Franchise

James R. Grainger, president of Republic, completed arrangements in Minneapolis last Friday for purchase of the rights in the franchise for its product owned by Gilbert Nathanson. The franchise covers the Minneapolis territory and the deal becomes effective July 1st.

Astaire Back at RKO

Fred Astaire, dancing film star, will return to the RKO Studio where he first became one of the top screen box office attractions. He will appear in "Look Out Below," a musical to be produced by David Hempstead.

1941-42 Stage Season Ends

Broadway's 1941-42 theatrical season drew to a close last week with 16 days still on the boards, plus two vaudeville shows. Nine dramatic plays, two musical comedies, one revue, a revival of the operetta, "Porgy and Bess," and three plays remaining from previous seasons, comprise the 16 shows continuing. Observers termed the season "moderately successful," although the volume of plays this season had an edge over the previous season of 1940-41. From July, 1941, until the end of May this year, a total of 89 productions reached Broadway stages, including nine musicals, 34 dramas, 21 comedies, 10 revivals, six experimental plays, 4 Gilbert and Sullivan shows, four vaudeville shows and 1 ice show.

Only nine of the 89 plays which opened during the year passed the 100-performance mark. Musicals fared somewhat better, with six opening and four hitting the 100 performances generally regarded as the minimum for a successful production. Two revues, "Sons o' Fun," a definite success and still current, and "Of V We Sing," which represented a semi-professional venture, reached 74 performances. The only revival besides "Porgy and Bess" to pass the 100-mark was "Macbeth" which hit 131 performances.

Four attempts to "bring back vaudeville" were on the boards: "Priorities of 1942," which is still running with close to 200 performances chalked up, and "Top-Notchers" which opened recently, are the survivors. "Keep 'Em Laughing" ran only 77 performances.

Ed Wynn will launch his new vaudeville show featuring himself, Jane Froman and Carmen Amaya, on June 15th, at the Alvin Theatre, following a few pre-Broadway performances. Others in the show include Ken Davidson and Hugh Forgie, the Five Herzogs, Hector and His Pals, the Volga Singers and the Hermanos Trio.

Actors Equity Shows "Profit"

Actors Equity Association had an excess of $41,209 of receipts over expenses for the year ended March 31st, it was reported last Friday at the annual meeting of the actors union at New York's Hotel Astor. This amount obtained despite the fact that 400 dues-paying members have joined the armed forces during the past year. Surplus on hand was reported at $431,084 as compared with $379,893 for the fiscal year ended March 31st, 1941. Total assets amounted to $611,950.

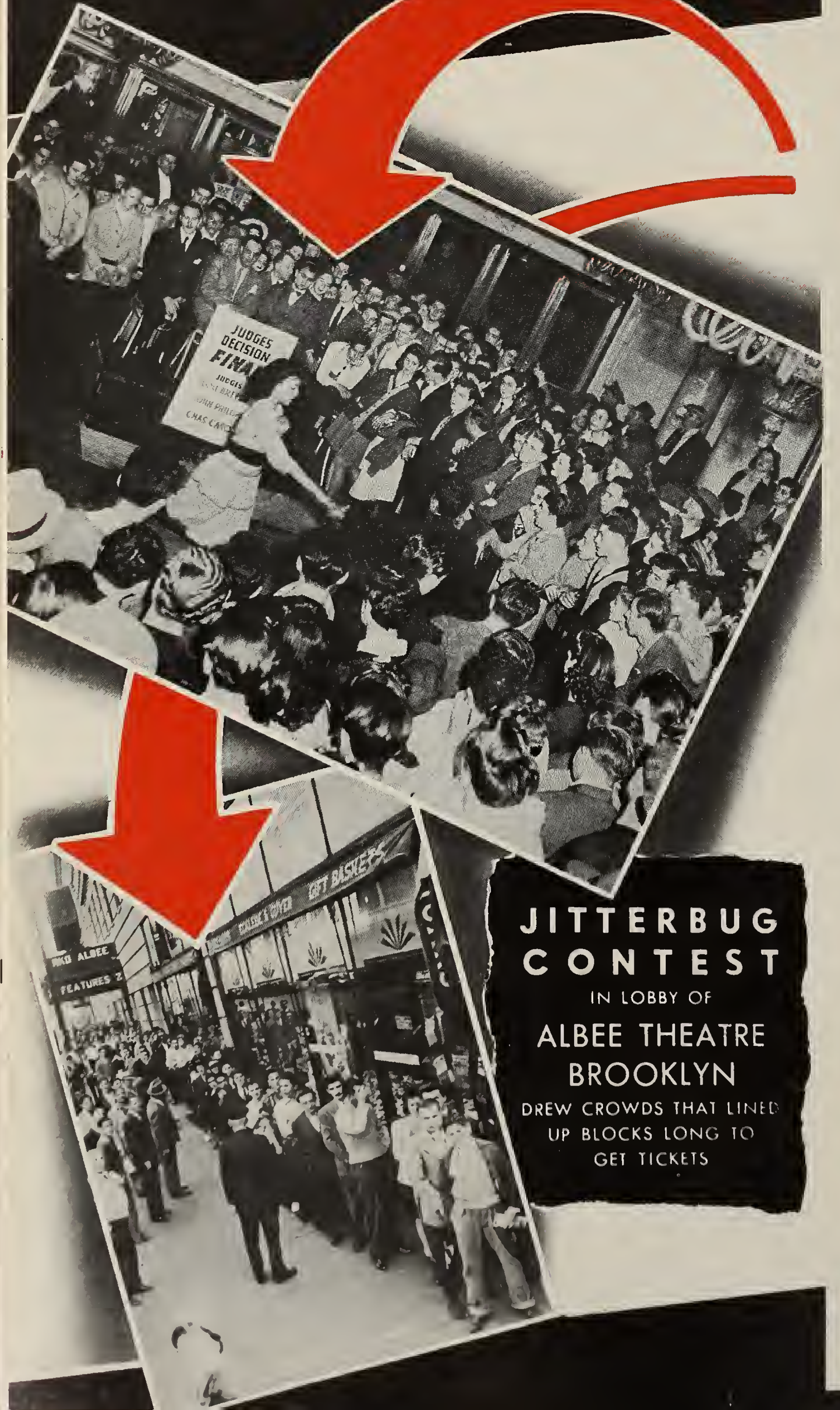
Philadelphia Circuit Changes

Hy Shapiro, former manager of the Terminal Theatre, Philadelphia, is the new advertising and publicity manager for the William Goldman Theatres in the Philadelphia territory. He succeeds Max Miller, who left for military service. Marty Goldenberg, manager of the Bandbox Theatre, Philadelphia, moves to the Terminal. John Gaffner, assistant manager of the Terminal theatre, becomes manager of the Bandbox.

New "Thin Man" Film

MGM announced plans in Hollywood recently for a "Thin Man" picture starring William Powell and Myrna Loy, to be titled "The Thin Man's Rival." Production is to start soon.

T'S *Swingtime* AT THE BO
S JITTERBUGS JAM THEATRES



JITTERBUG CONTEST
IN LOBBY OF
ALBEE THEATRE
BROOKLYN
DREW CROWDS THAT LINED UP BLOCKS LONG TO GET TICKETS

THIS TYPE OF SELLING IS DOING THIS KIND OF JOB!

SELECTION OF ALL-HOME-TOWN DANCE BAND—A pushover for newspaper tie-up. The "Instrumental Swing Contest" to select the outstanding local musicians. Worked through coupon entries, auditions, and final stage appearance. Particularly effective if entrants imitate styles of All-American Dance Band Leaders.

JITTERBUG CONTESTS IN LOBBY AND/OR ON STAGE—The kids are going for this in the biggest way possible (see photo of the Albee, Brooklyn). Methods vary in different towns, but the possibilities are endless.

"ALL-AROUND-TOWN" SWEATER-GIRL STUNT—Sweaters lettered "Get Hep—See Syncopation" . . . Girls visit night clubs, dance rooms, etc., and choose dancing couples for prizes—not necessarily "best" dancers—but typical couples. (The bands in the spots are more than ready to co-operate).

TIE-UPS WITH MUSIC SHOPS ON RECORDS—Every record dealer a soft touch for window displays tying up picture and records of members of the All-American Dance Band. This one is automatic.

LOCAL BAND AGAINST LOCAL BAND FOR "SWING HONORS"—Patrons of theatre and general public choosing the hottest band in town. Choice to be made by various means of voting.

LOCAL VOTING ON ALL-AMERICAN DANCE BAND—A local poll to find out how closely local tastes match up with the national selections as chosen through the Saturday Evening Post Poll.

TIE-UPS WITH RADIO STATIONS ON RECORDS—A co-operation with plenty of angles—right in line with the policies of stations all over the country.

-OFFICE
EVERYWHERE!

ADDITIONAL SOCKO OPENINGS REPORTED AS RED-HOT EXPLOITATION METHODS SWEEP CITY AFTER CITY!... New Orleans leaps right in the groove ...Washington soars on the upbeat... Newark nips the Lindy for a loop...Buffalo beats it out 8-to-the-bar... Denver dances on air... Milwaukee cooking with gas! Everybody's happy as RKO RADIO'S jazz-to-jive classic goes boogie-woogie with BUSINESS.

Featuring members of THE

ALL-AMERICAN DANCE BAND

Selected from among leaders in THE SATURDAY EVENING POST POLL

CHARLIE BARNET
BENNY GOODMAN
HARRY JAMES
JACK JENNY
GENE KRUPA
ALVINO REY
JOE VENUTI

together

in the HOTTEST JAM SESSION IN HISTORY

A
WILLIAM
DIETERLE
PRODUCTION

SYNCOPATION

RKO RADIO PICTURES

WITH

ADOLPHE MENJOU · JACKIE COOPER
BONITA GRANVILLE · GEORGE BANCROFT
CONNEE BOSWELL · TED NORTH · TODD DUNCAN
HALL JOHNSON CHOIR

Produced and Directed by
WILLIAM DIETERLE
SCREEN PLAY BY PHILIP YORDAN AND FRANK CAVETT

30 STARS TAKE TO THE ROAD TO SELL MORE WAR BONDS

Second Hollywood "Caravan" On Tour To Aid Industry Sales Drive

Another patriotic endeavor to be undertaken by the film industry, in cooperation with the Treasury Department, will be a second nationwide personal appearance tour of screen stars. The project, as announced by the Hollywood Victory Committee, provides for a tour of 30 top film players to reach an estimated 35,000,000 persons in 120 cities, and to help the industry raise an estimated $100,000,000 in sales of war bonds and stamps. The first Hollywood Victory Caravan recently trekked to 13 cities on behalf of Army and Navy Emergency Relief.

The first contingent of the new tour left Hollywood last Friday for Midwest cities and consisted of Donald Crisp, Arleen Whelan, Shirley Ross, Mary Howard, Gale Sondergaard and Mrs. Pat O'Brien. Their first performance was in Milwaukee. Marlene Dietrich was scheduled to join the tour in Chicago and after that appearance, the stars were to separate for small group or single appearances in other Midwestern cities.

Assignments made for Seven Zones

Lana Turner and Marjorie Weaver headed the contingent for the Northwest tour over the weekend. Other stars are scheduled to cover every section of the country. Political and civic officials will join with local showmen in handling local rallies and other demonstrations at which bonds and stamps will be sold. The War and Navy Departments are cooperating by assigning detachments of armed forces as honor guards for the screen luminaries.

The nation has been divided into seven zones for the tour, each zone covered by the appearance of more than one star. Among cities on the list to be visited by the first contingent are: Milwaukee, Madison, Springfield, Monticello, South Bend, Superior, St. Paul, Minneapolis, Sioux Falls, Sioux City, Des Moines, Rock Island, Moline, Davenport, Toledo, Cleveland, Akron, Columbus, Dayton, Cincinnati, Portland, Tacoma, Seattle, Wenatchee, Spokane, Wallace, and towns in Pennsylvania and Tennessee not yet determined.

Theatres Raise $1,550,000

Funds collected in the nation's theatres for Army and Navy Emergency Relief Fund reached $1,550,000 this week. On Wednesday, announcement was made at national headquarters in New York of the industry's drive that with hundreds of independent and circuit theatres still to send in their checks this figure represented a record-breaking total. The March of Dimes drive totalled $1,450,000, the previous high mark. Nicholas M. Schenck was chairman of the campaign, which was sponsored by War Activities Committee.

STIMSON, KNOX THANK INDUSTRY

The official gratitude of the Army and the Navy, expressed personally by their chiefs, came Tuesday to the Hollywood Victory Caravan, which toured the country for the Army and Navy Emergency Relief Fund.

Secretary of War Henry Stimson wrote: "The work of the Caravan has been an example to all Americans who are determined with us that the minds of our fighting men shall be free from financial worry."

Secretary of the Navy Frank Knox wrote: "Assure all those generous, patriotic travelers that the Navy will not soon forget the outstanding work they have done for us."

The big jump in Wednesday's total was due to several large checks, the highest being $260,000 from Warner Bros. theatres. This topped the Loew circuit check of $217,000. RKO theatres remitted $89,745.

Among remittances received at headquarters this week were: Balaban & Katz Theatres, Chicago, $20,909; Balaban & Katz Theatres in Illinois, $36,761; W. S. Butterfield Theatres, Detroit, $36,170; United Detroit Theatres, $21,553; Whisper & Wetsman Theatres, Detroit, $6,943; Associated Theatres, Inc., Detroit, $2,938; Ben & Lou Cohen Theatres, Detroit, $2,380; Schulte's Theatres, Detroit, $2,527; F. H. Durkee Enterprises, Baltimore, $9,720; Wilmer & Vincent Corp. (additional), $1,357, making a total of $8,147.

Also Mullin and Pinanski Theatres Corp., Mass., $31,619; Essaness Theatres, Inc., Chicago, $5,241; Fabian Theatres, Inc., New York City, $14,047; E. M. Loew's Theatres, Mass.. $4,792; Interstate Theatres Corp., Boston, $2,767.

Wilby-Kincey Service Corp., North Carolina, $4,662; Netco Theatre Corp., New York, $2,780; Monroe Amusement Company, Rochester, N. Y., $2,015; Paramount Theatre, N. Y. C., $2,975; Jay Emanuel Theatres, Philadelphia, $3,126; A. Sablosky Enterprises, Philadelphia, $1,716.

"Hero" Parades Boost Morale

A welcoming parade in New York was the opening gun for a 21-city tour which 15 American and British fighting men will make in the interests of home front morale and in order to stir the American public to greater war consciousness. The tour is sponsored by the U. S. Treasury Department, to stimulate war bond purchases. Coordinator of the demonstrations is Spyros Skouras, president of 20th Century-Fox, who has been so designated by Secretary Morgenthau. The over-all committee of which Mr. Skouras is chairman is known as the War Heroes Parade Committee and was a specifically created division of the film industry's War Activities Committee.

In New York, the committee for Monday's demonstration included Abe Lastfogel, Hal Horne, Robert Weitman, Jack Partington, Stirling Silliphant, Aubrey Schenck, Robert K. Cristenberry, Irving Lesser and Lou Epstein.

Mayor LaGuardia greeted the war heroes officially at City Hall following which the party rode through the financial district of the city, up Broadway, to Times Square, where at 1:00 P. M. a demonstration was held. Bernard M. Baruch headed the Mayor's reception committee, which included Wendell L. Willkie, Joseph D. McGoldrick, Richard C. Patterson, Jr., and Alfred E. Smith.

During the Duffy Square ceremonies, Benny Goodman and Cab Calloway orchestras played and Gracie Fields, British comedienne, sang.

A show and rally were held Monday evening at Madison Square Garden. Following a keynote speech by Mayor LaGuardia, Wendell Willkie introduced the war heroes. Entertainment was provided by a talent-packed show including Kay Kyser's orchestra, Danny Kaye, Ray Bolger, Gracie Fields, Henny Youngman and the Radio City Music Hall Orchestra, Glee Club and Rockettes.

The honored Americans are Lieut. Commr. Harold P. Smith, Ensign Donald F. Mason, First Lieut. Elliott Vandevander, Jr., Lieut. William C. Carrithers and Second Lieut. George S. Welch. The British group includes: Squadron Leader John Daring Nettleton, Pilot Officer A. F. Taylor, Flight Lieut. Carroll Warren McColpin, Flight Sergt. Maxwell A. Riddell, Lieut. Thomas Wilson Boyd, Wing Commander M. Loudon, Lieut. J. Michael Hall, Sergt. D. N. Huntley, Sergt. R. George Herbert, Chief Engine Room Artificer Harry Howard.

Dates set for Tours to July 4

Accompanied by an official of the Treasury Department and an Army Air Corps officer, the heroes will tour the country in an Army plane. The itinerary is as follows:

Boston, June 10; Philadelphia, June 11; Baltimore, June 12 and 13; Washington, June 14; Pittsburgh, June 15; Cleveland, June 16; Detroit, June 17; Milwaukee, June 18; Minneapolis and St. Paul, June 18 and 19; Denver, June 21; Salt Lake City, June 22 and 23; Seattle, June 24; Portland, June 25; San Francisco, June 26 and 27; Los Angeles, June 28, 29 and 30; San Antonio, July 1; Dallas and Fort Worth, July 2 and 3, and St. Louis, July 4.

Philadelphia's turnout for the 15 menaces to the Axis was held on Thursday, with an official city reception at Independence Hall, luncheon at the Ritz-Carlton, a parade and demonstration, followed by a celebration at Reyburn Plaza in the evening. Mayor Bernard Samuel headed the reception committee, which included Benjamin Ludlow of the Treasury Department, and Ted Schlanger, local coordinator for the War Activities Committee in that city.

Pittsburgh's celebration will be held next Monday, June 15th. M. A. Silver, general manager of Warner Bros., and Frank Harris arranged the plans of the local observance during which the warriors will tour war plants and attend a public rally to boost the sale of War Bonds. John Harris, president of the Arena Managers Association and operating chief of Harris Enterprises, completed arrange-

(Continued on opposite page)

Stars, Heroes Aid Sale of War Securities

(Continued from opposite page)

ments for the event. The rally was scheduled to feature eight American and eight British heroes, including Brig. Gen. James H. Doolittle and Lord Louis Mountbatten.

Film executives in 20 cities have been named by Spyros Skouras, chairman of the parade committee, to coordinate local committees for planning the local parades. They are: Martin Mullin and Sam Pinanski, Boston, Mass.; Ted Schlanger, Philadelphia; Isidore Rappaport, Baltimore; Carter Barron, Washington, D. C.; John Payette, Washington, D. C.; John Harris, Pittsburgh; Charles Raymond, Cleveland; Dave Idzal, Detroit; Harold Fitzgerald, Milwaukee; John Balaban, Chicago; Eddie Silverman, Detroit; James Costen, Chicago; John Friedl, Minneapolis; Rick Ricketson, Denver; Tracy Barham, Salt Lake City; Frank Newman, Seattle; Al Finke, Portland, Oregon; Archie Bowles, San Francisco; Charles Skouras, Los Angeles; Bob O'Donnell, Dallas; E. V. Richards, New Orleans, and Harry Arthur, St. Louis.

Bond Cash on the Drumhead

Co-chairmen John J. Payette, of Warner Brothers, and Carter Barron, of Loew's, paraded the Roxyettes from the Earle Theatre through the streets of Washington, D. C., to inaugurate the sale of War Bonds and Stamps at theatres in the capital.

Circuit Bond Sales Reach $150,000

Reports on the first week's sale of wartime securities in motion picture theatres participating in the industry's War Bond and Stamp Drive, indicate a banner start toward the $100,000,000 goal set by theatremen for the end of the year.

In New York on Monday, Loew's Theatres reported a total of $150,000 in war bonds and stamps sold at the 140 theatres of the circuit from the start of the campaign, May 30th, to June 4th, an average of more than $1,000 per house for the six days. Of the total, $75,252 was in stamps and $74,806 in bonds. The largest total was at the Embassy, North Bergen, N. J., where Emanuel Light, manager, reported a sale of $15,642, with $12,000 of this amount obtained on the first day, it was said.

According to the circuit, sales at neighborhood and subsequent run houses comparatively are running better than at the large first runs, particularly in New York. The State Theatre on Broadway reported $2,500 for the six days; the Capitol, $1,175. Outside the New York metropolitan area the largest amount was obtained by the Orpheum, Boston, with $2,500. The circuit's 72 theatres in the New York metropolitan area have accounted for $51,992 in stamps and $49,531 in bonds. Out-of-town theatres reported $23,260 in stamps, $25,275, bonds.

To stimulate interest in the drive, Fanchon and Marco has offered various prizes of bonds to managers of its first-run theatres and to those of the St. Louis Amusement Company circuit in St. Louis. A $25 bond will be awarded to the manager whose bond booth in the lobby is judged "the best." $50 war bonds will go to the manager who has the best record of sales in proportion to grosses and who has conducted the best campaign. In addition, the company is offering to each purchaser of $1 stamps at any of the 30 theatres a free chance on a six month's pass to the theatre the buyer patronizes.

First San Francisco theatre to construct a War Bond booth was Dan McLean's Embassy on Market Street, which sold more than $1,000 worth of stamps during the first week of the drive. At the El Rey, a neighborhood house of the Golden State Theatres' circuit, more than $2,000 in bonds were sold to patrons. Offering its facilities to students of San Francisco State College for a "Victory Rally," the management of the latter theatre brought Abbot and Costello and Al Donahue and his orchestra to the house for the occasion, to help boost the sale of wartime securities.

Delaware's sale of bonds in theatres throughout that state got off to a good start with the purchase of a $2,000 bonds by the J. Ferdinand Speer Post, 615, Veterans of Foreign Wars, in a formal ceremony which took place in the lobby of Loew's Aldine Theatre, Wilmington. Manager Edgar J. Doob was host to a group of the state's outstanding civic and patriotic leaders. Among those present were Lewis S. Black, Warner Theatre manager and chairman of the bond committee for Delaware; Mayor Albert W. James and Benjamin Shindler, manager of the Ace Theatre.

At a meeting of Baltimore owners of neighborhood theatres last week, Arthur B. Price, exhibitor, urged the 30 showmen present: "It seem to me that if we plan to ask customers to buy bonds, we should set an example." Within five minutes, the exhibitors present subscribed to $110,000 worth of bonds.

Studios Set July 15th War Savings Deadline

Studio chairmen members of the War Savings Staff motion picture committee at a meeting held last Friday in Hollywood at the Paramount studio, set July 15th as the deadline for completing 100 per cent employee participation in war savings. It is estimated that weekly payroll deductions from approximately 17,500 workers in film studios and allied industries for purchase of war bonds has reached $135,000. An additional $100,000 per week is reported to have been invested in bonds through cash sales, making a weekly total of $235,000. The committee's goal is $300,000 weekly.

Variety Clubs Boost Bond Sales

War Bond sales by the Variety Club of Los Angeles have totaled $769,618, according to the latest report reecived by National Chief Barker John H. Harris from David Bershon, chairman of the war savings committee of the Southern California Tent. Of the total, $141,532 was raised within the membership of the tent, and $628,086 was sold through theatres and distributing companies.

The Variety Post of the American Legion in Cleveland took over the Wm. Taylor Sons & Company window last week to sell war bonds and stamps and collected $207,000 in five days, a record for that headquarters, it was said.

Ways and means of increasing the sale of war bonds during the current theatre drive were discussed at a luncheon meeting of the Cincinnati Variety Club last week. Francis S. Harmon, executive vice-chairman of the War Activities Committee, addressed the gathering. Among the 100 exhibitors and others who attended were Isaac Libson, managing director, and Arthur Frudenfeld, division manager of RKO; F. W. Huss, president of Associated Theatres, Cincinnati, and P. J. Wood, president of the ITO of Ohio.

Shift Ohio Circuit Staff

John Murphy, head of the Jackson and Murphy Circuit of Columbus, Ohio, has named Thor Haucheld, former manager of the Olentangy, manager of the Uptown and chief of advertising and publicity for all houses. Arch McCleese becomes manager of the Olentangy with supervision over the Alhambra, where Douglas Warner, former Uptown doorman, is now manager. David Brown, assistant at the Uptown, succeeds Tom Motts, who has resigned.

Altec Signs Circuit Deals

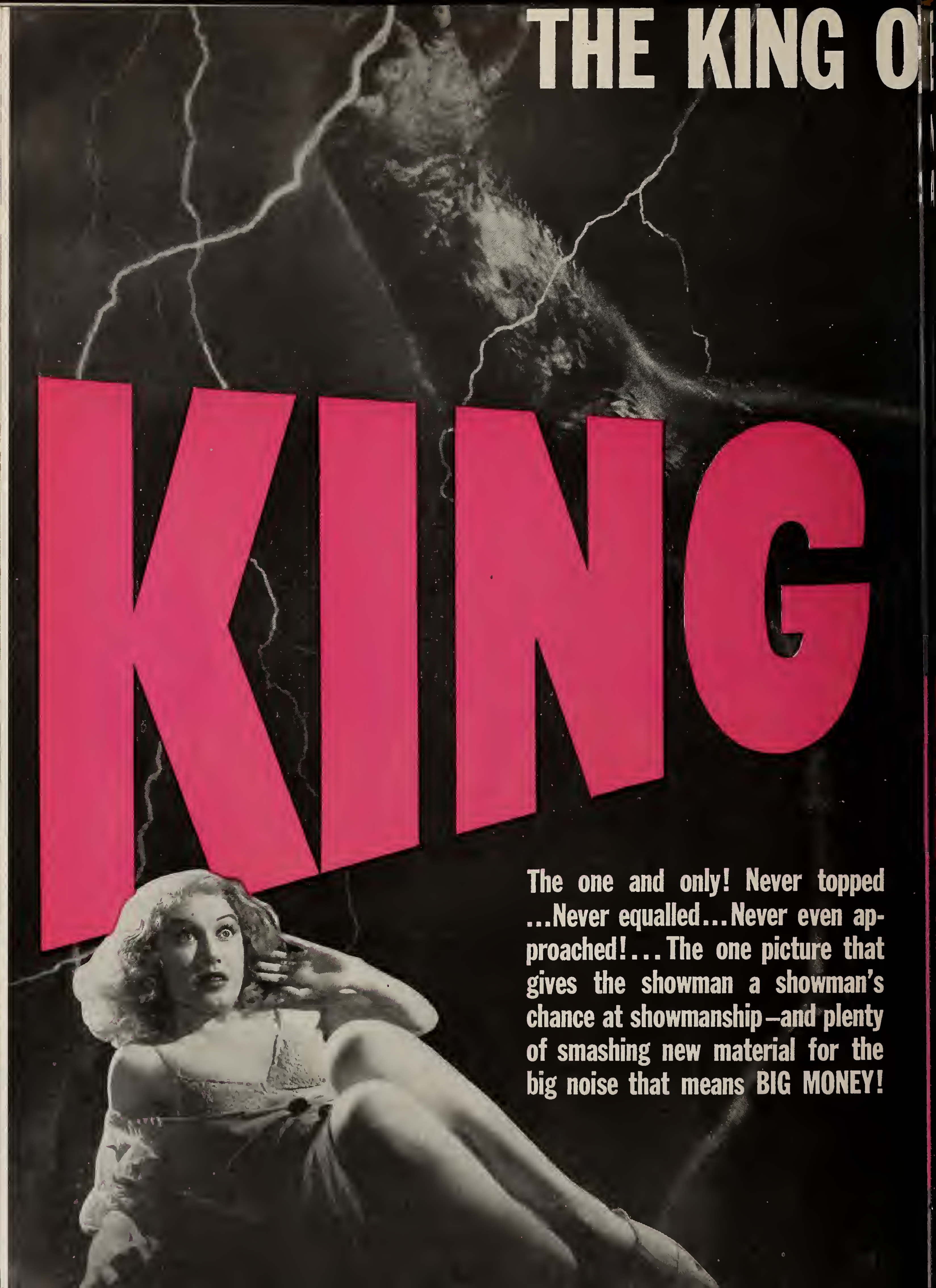
The Wometco Circuit in Florida has signed an agreement with Altec Service for sound and repair-replacement service for their 18 theatres. A. Fiore represented Altec. United Detroit Theatres signed an additional contract with Altec to assume responsibility for booth maintenance in their 19 theatres in addition to sound and repair service.

Army Calls Tim Holt

Tim Holt, RKO western star, was ordered to report to the Army Air Corps for commissioning last week while on location work for "Singing Guns." He has been granted 90 days to complete picture assignments.

Ohio Union Gives Ambulances

The Cleveland, O., motion picture operators union has donated two fully equipped ambulances to the city for use as civilian defense mobile units. They were bought with union funds at a cost of $3,000.



THE KING O

KING

The one and only! Never topped ...Never equalled...Never even approached!...The one picture that gives the showman a showman's chance at showmanship–and plenty of smashing new material for the big noise that means BIG MONEY!

EM ALL IS YOURS AGAIN!

New Prints! New Accessories! . .
AND that always-new box-office
wallop!

KONG

with
FAY WRAY ⋆ ROB'T ARMSTRONG
BRUCE CABOT . . .

A MERIAN C. COOPER
ERNEST B. SCHOEDSACK
Production
From the Story by
EDGAR WALLACE
and MERIAN C. COOPER

R K O
RADIO
PICTURES

Chief Technician, WILLIS J. O'BRIEN
DAVID O. SELZNICK, Executive Producer

RODGERS TELLS ALLIED GROUP NO DARK MOTIVES IN 'UNITY'

Full Cooperation Urged by Sales Heads; Myers Hits Priority Handling

Independent exhibitors must not lose their heads. They must cooperate, and make the United Motion Picture Industry live up to its name. Their leaders must not suspect dark motives behind unimportant, possibly inadvertent, actions by the distributors.

This plea for continuing tolerance, and support of the "Unity" program came Friday last to the exhibitors specifically from William F. Rodgers, Unity chairman and sales manager of MGM, at the closing business session of the New Jersey Allied Theatre Owners at the Hotel Ambassador, Atlantic City. The session was followed that evening by a testimonial to past president H. A. Cole of Texas, the banquet winding up a three day convention, the real import of which was the fate of UMPI and Allied's relation to it, exposited both by Mr. Rodgers and by Abram F. Myers, National Allied's general counsel.

Mr. Myers deplored UMPI's "failure" to represent the film industry in securing priorities, adding that "the main concern that all of us feel now is whether the possibilities of the unity movement have been exhausted, or whether UMPI can still serve a useful purpose—and our doubt is occasioned not so much by its failure to accomplish more, as by the seeming attitude of some of those who were advocates of unity six months ago.

Sees Future of Film Industry at Stake

Mr. Rodgers asserted that he was in "UMPI up to my neck" and said he would stay that way. The future of the industry is at stake, he declared, unless exhibitors see eye to eye.

Minor actions, he continued, are being exaggerated. Many industry executives are giving more attention to other things, than to their own business. They are making small mistakes, he added, and making them in a period when many are "bordering on hysteria."

Mr. Rodgers said he wanted to forestall "drastic action" by those who suspected dark motives behind small actions by distributors.

Unity, he believed, has not to date "even scratched the surface" of its possibilities. Mr. Rodgers asserted he wanted producers and all others of the film industry in UMPI.

Of UMPI's hesitancy to represent the whole industry in securing priorities, Mr. Rodgers said he agreed with those who think it should; but that, thus far, the Government preferred to deal with motion pictures branch by branch. He said he thought it might be persuaded to change its viewpoint.

Unity means so much, Mr. Rodgers said, that it has accomplished things impossible but "six or seven months ago"; and he cited examples from the business experience of his company.

Proceeding with evidences of the benefits of Unity, Mr. Rodgers cited the Lew Ayres "situation," which he said he had placed before independent exhibitor leaders, stressing MGM's stake in the Ayres' films.

All the exhibitor leaders backed him, Mr. Rodgers added; and "as a result, we retrieved what might have been a tremendous financial loss."

Pleads for Full Personal Cooperation

He asked exhibitors to make every "personal effort" to cooperate. He asked them not to "lose their heads." Distributors, concerned with the war's problems are very cautious, and are conscious of their obligations, he said.

He asked cooperation especially on playing the Victory (Government-suggested) shorts, for which rental will be charged. "No matter what policy a company adopts, it is for one cause," he reminded, adding:

"Without your support, we are going to fall down in the eyes of our Government."

He cited producers' expenditures in giving 1,200 prints of 300 new subjects with trailers, to combat soldiers, and the expense in reducing from 35 to 16 mm. This was remindful, he said, of the producers' share in the war.

Myers Attacks Priority Failure

In addition to noting UMPI's failure to deal with priorities, Mr. Myers charged, "It might be because certain interests feel they have a special 'in' with the War Production Board from which they can derive special benefits or protection and are unwilling to risk the loss of these anticipated benefits in order to cooperate with a committee acting for the industry as a whole. This is the negation of unity. It is unadulterated selfishness," Mr. Myers said.

He noted the UMPI's new selling plan was limited to a single year, because next year the Justice Department would take the whole decree under examination.

The Department will adjudge the decree by its effect toward restoring lawful competitive conditions, he said.

He added that distributors who had not participated in the UMPI conciliation plan apparently felt they had a "whip hand."

"It is out of step with the times," he said, "and it persisted in will spell the end of unity."

Kupper Pledges For Cooperation

Twentieth Century-Fox will give sympathetic consideration, individually, to small town exhibitors' complaints, William J. Kupper, executive assistant to Tom Connors, 20th-Fox sales manager, said. Precedent will not hold, he said, adding "We're all in this together."

Leon Bamberger, UMPI executive secretary, noted it was dealing with national problems, therefore not superseding local exhibitor acactions. He pledged it to be effective, but stressed the need for exhibitor aid, particularly in serving on UMPI-appointed local groups.

Francis Harmon, War Activities Committee Coordinator, outlined its history, noting the high content of exhibitors on aiding committees, and that 14,521 theatres now pledged support. He said exhibitors were doing by voluntary means what "in Hitler's Germany they would be compelled to do," and that the film industry was "not only doing its job, it is also trying to prove the worth of the 'voluntary way.'"

Other speakers Friday afternoon were Earle Sweigert, Paramount; Clarence Eisman, United Artists; Henderson M. Richey, MGM; Paul Terry, shorts producer.

With Joseph Reed, Connecticut, national vice-president, presiding, the Eastern regional directors that morning endorsed the national Allied's Chicago bulletin assailing high rentals; asked units to follow the endorsement; and asked exhibitors to resist to the legal limit demands for "extortionate and unfair film prices."

Climax of the testimonial to Colonel H. A. Cole, past president, was presentation to him by M. A. Rosenberg, national president, of a $1,000 war bond, gift from all Allied units. Toastmaster was Mr. Rosenberg. Among speakers were Harry Kalmine, Warners; Mr. Kupper, Mr. Rodgers; J. Noble Braden, executive secretary of the American Arbitration Association; Sidney Samuelson, business agent of the Eastern Pennsylvania Allied; Mr. Reed, Mr. Myers; George Dembow, National Screen Service.

All Jersey Allied officers and directors were re-elected. Officers are Harry Loewenstein, president; Maury Miller, vice-president; David Mate, secretary.

Sell War Shorts Separately

Allied's Eastern regional unit directors voted Thursday afternoon, June 4th, that war short subjects, produced at Government behest, be leased by each distributor on separate contract, showing they are Government films produced without profit.

That day, too, Mr. Rosenberg stressed confidence in UMPI, and asserted theatres' war activities were most important now.

Colonel Cole said unity could not be achieved without relief from high film rentals. He urged UMPI to see that no theatre closed, and to take over WAC activities.

FOX WILL DELIVER FIVE IN AUGUST

Twentieth Century-Fox will deliver five pictures in August, regardless of acceptance by the Justice Department of the United Motion Picture Industry's new sales method, providing release of 12 films *en bloc*. This was announced to the Allied of New Jersey Atlantic City convention Friday, June 5th, by William Kupper, the company's executive assistant to Tom Connors, vice-president in charge of distribution. Mr. Kupper asserted the release of five pictures that month was not to evade the UMPI plan but merely to provide Fox's customers with pictures. He added that if the plan was approved later, Fox would release seven more pictures that month, and show some of them.

COAST READY FOR BLACKOUT WHEN JAPS HIT IN PACIFIC

Theatre Defense Bureau Credited with Prevention of Serious Slump

Los Angeles theatre grosses were ranging from normal to 20% off toward the end of the week backlighted by the Japs' attack on Dutch Harbor.

It had taken seven days of an unpublicized alert, and the 60,000 Civilian Defense people and contacts notified of it in official confidence, to thin down the attendance to that extent.

It had required, further, the silencing of radios from 9 p.m. to dawn three nights in succession to give the populace a stay-near-home tendency.

Only theatres well out of walking distance from residential sections dipped as much as 20%.

Neighborhood houses stayed at normal or close by.

Business at in-between cinemas varied proportionately. On Saturday attendance regained normal proportions despite continuance of radio precautions and on Sunday all grosses were back up to par or above. Radio stations resumed normal operating schedules Sunday night.

It had taken the Theatre Defense Bureau only five months to prepare the citizenry psychologically for this tranquil acceptance of officially proclaimed danger.

How thoroughly it had prepared may perhaps be more accurately measured, however, by the experience of May 25th, which followed upon no period of seven days in which the confidings of 60,000 persons confided to had permeated the community.

May 25th was a Monday.

On the midevening of May 24th Los Angeles and 50 miles round caught a 47 minute blackout ascribed subsequently to "unidentified planes later identified."

It was the area's third blackout.

After the first, grosses were down for three days, scraping bottom the first.

After the second, business recovered its balance on the second day.

"Biggest Monday Business"

The Sunday of the May 24th blackout was followed next day by what Charles P. Skouras, president of National Theatres, last week described as "the biggest Monday business in the history of Fox West Coast theatres."

Responsibility for that state of affairs is placed by Mr. Skouras squarely in the laps of the Theatre Defense Bureau.

Activity of that organization dates from the Sunday on which the Japs attacked Pearl Harbor.

That day B. V. Sturdivant, founder and director of the Bureau, went down to the City Hall and placed the personnel, properties and resources of Fox West Coast Theatres at the command of Mayor Fletcher Bowron.

Mayor Bowron was right busy at the moment, what with Washington on the long distance 'phone saying it was likely the town would be bombed shortly after nightfall, and told him to come back next day with a plan.

Next day Mr. Sturdivant did so.

So did hundreds of other people, ranging from corporation heads to cranks with defense gadgets for sale, and the Mayor was still pretty busy.

But, as the Mayor now tells it, the Sturdivant plan looked like it might really work, particularly if the planner prosecuted it with the same persistence he displayed in presenting it. Wherefore it was so ordered.

Confidence of Public Won by Campaign

By last week it had proved itself so well that Los Angeles Defense Director George Hjelte pronounced it the most progressive, reliable and efficient unit in the city's defense setup.

The list of its achievements is long.

The sum of them is the community's complete confidence in the motion picture theatre as a place in which to be and stay or, if one is elsewhere outside of home, to go to when the sirens start screaming. One of the jobs undertaken by the Bureau, with municipal authority, has been to educate the population in the knowledge that theatre buildings are and by legal requirement must be of Class A construction, therefore safer against fire or other destructive hazard than most business structures and virtually all dwellings. Indolent Angelenos hadn't thought much about things like that before.

On the physical preparations side the Bureau has—

1—Made available to exhibitors at cost transcriptions of carefully phrased announcements informing of start, progress and end of alert or blackout, without stampeding the customers.

2—Designed and obtained official approval of blackout lights for lobbies (later adopted by other places of business).

3—Equipped theatres with all safety appliances, materials and facilities prescribed by police and fire departments, maintaining continuing inspection of same.

4—Set up a communications system whereby 709 places of amusement (dance halls and bowling alleys as well as theatres) are notified instantly and simultaneously of alarms.

5—Organized the Battalion of Safety for protection and self-discipline of children attending matinee performances.

6—Trained 2,000 employees in First Aid, providing on-the-spot emergency services in all theatres.

7—Publicized all these measures along direct informative lines.

8—Combined the foregoing and other detailed information in a manual used as basis for the manual issued by the Washington Office of Civilian Defense.

And on the side of morale in support of the war effort the Bureau has—

1—Supplied exhibitors with a Star Spangled Banner trailer for use at start and end of every show.

2—Instituted a series of trailers promoting the purchase of war bonds and stamps, contributions to the U.S.O., the Red Cross, all approved agencies.

3—Established as fixed practice the piping in of all Presidential broadcasts.

4—Set a record of 99% use of government-sponsored Victory Films.

Every theatre circuit in the Los Angeles area and virtually every independent exhibitor operating as many as one theatre belongs to and functions in cooperation with the Theatre Defense Bureau.

Every ballroom, bowling alley and cabaret in the area was included automatically in the initial formation of the Bureau and have kept stride with the theatres, but these are in process of being set up now as independent members of the newly formed Amusement Industry Committee, an arrangement which places them on nominal par with the Theatre Defense Bureau, which will continue to run the show however.

As many more as may desire are under blanket invitation to communicate with the Los Angeles Bureau and obtain complete data.

Elsewhere, Too: Dimouts, Blackouts

New York's first city-wide blackout, Friday, June 5th, 9:30 to 9:50 P. M., had no effect upon Times Square theatre attendance, managers reported. The people of the city have been conditioned by local and borough blackout tests.

While for the 20 minutes of the blackout no tickets were sold, this was not an appreciable factor because of the time of the blackout, it was said. Moreover, patronage before and after, in the neighborhoods as well as Times Square, counter-balanced cessation of ticket sales.

Approximately 580 theatres were affected, serving 8,000,000 persons. The blackout was 95 per cent perfect, officials declared. It covered 320 square miles.

For Philadelphia, dusk to dawn blackout, June 23rd, has been ordered. The expressed idea is to simulate actual air raid conditions. Thirty other Pennsylvania counties, as far west as Gettysburg and Lewisburg, will share the blackout, which two nights later will be enforced for the rest of the state.

WAC "ENVOYS" ON EXHIBITOR TOUR

How to participate most effectively in the work of the War Activities Committee of the Motion Picture Industry will be explained to exhibitor organizations through the country by Francis Harmon, Arthur Mayer, and Si Fabian, WAC officials, who this week began a tour to dispense the "information." The men are also outlining the work and plans of the WAC.

Alstock Named to Whitney Post as Coordinator

by FRANCIS L. BURT
in Washington

Francis Alstock, formerly with RKO and Selznick-International and more recently assistant to John Hay Whitney, last week was named director of the motion picture division of the Office of the Coordinator of Inter-American Affairs, to succeed Mr. Whitney, who became a captain in the Army Air Corps and will go on active duty in the intelligence branch sometime this month. Captain Whitney left last Friday for Mexico, presumably on Inter-American business. He was last reported, on Tuesday, in Hollywood, where he was the guest of the Association of Motion Picture Producers at a luncheon in the Beverly Hills Hotel for 17 producers and leaders of the film industry. Y. Frank Freeman presided.

Captain Whitney will leave for the Intelligence Officers Training School at Harrisburg, Pa., about June 20th, for a six weeks' training course. Afterwards, it is reported, he will be assigned to London.

Mr. Alstock is a graduate of the University of Oregon and the Harvard Business School.

Official Announcement From Nelson Rockefeller

The change in organization was announced personally by Nelson A. Rockefeller.

"I am sure that Mr. Whitney will continue his interest in inter-American relations, a field in which his services have been of such great value in the past," Mr. Rockefeller said in a formal statement.

"Mr. Whitney has been largely responsible for enlisting the full and generous cooperation of the motion picture industry in the inter-American program, as well as organizing the non-theatrical production program of the office. It is with deep regret that we see Mr. Whitney leave."

Mr. Rockefeller explained that the motion picture division was established in October, 1940, at the time of Mr. Whitney's appointment, working in cooperation with the Department of State and the Motion Picture Society of the Americas, a permanent organization composed of the heads of all studios and guilds which has dedicated itself to the furtherance of the inter-American program through the medium of the motion picture.

Reports 300 Films To Be Released

"In the non-theatrical field," it was explained in a statement dealing with the film work, "the division has released 69 films for distribution in the other American republics and 34 for distribution in the United States. These films, which deal with such subjects as war production, science, education and government, are designed to speed the interchange of knowledge and understanding among the peoples of the hemisphere. By December of this year there will be 300 such films available for general use.

"In the theatrical field, the division has had the fullest cooperation of the industry, which since the inception of the motion picture program of the Office of Inter-American Affairs has released 18 feature pictures based on themes relating to the other American republics, and has currently in production 12 additional feature pictures of particular significance to the inter-American program. In addition, the industry has set up machinery by which all films based on inter-American themes are carefully supervised by experts in various fields to insure accuracy in treatment and interpretation.

"In the field of newsreels, the five United States newsreel companies have materially increased their coverage of inter-American events, which they circulate every week in virtually all of the motion picture theatres of the hemisphere. To supplement the work of the regular newsreels, the division has arranged for the compilation of two 16-mm newsreel summaries to be distributed monthly throughout the other American republics for non-theatrical showing."

Schaefer Comments On Resignation

George J. Schaefer, chairman of the War Activities Committee of the Motion Picture Industry, made the following statement in New York last Thursday:

"The resignation of John Hay Whitney, as Director of the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs, will be received by the industry with great regret. In the accomplishment of the broad purposes which our nation has undertaken, it is most essential that there be a thorough understanding and full cooperation between the industry and the Office of the Coordinator. Mr. Whitney's long experience in the industry and his sympathetic understanding of its problems eminently qualified him to serve as the liaison executive with the Federal Agency. All representatives of the industry who have participated in its efforts are keenly conscious of the value of his counsel and constructive activities."

ALLIED PLANS PARTS POOL

A pool from which theatre and projection maintenance parts may be drawn to aid the exhibitor awaiting execution of priority requests, will be formed by Allied, its Eastern regional unit directors decided at the Jersey Allied convention in Atlantic City's Hotel Ambassador, last week. Theatres will take inventories, which will be filed in the national office. Eastern directors will meet more often, to exchange information more rapidly in changing times, the Eastern directors decided, setting meetings for the week of July 6th, in Connecticut; August 10th, New York state; September 14th, Philadelphia.

Reward for Seat Vandals

Recently-renovated seats in the Northio Paramount theatre, in Hamilton, Ohio, have been mutilated by patrons. The house is now offering a $50 reward, flashed on the screen daily, to anyone supplying information leading to the arrest and conviction of the guilty parties.

Mexican Union Workers Bar Axis Nationals

by LUIS BECERRA CELIS
in Mexico City

Picture workers are prominently among the several unions of the Confederation of Mexican Workers, Mexico's strongest labor organization, which have begun a unique and intensive boycott of all Germans, Italians and Japanese. Nationals of these Axis countries are effectively barred from the theatres because cashiers refuse to sell tickets to them and if they do manage to get tickets, doormen bar them.

This ban is also being exercised by employees of night clubs, cabarets, restaurants and other amusement places.

▽

Sabotage by Axis agents is strongly suspected in the damaging of the Cine Alameda, built at a cost of $210,000, the newest and smartest theatre of Guadalajara, capitol of Jalisco State. The damage, estimated at $25,000 and done after the last show at night, included the smashing of most of the seats and destruction of the screen, projection room and apparatus.

The Guadalajara police have enlisted the aid of federal G-men in investigating the case.

▽

Latest Mexican company to open a foreign branch, the Gallardo Bros., distributors, have arranged to open two theatres in Tegucigalpa, capital of Honduras. The theatres are to specialize in the exhibition of Mexican films.

▽

Mexican picture workers now have two unions with the organization of the Mexican Union of the Cinematographic Industry Workers which has its headquarters at Calle de Palma Norte, 335, Mexico City, and belongs to the Confederation of Workers and Peasants. This organization is the rival of what had been the sole film workers' labor organization, the Cinematographic Workers Syndicate which has 7,000 members and is affiliated with the Confederation of Mexican Workers, long ruler of labor in this country but whose power is now beginning to wane. The Union's membership is not stated but it is believed to be several thousand. Officials of the new Union, which declares that it is for "justice and equity for everybody" (presumably employers, too), are:

Francisco Pichardo, secretary general, Jose Juan Vega, Wilebaldo Solis and Alfonso Rodriguez, vice secretaries, and Maria Guadalupe Delgado, publicity representative.

Britton to Argentine for RKO

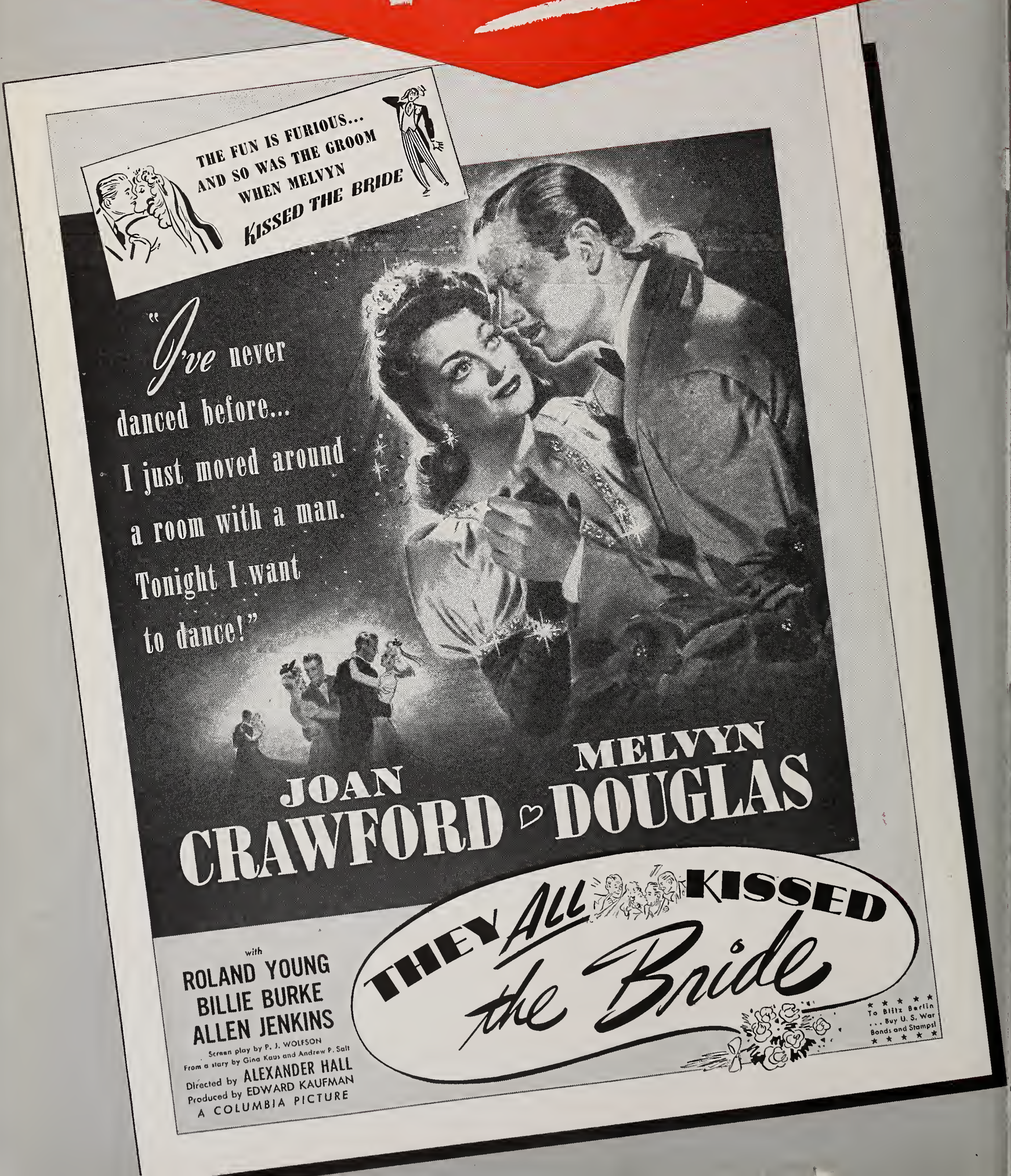
Leon Britton, formerly Far Eastern supervisor for RKO Radio, left New York recently for Buenos Aires to assume the managing directorship of the company's branches in Argentina, Uruguay, and Paraguay. Joining RKO Radio's foreign department in December, 1937, Mr. Britton established the company's offices in China, Philippines, Dutch East Indies, and Singapore. Later he assumed charge of the India office with headquarters in Bombay,

★ **JOAN**

CRAWFORD

CUTS A MEAN RUG!

it has "HEART"



THE FUN IS FURIOUS... AND SO WAS THE GROOM WHEN MELVYN KISSED THE BRIDE

"I've never danced before... I just moved around a room with a man. Tonight I want to dance!"

JOAN CRAWFORD ♡ MELVYN DOUGLAS

THEY ALL KISSED the Bride

with
ROLAND YOUNG
BILLIE BURKE
ALLEN JENKINS

Screen play by P. J. WOLFSON
From a story by Gina Kaus and Andrew P. Solt
Directed by ALEXANDER HALL
Produced by EDWARD KAUFMAN
A COLUMBIA PICTURE

★ ★ ★ ★ ★
To Blitz Berlin ... Buy U. S. War Bonds and Stamps!
★ ★ ★ ★ ★

it has COMEDY

THEY *All* KISSED *the Bride*

FIRST A LAWYER...
It's a crime, what she does at the bar... with no holds barred!

... A TRUCK DRIVER
It's a kiss the guy stole while they were gaily truckin'!

THEN A MARINE...
There's the devil to pay... when she tackles a devil dog!

... AND A CAB DRIVER
No fare! His meter's tickin' away a mile a minute...!

AND FINALLY MEL...
When he kisses a bride, the fun is furious... and so is the groom!

JOAN CRAWFORD
MELVYN DOUGLAS

THEY *All* KISSED *the Bride*

with
ROLAND YOUNG
BILLIE BURKE
ALLEN JENKINS
A COLUMBIA PICTURE

Screen play by P. J. WOLFSON · From a story by Gina Kaus and Andrew P. Solt
Directed by ALEXANDER HALL · Produced by EDWARD KAUFMAN

Make YOUR Theatre
A Branch Of Uncle Sam
... Sell War Savings
Bonds and Stamps!
★ ★ ★

it has A GREAT PRE-SELLING campaign...

THEY All KISSED the Bride
FIRST A LAWYER...
...A TRUCK DRIVER
THEN A MARINE...
AND A CAB DRIVER...
and FINALLY MEL...
JOAN CRAWFORD
THEY All KISSED the Bride
ROLAND YOUNG · BILLIE BURKE
Directed by ALEXANDER HALL
A COLUMBIA PICTURE
THE FUN IS FURIOUS... AND SO WAS THE GROOM WHEN MELVYN KISSED THE BRIDE
I've never danced before I just moved around a room with a man ...ght I want to dance!"
MELVYN ...D · DOUGLAS
...KISSED ...Bride
This GLAMOUR GIRL meets a penniless LUG
...and in no time at all she's cutting a RUG!
JOAN CRAWFORD & MELVYN DOUGLAS
THEY All KISSED the Bride
ROLAND YOUNG · BILLIE BURKE · ALLEN JENKINS
Directed by ALEXANDER HALL
A COLUMBIA PICTURE
LIFE
LOOK
MOVIE STORY
MOVIES
SCREEN GUIDE
MOVIE-RADIO GUIDE
Movie Life
STARDOM
MOTION
SCREEN GUIDE
MODERN SCREEN
Silver Screen
PHO...
FIRST WITH ACCURATE-IMPARTIAL CIVIL SERVICE NEWS

THESE ADS APPEAR IN

LIFE · LOOK · HOLLYWOOD · MOTION PICTURE · MOVIE STORY · SCREEN GUIDE · MOVIE-RADIO GUIDE · STARDOM MOVIE LIFE · MOVIES · MOVIE STAR PARADE · MODERN SCREEN · PHOTOPLAY-MOVIE MIRROR · SCREENLAND SILVER SCREEN · SCREEN ROMANCES · CHARM

COLUMBIA PICTURES

PRINTED IN U.S.A.

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

The art of motion picture sound and sound research lost a top-flight engineer this week, at the hands of Mars, when those two Navy blimps crashed in mid-air over the Atlantic, off Jersey's shores, and carried into the sea Frank Gilbert, and a dozen other who were aboard them.

Franklin C. Gilbert was only 37, but he had gone far in motion picture sound engineering, in Hollywood's studios and in New York for Western Electric's ERPI, and Altec. Mr. Gilbert left Hollywood nine months ago, where he had been chief engineer for Paramount Pictures, to serve the war effort even before we went to war, as a civilian expert. It was in that capacity, while on an unexplained civilian mission for the U. S. that he was this week lost at sea.

▽

Many a Californian has petitioned the courts to legally change his name from the name of birth to more glamorous screen and marquee billing. But this week, Edward L. Hayes, of Oakland, Cal., asked the Superior Court in his native state to grant him the right to change to Tharnmidsbe I. Praghustapondgifcem. He gave as his reason "business and economics." And in these days of priorities.

▽

Motion picture exploiteer William P. (Bernie) Bernfield ordinarily doesn't choke on a gulp very easily. But they say he's coming out of it after choking on a big gulp when he read this classified advertisement in the Tucson, Arizona, *Daily Star*, last Thursday morning:

DO YOU WANT A FAT 6-WEEK-OLD KID, on foot? 15c lb. Phone 0203-J2

▽

Herb Goldberg, managing the Broadway Theatre, at San Diego, Cal., writes to report that he has just knocked off another one of those horror dual bills, this time "The Ghost of Frankenstein" and "The Strange Case of Dr. X."

He plays so many horror films they're calling him Herbooooooooo Ghoulberg."

▽

The Department of Justice at Washington has dispatched to our news desk, formal and official word that "A jury in U. S. District Court for the Southern District of West Virginia, sitting at Charleston, has returned a verdict of guilty against Martin Catlett, Deputy Sheriff in Richwood, and Bert Stewart, Chief of Police, two law enforcement officers, for failure to protect civil rights of a group of Jehovah's Witnesses and forcing them to drink large doses of castor oil. . ."

▽

Normally, Dr. J. B. Fishman works as the general manager of the Fishman Theatre Circuit, out of New Haven, in Connecticut. On the side, for some 15 hours weekly, he does special research in the laboratories of the Department of Pharmacology at the Yale School of Medicine. It is confidentially reported he is developing certain poison gases.

▽

Steve Hannagan, Park Avenue press agent, asks newspapers and trade-papers to mention in their pages that "The village of Linville, North Carolina, is famous as the home of Norman Cordon, the Metropolitan Opera basso and the 'best hog-callers in the country.'"

Linville's Mr. Cordon, reminds Steve Hannagan, sings on the air for "The Pause That Refreshes."

▽

Radio-producer Alton Alexander couldn't clear the music for "America" for Arthur Tracy's program on the air on the Blue Network. So he asked for clearance of "God Save the King"—same melody, and got it!

The Rockefellers have been in the real estate business at Rockefeller Center now for an even ten years. They first opened house in this sector in the spring of 1932, when they turned the keys in the RKO Building, from where this and the other Quigley Publications go forth. It took them more than seven years to raise the other buildings and towers skyward. They followed the RKO and Music Hall Building with the Centre Theatre structure, in the winter of 1932, then the tallest, the 70-odd story RCA Building, which also houses the great studios (free ad) of National Broadcasting, in May, 1933; the British Empire Building, in May, 1933; the Maison Francaise, in October, 1933; International Building, in 1935; Time and Life Building, August, 1937; Associated Press Building, August, 1939; Eastern Air Lines Building, October, 1939, and, finally, the U. S. Rubber Building, in November. The Rockefeller buildings are all up around these parts now, with some to spare: the Italian Wing, for one, which is not being mentioned these days, and Maison Francaise.

▽

The real name of John Wayne, the Idaho-born cowboy of the Hollywood screen—is Marion Michael Morrison.

▽

And the 1942-43 QP International Motion Picture Almanac, will list: "TAG-A-LONG, Actress. In 1942: 'What's Cookin', Universal."

▽

The double-feature at RKO's New York Palace, on Broadway, this week, bills "'I WAS FRAMED' WITH 'MY GAL SAL.'"

▽

And then there was the recent dual-feature marquee billing at the Lansing, Michigan, Southtown Theatre, announcing: "YOU'RE IN THE ARMY NOW"—"THIEVES FALL OUT."

▽

There was much excitement at Warners' Stanley Theatre, Philadelphia, when the trailer in advance of "To the Shores of Tripoli" was flashed on the screen. Ushers at the house recognized a Marine in one of the scenes. He was John Joseph Duffy, Jr., a former Stanley usher.

▽

The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, held an auction, the other day, in St. Louis, to promote the sale of war bonds. Auctioneer David Arthur hammered down to Fred Wehrenberg, MPTO president, a neatly wrapped manuscript, on Mr. Wehrenberg's $1,500 bid for bonds. Mr. Wehrenberg received his bonds and proceeded then to determine the nature of his prize manuscript. It was a copy of the motion picture consent decree.

▽

Film-row correspondent F. K. Haskell, in Portland, Ore., relays the story about one skeleton remarking to the other, as they still hung in the medical school laboratory: "If you or I had any guts we'd get the hell out of here."

▽

NBC is short-waving to conquered Denmark, a series of "easy lessons in Nazicide," giving "subtle" suggestions on how to slice a Nazi's head off with piano wire, how to make blackjacks out of stolen brass, stilettos out of butcher knives, and poison out of common household drugs. Neils Bonnesen, NBC Danish Department writer and commentator, is the "teacher." He scales the values put upon the heads of German officers: A captain is worth ten privates, a colonel, 50, and so on.

The Kansas City *Star's* review of some weeks back, rapping the 'clowning' in the trial in 20th Century-Fox's "Roxie Hart," got a reminder from Nunnally Johnson, who wrote the film story, that the courtroom exaggerations therein were not too outrageous, Mr. Johnson offering in evidence some of his early court-reporter experiences, starting from the days when he covered the Scopes "monkey" trial in Dayton, Tenn., and observed that "many of the didoes in that trial were simply too fantastic for even such a burlesque as Roxie. I recall," remembered Mr. Johnson, "one profound speculation, carried on at some length, between William Jennings Bryan, the witness, and one of the attorneys for the defense, in which Mr. Bryan upbraided the attorney for referring to a woman as a mammal. Mr. Bryan simply couldn't let anyone get away with an insult like that. Clarence Darrow's examination of Bryan was also an excursion into daffiness which we would never dare to reproduce in the movies.

"I covered many trials in and around New York during the '20s, including the one in which a fence was built around the witness stand to prevent the jury's looking at a pretty witness's legs, and my information on the behavior of everyone concerned in the Hauptmann trial led me to believe that the American taste for nonsense in court had not died out even in the '30s."

▽

The Tailwaggers' Club of New York, headed by Kate Smith, and embracing in its membership many a movie, stage and radio bigwig, is rising in complaint against Columbia Pictures' "The Wife Takes a Flyer," because Constance Bennett, in the film, calls a Nazi officer a dog. The Tailwaggers will carry their fight right to the doorstep of Mr. and Mrs. America. June 15th to the 21st has been designated "Don't-Call-Nazis-Dogs-Because-Dogs-Are Nice Week."

▽

Among the guests invited to last Friday night's super-premiere of Warners' "Yankee Doodle Dandy"—the new James Cagney film, based on the life of George M. Cohan—at New York's Hollywood Theatre, was Paollo (Garibaldi) Grosso, who has been shining the shoes of Broadway celebrities for sixty years, and the shoes of Cohan for about half of that time.

But Grosso did not attend. The shoeshiner bought a new suit for the occasion. His daughter (who works for RKO at the New York home office) bought a new outfit. And when they arrived at the Strand box-office to pick up their tickets, there just weren't any. But there was much bemoaning about the expense they incurred.

Grosso said that George Cohan was one of his special customers—Cohen gave him his biggest tip, five dollars.

▽

At New York's Waldorf-Astoria Hotel, the other afternoon, some bigwig and littlewig chemists saw a new movie—"Combat." But it's not the thriller that the name might imply, however. It's General Chemical's new color movie picturing the farmer's war against bugs, with comment by Lowell Thomas.

▽

The Broadway Cow Lovers League(?) wishes to announce that "Carnation Ormsby Madcap Fayne, 'champion milk producer', will freshen in November with her 14th calf, the name of which will be Yankee Doodle Dandy." Whether this has any promotional relation to Warners' "Yankee Doodle Dandy," the Warner messenger who delivered the announcement, would not say.

$2,915,000 Net for Paramount in 1st Quarter

Paramount Pictures, Inc. estimates its earnings for the first quarter ended April 4, 1942 at $2,915,000, after interest and all charges including estimated provision for all Federal taxes, normal and surtaxes being computed at 40 per cent. This amount includes $544,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries and $130,000 of non-recurring income.

In the first quarter of 1942 the company has included in its earnings only those subsidiaries which have operations in the western hemisphere; the operations of all other foreign subsidiaries (including those operating in England, Australia, New Zealand and India) and the company's share of current film rentals therefrom are included only to the extent received or determined to be receivable in dollars.

Earnings for the quarter ended April 5, 1941 were $2,475,000 after interest and all charges including provision for all Federal taxes. These earnings included $650,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries and also included the operations of and the company's share in film rentals from subsidiaries operating in England, Australia, New Zealand and India, which have not been included in 1942 except to the extent above reported.

There were outstanding on April 4, 1942, 126,042 shares of cumulative convertible $100 par value six per cent first preferred stock, all outstanding second preferred stock on February 3, 1942 having been redeemed on that date. After deducting $189,063 of dividends accrued for the quarter on the first preferred shares, the remaining $2,725,937 of estimated combined consolidated and share of undistributed earnings for the quarter represent $.94 per share on the 2,901,580 shares of common stock outstanding on April 4, 1942, which compares with $.89 per share for the quarter ended April 5, 1941.

FPC, RCA Dividends Announced

Noel G. Barrow, secretary of Famous Players Canadian Corp., Toronto, has given notice of the declaration of the second dividend of 25 cents per common share for the 1942 fiscal year, to be paid June 27 to stockholders of record on June 13.

Quarterly dividends on the outstanding shares of Radio Corporation of America $3.50 first preferred stock and outstanding shares of "B" preferred stock, were declared this week by the board of directors, and announced by Major General J. G. Harbord, chairman, in New York.

The dividend on the first preferred stock is 87½ cents per share, and the dividend on the "B" Preferred stock is $1.25 per share.

These dividends are for the period from April 1, 1942 to June 30, 1942, and will be paid on July 1, 1942 to stockholders of record at the close of business June 15, 1942.

New House for Army Camp

A new theatre is to be built at Camp Dodge, located eight miles northwest of Des Moines, Iowa; when that camp is taken over by the United States army as an induction and reception center. Officials have announced a million dollar building program for Camp Dodge.

The induction center is being moved from Fort Des Moines, south of the city. The Fort will be the training center for the Women's Army Auxiliary Corps.

Citizen Kane Wins Award in Chile

The Orson Welles-RKO production "Citizen Kane" has been awarded second prize in the annual University Film Selection in Chile, D. F. Greenhouse, general manager for RKO in Santiago, Chile cabled the home office this week. Mr. Greenhouse also reported that "Fantasia" had completed a "tremendously successful" first run simultaneously at three of Santiago's principal theatres, the Central, Santa Lucia and Continental. It continues on a moveover engagement at the Cervantes theatre.

RKO has opened a new Chilean branch office at Concepcion. Carlos Tortorelli is manager. Offices are located at Calle O'Higgins, 62.

Warner Circuit Shifts In Philadelphia

As a result of the promotion of Elmer Hollander, manager of the Stanton Theatre, to second assistant film booker and buyer for the Warner theatre circuit in Philadelphia, managerial changes in the local Warner houses were announced by Ted Schlanger, zone chief. Arthur Kerns, manager of the Avon Theatre, moves to the Lindy Theatre, succeeding Ed Muehlemann, who was moved to the Stanton. Freddy Boas transferred from the Vernon to the Avon theatre, Henry Etynge from the Grange to the Vernon, and Howard Kuemmerle, assistant manager of the Uptown Theatre, is the new Grange manager. In addition, Joe Marcello joined the circuit as assistant manager of the Keystone Theatre, succeeding Labe Nidorf, who joined the Army.

FBI Chief in Warner Short

J. Edgar Hoover, head of the Federal Bureau of Investigation, will do an introduction and commentary for "Divide and Conquer," the Warner Bros. short subject about German espionage activities in the United States. Included in the short are several hundred feet of film smuggled off a German freighter just before America's entry in the war. This sequence, it was said, was made for German authorities and contains confidential information about European activities in the U. S.

"This Is Our Enemy," another Warner short with similar theme, has been completed. A camera and sound crew was in Washington last week to record the commentary spoken by Archibald MacLeish, director of Office of Facts and Figures.

RKO Signs Radio Programs

RKO Radio seeks a potential 26,000,000 customers for its "Sweet and Hot" in signing two popular coast-to-coast radio programs for the forthcoming Tim Whelan musical which co-stars Lucille Ball and Victor Mature. Charles Victor and his "Court of Missing Heirs" program, and Ralph Edwards and the "Truth or Consequences" company have been signed for sequences in the story, which involves the efforts of "Corporal" Mature to clinch a $100,000 inheritance.

Play First Philadelphia Run

Two R.K.O. pictures, which have never had a run in the Philadelphia district, have been booked into the independent Studio Theatre in the central city. Set for June playdates are "The Story of the Vatican" and "The Reluctant Dragon." The bookings were considered unusual since all the first-run houses in the city are operated by the Warner circuit, which passed up the pictures.

Major Eliot Does Commentary

Major George Fielding Eliot, CBS and newspaper syndicate military commentator has been signed by Gordon Knox, head of the Princeton Film Center to do the narrative for "Know Your Enemy—Japan."

Silver Leaves National Screen

Milton Silver resigned, last Friday, as advertising manager of National Screen Service, in New York, after nine years. He is credited with originating National's widely circulated "baby" advertising. Edward McNamee, of the home office, will take over.

Mr. Silver started with *The American Magazine*, interrupting that for U. S. Army service in World War I, from where he returned, as co-editor, to *Who's Who on the Screen*, and *The Little Movie Mirror*. He was then managing editor of *Movie Weekly*, Macfadden Publishing Company, advertising manager Universal Pictures, co-author of the Broadway stage production "The Mystery Ship" and, in 1932 director of advertising-publicity, Warner Bros. Theatres, Pittsburgh.

Clark a Major in the Army

Kenneth Clark, head of public relations for the Hays Organization in New York, for seven years, left last Friday for service as a Major in the U. S. Army, Service of Supply, under Colonel Robert A. Ginsburgh, Washington.

Joel Swenson, of public relations at the MPPDA, takes over Mr. Clark's post.

Margolies Leaves United Artists

Another change in film advertising-publicity officers in New York this week was the resignation of Al Margolies as publicity director at the United Artists home offices. He will become publicity representative for Alfred Hitchcock, at Jack Skirball Productions, Hollywood, effective July 6th.

Mr. Margolies had been with United Artists variously for more than nine years, taking leave at one time to handle advertising and publicity for Gaumont-British, in New York, for two years, returning to U. A. some three years ago.

Changes Effected by Columbia

Columbia Pictures' Frank P. Rosenberg, exploitation director at the New York office, on Monday reported the following changes in the promotion department:

Harry K. McWilliams, former publicity director of the Paramount Theatre, Toledo, and Publix theatres in Dallas, replaces Leo Pillot, who is now with the Army Air Corps at Scott Field, Ill.

Abraham Bernstein, previously on the editorial staffs of Variety and Hollywood Reporter and more recently a field exploiteer for Universal and Columbia, has been assigned to the Boston office as New England exploiteer.

Samuel Geison, formerly with Tom Fizdale, Inc., has been added to the exploitation department as a special writer.

New Ice Show Rehearses

Rehearsal began this week for the new ice show at the Center theatre, New York, which Sonja Henie and Arthur M. Wirtz will sponsor. The show is scheduled to open early in July.

Loan Ann Sheridan

Warners has loaned to Paramount Ann Sheridan, for a film based upon the life of the late Texas Guinan, night club proprietor.

THE *HOLLYWOOD SCENE*

By WILLIAM R. WEAVER, Hollywood Editor

Hardy Andy Hardy

Don't believe everything you read in the newspapers.

"Andy Hardy's Last Fling", which went before the cameras at Metro-Goldwyn-Mayer studio this week, is not to be Andy Hardy's last fling.

The newspaper columnists who reported that it is were putting two and two together and coming up with five.

According to present plan, MGM will be turning out Hardy pictures as long as Mickey Rooney is around to star in them and, so far as current contemplation goes, on and on after that.

Reasons in evidence are many.

Not in evidence, but asserted confidentially by many attaches of the studio, is the close similarity between the Hardy series revenue and the company's annual net profit.

"Andy Hardy's Last Fling" was one of eleven pictures started last week.

The week by titles:

COMPLETED

Columbia
Stand By All Networks
Lucky Legs

MGM
For Me and My Gal

Monogram
Hillbilly Blitzkrieg

Rubber Racketeers
Smart Alecs

Paramount
I Married a Witch
Great Without Glory

Republic
Hi Neighbor

Roach
Taxi Mister

20th-Fox
Careful, Soft Shoulders

STARTED

Columbia
Spirit of Stanford

MGM
Andy Hardy's Last Fling

Monogram
Isle of Fury

Paramount
Lost Canyon
Submarine Alert

SHOOTING

Columbia
Gay Senorita
My Sister Eileen

MGM
Ox Train
Eyes in the Night
White Cargo
War Against Mrs. Hadley
Random Harvest

Paramount
Wake Island
Happy Go Lucky

Rko-Radio
Name, Age and Occupation
Here We Go Again
Navy Comes Through
Big Street

Little Tokyo, USA
Berlin Correspondent
Orchestra Wife

No Time for Love

Rko-Radio
Sweet or Hot

Republic
Icecapades of 1943

Roach
Prairie Chicken

Universal
Mummy's Tomb
Lone Star Trail

Republic
Flying Tigers

20th-Fox
Girl Trouble
Man In the Trunk
Black Swan

Universal
What Happened, Caroline
Deep In the Heart of Texas
Who Done It

Warner
Now Voyager
George Washington Slept Here
Hard Way
Gentleman Jim Corbett
Casablanca
You Can't Escape Forever

Emphasis Placed on Short Subjects

Emphasizing of the short subject, which commenced last month with establishment of monthly short subjects screenings under sponsorship of the Academy of Motion Picture Arts and Sciences, was carried forward last week by George Glass, United Artists director of advertising and publicity in Hollywood, who arranged a private screening of that company's World in Action shorts for publishers and editors of Los Angeles and Hollywood newspapers.

Norman Chandler, publisher of the Los Angeles *Times,* was host to the invitees, who saw "Churchill's Island," "This Is Blitz" and "Food—Weapon of Conquest," projected by equipment installed by UA for the occasion, and found in them substance for editorial comment.

Accent on short subjects, with publicity courted, became a Hollywood policy following announcement that U. S. Coordinator of Films Lowell Mellett had supplied production executives with some 26 ideas considered suitable for use as screen material at this time and that production executives had elected to use most of them in the short subjects form.

▽

Cavalcade of Paramount Stars

Paramount, which some years ago produced the many-starred "If I Had a Million" is to do somewhat the same thing differently in the case of "Star Spangled Rhythm."

Scheduled for the film, to be directed by George Marshall, are Bing Crosby, Bob Hope, Dorothy Lamour, Paulette Goddard, Victor Moore, Betty Hutton, Ray Milland, Fred MacMurray, Mary Martin, Veronica Lake, Eddie Bracken, Lynn Overman, Alan Ladd, Gil Lamb, Marjorie Reynolds, Betty Rhodes, Walter Abel, Martha O'Driscoll, Dona Drake and a dozen others.

Framework for this venture, in contrast to the multiple-story scheme used in "If I Had a Million" and recently in another film by another studio, is the staging of a show for service men at the Paramount studio.

▽

New-Styled Pickets

Russell Birdwell put out a story designed to do something for a group of young Hollywood players. The release reads in part:

"Four pretty co-eds today picketed a Hollywood studio to express their admiration for James Craig, screen actor, and to petition the producers to cast the actor in as many pictures as possible before he is taken from Hollywood by the Army.

"They did their marching in front of the RKO studio.

"Exodus of most of the top-flight stars from Hollywood to military service prompted the girls to put on their campaign for Craig—'before the Army gets him, too,' they said."

This is a variation on the Birdwell picketing technique.

You'll remember that it was last utilized in behalf of Gerta Rozan, actress, who strip-picketed the Loew-Lewin studios, discarding a garment a day, reportedly by way of pressuring the producers into giving her more footage in "So Ends Our Night" than they might have given her otherwise.

That drive got a lot of distance, but that was pre-war and no co-ed thoughtlessly referred to the imminence of the Army "getting" anybody.

Mr. Craig, or Mr. Birdwell, should have edited that young lady.—W. R. W.

▽

Samuel Goldwyn has announced "The Joan of Arc of America" (title tentative) for production following the Dorothy Lamour-Bob Hope comedy and the Danny Kaye musical on his agenda. It will star Teresa Wright and will "symbolize all the women in the war," according to the announcement.

▽

Cliff Reid, who recently resigned an RKO-Radio producership, has been signed by Metro-Goldwyn-Mayer to handle special production assignments.

▽

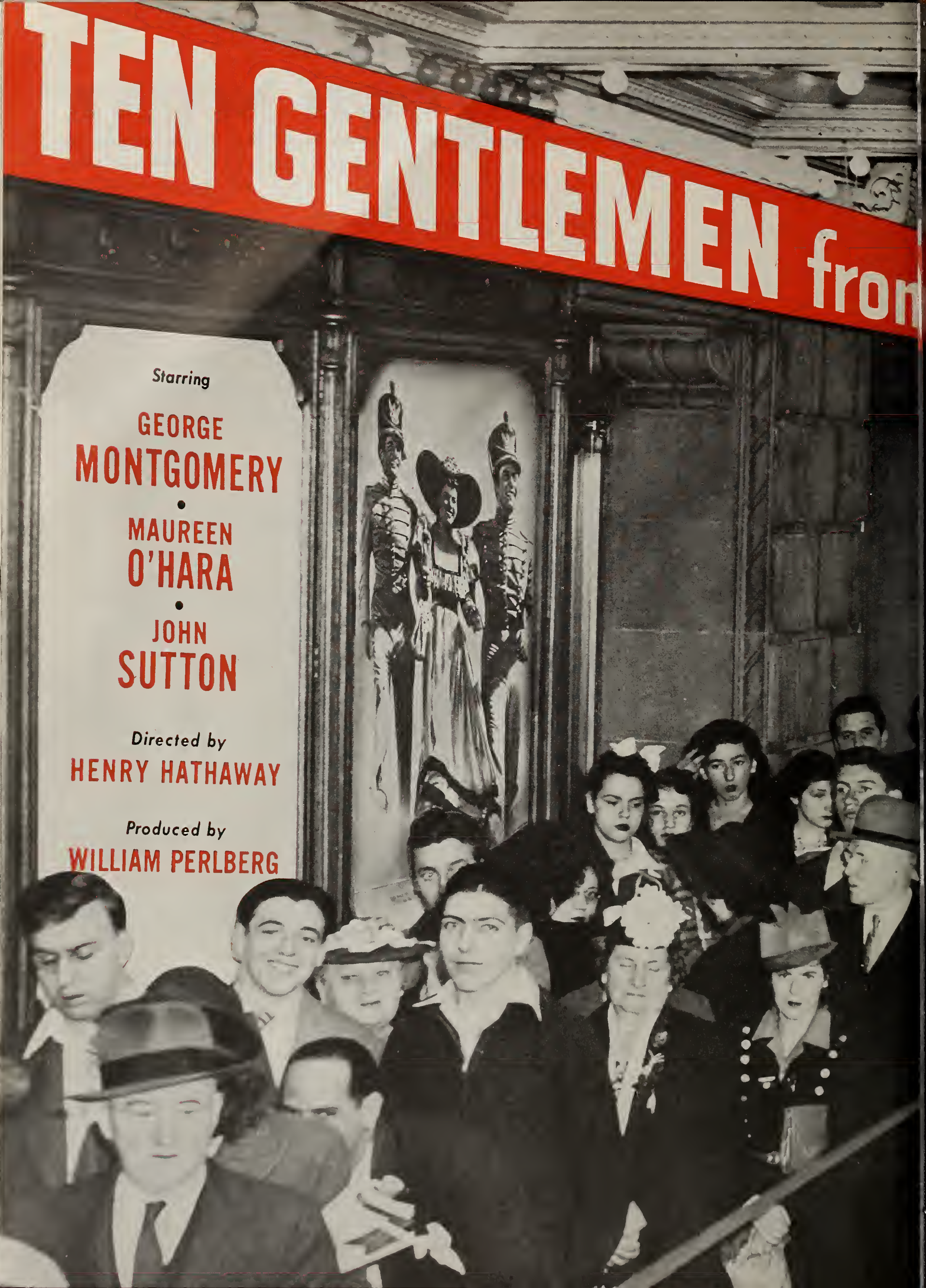
Ralph Dietrich will produce "The Cisco Kid Rides Again" for 20th Century-Fox with Cesar Romero in the title role.

▽

Paramount dissolved by mutual consent, its agreement with E. H. Griffith, producer-director, which had 17 more months to go, the company announced in Hollywood last week. Differences over treatment of "Frenchman's Creek" which Mr. Griffith was to have handled, was the reason for the dissolution, it was said.

▽

Columbia has signed Michael Gordon as a director. His first assignment is "Boston Blackie Goes Hollywood." He had been a member of the Group Theatre before joining Columbia as dialogue director.



TEN GENTLEMEN from

Starring

GEORGE MONTGOMERY

•

MAUREEN O'HARA

•

JOHN SUTTON

Directed by

HENRY HATHAWAY

Produced by

WILLIAM PERLBERG

Another 20th Century Fox Triumph

AT NEW YORK'S ROXY

ROTHACKER, SMITH CENSOR FILMS FOR EXPORT, IMPORT

WATTERSON R. ROTHACKER

RICHARD R. SMITH

Review Boards Set Up for New York, Hollywood by Director of Censorship

from WASHINGTON BUREAU

Watterson R. Rothacker, Hollywood, a vice-president of Quigley Publications and since 1910 active in the motion picture industry, this week was named chairman of the Los Angeles Board of Review which will examine feature pictures destined for export for the Office of Censorship.

Richard R. Smith, identified with publishing, educational and business circles, was named head of the New York Board which chiefly will review newsreel pictures.

Also named to the Los Angeles board, which will have its quarters in the Taft Building, Hollywood, was Major Ralph W. Liddle, as administrative officer. A third member, to complete the board, remained to be announced.

On the New York board, to have offices at 244 Seventh Avenue, will be Perry Arnold, formerly general news manager of the United Press, and Captain George Ernest as administrative officer.

In announcing the review boards, which were to begin functioning immediately, Byron Price, Director of Censorship, outlined the objectives of the film censorship which, he said, were to keep vital information about possible bombing targets, military or economic conditions or technical data from leaving the country and to prevent enemy propaganda and information leading to subversive activities from entering the country.

Basic Question Is Value to Enemy

"There is no firm rule of thumb applicable to film censorship," Mr. Price said. "Decisions must be governed by the knowledge and understanding of those applying them. There is no intention to cause drastic restrictions in the motion picture industry. As in all other phases of censorship, the boards will ask one basic question: 'Will this material be of value to the enemy?'

"The boards are being instructed to review films as rapidly as possible, particularly in the case of newsreels."

All commercial film for export, except that going to Canada, must be examined by the boards before it may be shipped out of the United States. Photographic prints and all other types of pictorial material entering or leaving the country are examined at the various postal censorship stations located at strategic border points. Customs officials are cooperating with censorship authorities in that work.

Mr. Price listed the classes of information prohibited for export in photographic form, unless approved by appropriate Government agencies, as including all aerial or detailed close-up views of war production plants, docks, shipyards, railroad terminals, dams, power plants, storage tanks, reservoirs, radio towers, arsenals, munitions dumps, forts and all other military installations, including air fields and military depots. Detailed close-up shots of all air fields, cities or terrain showing distinguishing buildings or landmarks in relation to each other or to the general landscape, and detailed pictures of new-type planes, tanks or guns also are prohibited.

Photographs of identifiable beaches and coastlines of such a character as to aid an enemy landing party on any American seacoast come within the ban, but this restriction does not apply to conventional beach views, or bathing beauties. Other classes of prohibited pictorial information for export include movements of land, air or sea forces and merchant ships, when the identification, origin or destination is indicated; detailed views of military or naval equipment and activities, or movements of ships in coastal waters which might be of value to the enemy in regard to attack of sabotage.

Classes of photographic information prohibited for import include subjects of a propaganda or counter-propaganda nature, and details of United Nations' troop or ship movements, stations or equipment, with the exception of newsreels or commercial films approved by the boards of review of United States postal censorship authorities.

Rothacker On Leave of Absence

Watterson R. Rothacker, Hollywood vice-president of Quigley Publishing Co., has resigned this position to accept appointment by the Office of Censorship as chairman of the Los Angeles Board of Review which is charged with the responsibility of wartime censorship of feature films intended for export or import. Mr. Rothacker's resignation has been accepted on a leave of absence basis for such time as his services may be required in the Government work.

Mr. Rothacker accepted the Government appointment at a conference in Washington last week with Byron Price, director of the Office of Censorship. Following the Washington conference he came to New York for meetings with Will H. Hays and film company executives. He was scheduled to return at mid-week to Hollywood where he immediately was to enter upon the work called for by the Office of Censorship.

Mr. Rothacker became associated with Quigley Publishing Co., in 1939 and has been active in a consultative and advisory capacity. He has been importantly identified with the business of motion pictures since 1910 in various executive connections. He is one of the most widely known industry personalities, both in the United States and abroad. Through extensive travel in all parts of the world over a period of many years he has wide and first-hand knowledge of foreign conditions.

News of his Government appointment has been received in industry circles both in Hollywood and New York with marked favor due to the recognition that both in ability and experience he is especially well-qualified for the difficult and important undertaking a safeguarding the national interest in connection with the exportation and importation of feature motion pictures during war time.

Radio Editors Meet Censor

At the request of Eugene Carr, assistant radio director of the Office of Censorship, a meeting of radio news editors and writers of the Blue Network, NBC, Press Association, United Press and International News Service was called for Wednesday in New York to discuss the function of that Government air censoring agency.

Radio Shows End Season

Jack Benny, radio and film comedian, ended his eighth consecutive year of broadcasts for Jello over N.B.C. on Sunday. He will return October 4th for Grape Nuts. Bob Hawk's "How'm I Doin'?" replaces Al Pearce and "His Gang" for R. J. Reynolds Tobacco on NBC for the summer. Hawk's present CBS program will be replaced by Vaughn Monroe's band.

BRITISH DISTRIBUTORS SPLIT ON UNIFIED TRADE POLICY

Dispute on the Jurisdiction of KRS May Bring on Intra-Industry War

by AUBREY FLANAGAN

in London

Something vaguely resembling a raincloud of discord has cast its shadow over the deliberations of the distributors, American and homegrown, of Great Britain during recent sessions. The cloud may pass, or it may break into a shower. Either way it should clear the air. Either way it should result in a sharpening of the functions and policy of the Kinematograph Renters' Society.

Deliberation in the K. R. S. circle over various matters of late has made manifest a certain lack of unity among members. Decisions over matters which seem to many of the distributors here to be both urgent and important, have been sidetracked and postponed. Whilst certain among the more powerful distributors here have questioned the right of the K. R. S. Council to adjudicate and offer guidance on some points, challenging the right to dictate on trading policy, others have, with forceful directness, categorized the Society as being lacking in "guts," as degenerating into a mere collecting agency.

Out of the present conflict of viewpoint, which, though it may not be drastic, is at least significant, should emerge a clearer conception of the Society's standing in trade affairs, a firm definition of which matters do and which do not come within the orbit of the K. R. S. and its governance of its members.

Clarity Needed On Trade Practices

Most troublous of recent developments have been the unwillingness of certain renters here to fall into line with policy as interpreted and devised by the Council of the K. R. S., and the lack of a clearcut definition of what is trading policy—on which supposedly the Society has no right to legislate — and what policy of general trade purpose.

So sharp has been the conflict at times that the whole question of continued membership has been raised by at least one distributor. At this week's Council that member threatened to leave the meeting—which was interpreted in some circles as tantamount to a threat to leave the Society. Such a step would not necessarily have the most beneficial results to the K. R. S. prestige.

The K. R. S. constitution is understood to debar the Society, or its Council, from directing the trading policy, or business methods, of its members. Such a consideration has time and again stayed the hand of the Council from decisions which might have been interpreted as telling members how to sell their films. The lesson of the grading dispute, which was a hands down defeat for the K. R. S. in battle with the Cinematograph Exhibitors Association, has not been lost on distributors here since the fiery days of 1937. For instance, recent discussions over the way to tackle a recalcitrant and subtly "combine" exhibitor found the suggestion that he be sold films on a percentage basis only, killed stone dead.

PLEA MADE FOR BRITISH SHORTS

A formal and emphatic appeal to British exhibitors to observe the agreement to screen regularly the Ministry of Information's five-minute short subjects was to be made at the meeting of the general council of the Cinematograph Exhibitors Association this week.

The Ministry has complained that some exhibitors are not abiding by the agreement. Officers of the CEA are disturbed over the situation because of the necessity of maintaining the good will of Government departments.

Most recent manifestations in this regard have been over whether the same exhibitor should be barred from having any films. Corporate agreement that he be "frozen" from film supply was only arrived at after protracted and complex discussion over the rights and wrongs of doing so, achieved ultimately with one leading distributor falling into line with the policy under direct, formal and emphatic protest and an abstention from actual voting.

So, too, when the Council of the K. R. S. decided no further to condone the booking of films for two-day runs was the matter criticized and objected to on the grounds that no constitutional right existed for the Society to dictate to members how they should market their motion pictures. There was, however, agreement not to offer any more two-day bookings.

'No Guts' Charge Distributors

Such and other incidents, which it is clear are possible only because there are those in the distributor camp who take a very well defined view of what is the K. R. S. function and what not, have provoked the present forceful criticism within the camp that that body has no longer displayed, indeed would seem to have lost, the essential quality of "guts" ("no guts": "of no real value or force." Oxford Concise Dictionary).

A weakness of the K. R. S. operations of recent times has been the increasing tendency of heads of renting houses here to stay away from the Council meetings and delegate representation to sales managers, secretaries and other officers. It is clear that no matter what authority they have, in spite of their possession of executive capacity, such virtual juniors are not prepared, nor in fact authorized, to vote either way on matters of major policy. Vital decisions have, again and again, been shelved, postponed, and avoided, on exactly such grounds. One distributing house has even been represented on occasion by two executives, neither of them a managing director.

See KRS Powers 'Weakening'

It would seem to be logical then that the question of representation at Council meetings should have been raised at the May session by one of the most constructive and forceful of the distributors' representatives, not so much with the objective of snubbing the deputies as, it would seem, gingering up their chiefs. The implicit suggestion is that the laggards are not taking the interest in the Society's affairs which is their duty, and that the Society is, as a result, weakening its powers and losing prestige.

As one critic within the stronghold has voiced it: "The K. R. S. is only as strong as its weakest member."

Exactly what form the next development will take remains yet to be seen. An exact and binding definition of what is policy and what not is unlikely. Distributors scout the accusation of dictation of trading methods with the riposte that the aim is merely to prevent renters from distributing pictures below an economic level. No distributor, says one of the leading K. R. S. stalwarts, can claim to be independent of the actions of his fellow distributors. The vital test would seem to be whether the evils about which the discussions evolve concern the trade as a whole. If so there would seem a clear case for correction.

Seek Greater Unity of Action

One hundred percent loyalty to the K.R.S. would seem to be existent, despite disagreement upon what matters come within its orbit and what are legitimately without. A clear majority viewpoint inclines to the basic principle that the K.R.S. should adjudicate and legislate on all matters concerning the distributors without reservation. The recent give and take will probably have the ultimate result of stimulating a keener interest in the Society's problems and purposes, produce a closer attention to its decisions. The cloud will probably pass and the wetting will probably have been a refreshment rather than a cause of chill.

Treacher in Columbia Film

Arthur Treacher returns to the screen after two and a half years on Broadway in a featured role in Columbia's forthcoming musical, "The Gay Senorita," with Fred Astaire and Rita Hayworth. Marguerite Chapman, Leslie Brooks and Adele Mara were also signed for the picture to be directed by William Seiter. It was formerly titled "Carnival in Rio."

NOTICE TO

PARAMOUNT'S and

"REAP THE WIL

57 engagements at a

outgrossed "NORTH

POLICE" in the same

THE TRADE!

CECIL B. DEMILLE'S

WIND" in its first

vanced admissions has

WEST MOUNTED

situations by 36.4%

Neil Agnew

British Paying Increased Tax Without Protest

Britain's admission tax has been virtually doubled so that in some instances it is 27 per cent. Nevertheless, the British public's overweening desire to see motion pictures has maintained box office receipts, and there probably will be no decline, according to William Gell, managing director of Pathe Pictures, Ltd., and distributor in Britain for Monogram and Producers Releasing Corporation.

Mr. Gell arrived in New York last week by Clipper, and planned to confer in that city with officials of the two American independents, and also on the Coast with their production chiefs.

Mr. Gell noted that the theatre was still the primary recreation for the British public, and that business was exceedingly good. The admissions tax is being passed on to the public without protest, inasmuch as every other commodity has risen in price. Mr. Gell expressed some surprise, in fact, that admissions in Britain had not risen in line with the increase in the cost of living.

That increase, he noted, has been counterbalanced by increased wages, especially in war industries.

Ten Pictures Set for Year

Pathe Pictures will make at least ten, and possibly 12 films, this year, Mr. Gell said. Three of the program have been completed: "Banana Ridge," "The Night Has Eyes," "Suspected Person." Last week, work began on "Women Aren't Angels"; and this is to be followed by "Quiet Weekend."

Pictures are made at the company's Welwyn Studios, 30 miles out of London, untouched by bombing, but where three stages and sound equipment have been used much by the Government's Ministry of Information. Mr. Gell said a "considerable" number of Government films were being made.

The British Army has commandeered several London studios, for non-film purposes, Mr. Gell remarked.

He refused to hazard how many of Pathe's current product would be marketed here, but he noted the good reception for its product last year. Among Pathe films released here by PRC and Monogram, "Dark Eyes of London" had good reception.

No Comment on Suit Against Monogram

The arrival of American troops has had no effect upon business, Mr. Gell said, reminding that business was dependent upon other factors. The troops were mostly quartered in northern Ireland, and American pictures have always dominated the British screen.

Of the suit against Monogram and himself, by Arthur Levey, Mr. Gell refused to say anything beyond, "It will be adequately defended—we have a perfect answer to what I consider to be a flamboyant charge. I have no written agreement with Mr. Levey at all. He's suing Monogram, and he's paid me the compliment of including me as a 'conspirator.'"

Mr. Levey is suing in New York Federal Court for $225,000 damages, alleging breach of contract, and charging that commissions are due him for arranging a distribution contract between Monogram and Pathe. Defendants are Monogram and Pathe, W. Ray Johnston, Monogram president, and Mr. Gell, as Pathe head.

War Board Restricts All Radio Devices

The War Production Board at Washington Tuesday amended its order prohibiting the manufacture of radio receiving sets and phonographs to expand the definition of "radios" to include combination receivers and transmitters, television receivers and blackout or air raid warning devices using vacuum tubes. The definition of phonographs was changed to make certain it included any form of wireless record player using tubes.

It also clarified the ban against production by providing that it should not apply to persons who simply assemble or convert sets produced by others. It clears up confusion among manufacturers as to whether they could complete assembled parts produced before the prohibition became effective. Likewise, it permits individual radio service men to piece together existing equipment into new combinations.

Pittsburgh Parks Plan Free Shows

Intent on meeting last year's record grosses despite tire shortages and anticipated gasoline rationing, Pittsburgh's Kennywood and West View parks have booked many expensive outdoor acts for two free shows daily.

Kennywood, one of the nation's three largest amusement parks, will present two weeks each of the Paroff Trio, Fanchon and Fanchon, the Walkimirs, the Dixon Bros., Will Hill Circus, Donahoe and LaSalle, Eric the Great, Will Morris and Bobby, the Canestrelli Troupe, Monroe Bros., Stevens Bros. and Big Boy, Zenka Malikva, the Juggling Jewels, LaSallas, the Three Milos, James Evans and Co., and the Peaches Sky Revue.

West View, has booked the Four Grotofents, the Watkins Animal Circus, the Four Aerial Apollos, Mlle. Bernice, and the Flying Valentinos. Picnic bookings equal previous years, both parks' managements indicated.

Republic Sells New Season to Griffith

The Griffith Amusement Companies, Oklahom and Texas circuits, have signed a contract with Republic Pictures, James R. Grainger, president, announced, for the entire 1942-43 Republic product.

Lloyd Rust, Republic Dallas manager, and Russell Brown, Oklahoma City manager, and Mr. Grainger represented Republic. Horace Falls and H. O. Stark signed for the circuit.

FitzPatrick Signs New MGM Shorts Contract

James A. FitzPatrick will produce 12 "Traveltalk" short subjects for release by Metro-Goldwyn-Mayer during the 1942-43 season. He signed a new contract last week. Mr. FitzPatrick is now vacationing at his Puget Sound home. He will then film a re-enactment of the historic Lewis and Clark Northwest Expedition for the new series. They will include extensive material on the United States.

Dissolve News Theatre Firm

Airways News Theatres, Inc., a New York Corporation has been dissolved by court order. Papers for the corporation were filed by Battle, Levy, Fowler and Neaman of 30 Broad Street, New York. It operated the news theatre in the 42nd Street Airlines Terminal. The house was later taken over by the Embassy group.

Lukan, Manager of Shearer Circuit

L. O. Lukan was appointed general manager this week of Ben Shearer's circuit of suburban houses in Seattle and first run theatres in Everett and Bremerton, according to an announcement. Mr. Lukan formerly was manager of the Green Lake theatre in Seattle.

Brazil Theatres Report Increase

Greater public interest in the motion picture as a result of the war has increased theatre attendance in Brazil and has caused re-opening of theatres long closed, S. E. Pierpoint, Paramount manager for Brazil, declared on his arrival in New York Monday for a home office visit.

According to Mr. Pierpoint, two of the oldest and largest theatres in Rio de Janeiro, the Palace and Rivoli, which have been closed for some time, have been completely renovated and will resume operation in the near future. Other theatres throughout Brazil's larger cities, said Mr. Pierpoint, are being completely modernized to meet the new public interest in motion pictures.

Brazil continues to play more than 90 per cent Hollywood product, the Paramount manager reported, with a number of British pictures still being received and shown, although these, he pointed out, are either British productions of American companies or films which have been acquired for distribution by American firms.

Distributors have a representative on the newly established National Cinematographic Council, he said, which was set up by the Brazilian Government recently to handle numerous film matters. The country produces about 12 features annually and a large number of short subjects. Theatres are required by decree to show a representative number of shorts on their programs, Mr. Pierpoint reported.

Schine Corporation Seeks Change in Affiliate Name

In Albany, Howard M. Antevil, Schine circuit attorney, filed a change of name for the Rochester-Riviera Corporation with Michael F. Walsh, Secretary of State. It will henceforth be known as the Schine Service Corporation, Gloversville.

New York Theare Program Corporation, Manhattan, has changed its name to Playbill, Incorporated, in papers filed by Charles E. Murphy, 280 Broadway, New York. Arista Amusement Corporation, has filed papers of dissolution.

Tryo Productions, Inc., Wilmington, Del. filed statement and designation with Mr. Walsh, showing its New York office at 1697 Broadway, with Jacob J. Siegel as secretary-treasurer and 100 shares of stock, no stated par value. Papers were submitted by Abner Goldstone, 527 Fifth Avenue, New York.

B. and K. Acquire Full Interest in Cine

The Balaban & Katz Corporation, which has owned a half interest in the Cine Theatre property in Chicago since it was built five years ago, purchased the remaining half interest last week from the Northern Amusement Corporation for a reported $243,000.

The two-story building houses a 1,000 seat theatre, and several stores and offices. The theatre has been operated by Balaban & Katz since it opened in August, 1937. It was designed by Rapp & Rapp and was one of the first motion picture houses to utilize structural glass block.

Paramount Signs Lamour

Paramount announced in New York recently that new contracts had been signed with Dorothy Lamour, Dona Drake and Eddie Bracken. Miss Lamour's next film for the studio will be "Galveston," a story of the development of the Texas oil port and the Galveston flood of three decades ago. Sol C. Siegel has been assigned to produce the picture as his first job for the Buddy DeSylva unit and Robert Pirosh is now writing the screen story.

A BUSY SEAT GETS A LOAD OFF ITS CHEST...

I was about to fold up under a load of dust and cobwebs.

BUT then the Boss booked **SUPERMAN** and I've been holding up my end regularly ever since.

SUPERMAN makes a terrific impression on me—and there's a ticket sold for every one of my impressions!

Once they didn't know what to cover me with—plush, chintz or leather. Then the Boss decided to play **SUPERMAN** and cover me with customers!

WHAT'S BOOKIN?

PARAMOUNT'S

SUPERMAN

© Superman, Inc.
© 1942, Paramount Pictures, Inc.

*A brand new **SUPERMAN** feature short every month for the 43,000,000 fans who follow **SUPERMAN** in more than 300 newspapers, on more than 50 radio stations and in three magazines!*

Paramount Pictures

'Miniver' Draws $68,000 in First Four Days

"Mrs. Miniver" highlighted holdover news of the week. The MGM film starring Greer Garson and Walter Pidgeon broke all weekend boxoffice and attendance records for the year at Radio City Music Hall, New York, playing to 92,807 persons in the four days ending last Sunday night, and drawing $68,000 for the four days. Despite the fact that it is playing only four shows daily, it is reported topping MGM's "Woman of the Year," and other pictures which have had five daily performances at the Music Hall. The film, based on Jan Struther's best-selling novel, began its second week on Thursday.

Other holdover reports for the week include:

"The Invaders," Columbia: second week holdover at Utah, Salt Lake City.

"Tortilla Flat," MGM: held a second week at the Fox, Oakland, and Michigan, Detroit.

"Ship Ahoy," MGM: second week holdover at the State, New Orleans; State, Norfolk, and United Artists, Chicago.

"The Gold Rush," United Artists: now in its eighth week at the Globe, New York.

"Take a Letter, Darling," Paramount: third week holdover at the Paramount, New York.

"In This Our Life," Warner Bros.: began its sixth week at the Strand, New York.

"This Above All," Fox: fifth week, Astor, New York.

"Fantasia," RKO: second week, Music Hall, Seattle.

"Fantasia" Breaking Records, Says RKO

Anent "Fantasia," A. W. Smith, Jr., general sales manager for RKO, reports this week that the Walt Disney film is "maintaining its spectacular pace as one of the year's top grossers," and seems to be headed for some kind of "record for extended playing time, holdovers and box office receipts." The film has just completed a run at the Century in Rochester, which gave that house its biggest business in two years, except for one other picture. Similar results, said RKO, are reported from the Paramount, Syracuse. It was held over for extra days at the Booth, Knoxville, and Clover, Montgomery, and has recorded "big grosses" at the State, Spokane; Iowa, Cedar Rapids; Orpheum, Des Moines; Orpheum, Dubuque; State, New Brunswick; Brandeis, Omaha, and Lincoln, Trenton.

Reports on Grosses

"Yankee Doodle Dandy," Warner Bros. film starring James Cagney in the role of George M. Cohan, playing three times daily with a $2.20 top at the Hollywood, New York, now in its second week, brought an estimated $12,300 last Saturday and Sunday, which the company reports is "capacity."

"Ten Gentlemen from West Point," Fox, playing at the Roxy, New York, drew an estimated $42,000 last Thursday through Sunday, duplicating the success of its predecessor, "My Gal Sal," according to reports. "In This Our Life," at the Strand, drew $17,600 last Friday through Sunday. "Take a Letter, Darling," at the Paramount, took in an estimated $22,000 over the weekend. "This Above All," at the Astor, finished its fourth week with an estimated $14,000 Tuesday night. It drew $6,300 over Saturday and Sunday. For its first two days at the Rivoli, "Miss Annie Rooney" grossed an estimated $5,200.

National Legion Classifies 11 Films

The National Legion of Decency this week reviewed and classified 11 new features, 10 of which were approved and one classified as objectionable in part.

The films listed in Class A-1 (Unobjectionable for General Patronage), are: "Friendly Enemies," United Artists; "It Happened in Flatbush," 20th Century-Fox; "Miss Annie Rooney," United Artists; "They Raid by Night," Producers Releasing Corp. and "Top Sergeant," Universal. Listed in Class A-2 (Unobjectionable for Adults) are: "Across the Pacific," Warner Bros.; "Parachute Nurse," Columbia; "Jūke Box Jennie," Universal; "She's in the Army," Monogram and "Maisie Gets Her Man," MGM. "Once Upon a Thursday," MGM, was the sole listing in Class B, objectionable in part.

The National Legion of Decency announced last Friday that the Rev. Patrick J. Masterson had been appointed assistant executive secretary of the Legion. Father Masterson is a priest of the Archdiocese of New York and is assistant at the Church of the Incarnation, Manhattan.

Western Electric Shows Salvage Film

Speaking at a showing of a two-reel motion picture on metal conservation, "Mines Above Ground," produced by Western Electric, P. L. Thomson, director of public relations declared in New York Monday that the Bell System had turned out more communications equipment since the beginning of the present war than during the entire period of World War I.

Mr. Thomson said that more than 75,000,000 pounds of junk metal, exclusive of much iron and steel, had been salvaged for reuse last year in the Bell System.

The film which is being shown to many industrial organizations throughout the country, depicts the methods used in W. E. plants to collect, sort and refine scrap accumulated from manufacturing operations.

Warners Shift Clark, Australia to Alaska

Ralph Clark, former Warner Brothers representative in Australia, arrived in Seattle last week with Mrs. Clark. He will continue northward to Alaska on a special sales and exploitation mission for the Warner organization. Recent influxes of defense workers to Alaska were said to have prompted special sales attention.

Mrs. Clark has return to New York to visit her son while Mr. Clark is in the Far North.

Hamrick Evergreen Chain Announces New Positions

Herbert Sabottka has been appointed a manager of the Seattle theatres in the Oregon Hamrick-Evergreen theatre circuit. Frank Newman, Jr., was named manager of the Paramount, Portland. Z. Volchok was made manager of the Orpheum, Portland. Merle Mesher has been appointed assistant to Albert D. Finke, general manager of the chain.

P.R.C. Sets Starr Story

Producers Releasing Corporation has purchased an original story by Jimmie Starr, Hollywood columnist, "A Beautiful Night For Crime." Glenda Farrell will be starred when production starts in mid-June. Lester Cutler is the producer.

Mr. Cutler will also make "The Yanks Are Coming," in July. Another original, "The Captain Was a Lady," by Fred J. Minton, is scheduled for July production by Dixon Harwin. Mary Carlisle has been signed by PRC producer Jack Schwarz for three pictures a year for three years.

20th-Fox opens 'West Point' at N. Y. Roxy

Prominent West Point graduates and classmates of distinguished military leaders were present at the premiere last Thursday night at the Roxy, New York, of "Ten Gentlemen from West Point," the 20th Century-Fox film. Produced by William Perlberg and directed by Henry Hathaway, the picture co-stars George Montgomery, John Sutton and Maureen O'Hara.

Among the guests who attended the opening were: Major General William H. Hay and Col. Edwin S. Wright, who were classmates of General Pershing; Rev. Dr. Arthur P. S. Hyde, Lt. General Frederick E. Schnyder, and Col. Allan M. Pope, classmates of General MacArthur; Major General Robert Danforth, Col. J. W. Riley, Major Charles McKew Parr, and others.

Prior to the film debut, Spyros Skouras, president of 20th Century-Fox, was hôst to a group of West Point graduates and classmates of Generals Pershing and MacArthur, at a dinner given at the Waldorf-Astoria Hotel.

The new Fox production deals with the early history of the U. S. Military Academy on the Hudson and pays tribute to its past and present heroes.

Universal Sets "Eagle Squadron" Exploitation

John Joseph, director of advertising and publicity for Universal, announced in New York last Saturday before returning to Hollywood, that arrangements had been made for operation of exploitation units, each numbering three men, on "Eagle Squadron." Maurice Bergman, Eastern advertising manager, will supervise the units which will cover engagements in every part of the country. George Fraser, formerly in the publicity department of 20th Century-Fox, has been named special press representative for the Walter Wanger production soon to be released by Universal.

Bamberger Lists UMPI Tax Committee Changes

Leon Bamberger, executive secretary of the United Motion Picture Industry on Tuesday announced that Sam J. Switow, Louisville, Ky., exhibitor, had been commissioned in the U. S. Army air corps and had relinquished his chairmanship of the Kentucky UMPI tax committee. Fred J. Dolle will discharge his duties until a successor is chosen.

In Maryland the tax committee has elected Meyer Leventhal of the Lord Baltimore theatre, permanent chairman. Other members are William K. Saxton, of Loew's and Joseph L. Young, Universal's Baltimore representative.

William G. Cooke resigned from the Nevada tax committee after selling his Reno theatre. S. E. Bower, of the Desert theatre, Hawthorne, Nev., has filled the vacancy.

Alabama and Florida tax committees have been partly filled, Mr. Bamberger said. Colonel Thomas E. Orr of Albertville heads the Alabama committee. Serving with him are Mack Jackson of Alexander City, R. M. Kennedy, Alabama theatre, Birmingham and an undesignated distributor agent. Fred Kent of Florida State Theatres, Inc., is chairman of the Florida tax group. Earl Fain, of Leesburg, and a third member for the distributors will serve with him.

APPEAL BOARD REVERSES SELF ON CHICAGO ZONE SYSTEM

Clearance Possible Between Successive Chicago Runs, High Court Decides

The Appeal Board changed its mind this week. In its 26th decision the high court of motion picture arbitration reversed its previous finding that no clearance existed between the successive weeks of the Chicago system of designating runs and clearance by successive weeks.

Writing a 12-page decision on the appeal of William Pearl, operator of the Alcyon theatre in Highland Park, Ill., the board found that clearance could exist between the runs of the Chicago zone playdate schedule. However, they affirmed the arbitrator's dismissal of Mr. Pearl's action, the ninth Chicago case, on the grounds that the clearance complained of was reasonable.

RKO and 20th Century-Fox were the defendant distributors. Mr. Pearl had asked that the average of seven days clearance held over the Alcyon by the Teatro Del Lago in Wilmette, and by the Glencoe theatre, Libertyville, on the prior B run, be found unreasonable. The Alcyon is on the C run, immediately following. Costs were asesssed against the complainant.

The ruling in effect reversed the Appeal Board's first award, dated June 11, 1941, in which they dismissed the clearance action of the Ken theatre. At that time they held that there could be no clearance between the successive weeks of Chicago runs.

In the latest ruling the board wrote:

"This was as far as the agreed facts enabled the Board to go and it was sufficient to justify the award. The statement in the opinion of this Board in the Ken case that there was no clearance question involved between successive weeks of Chicago general release has been modified by subsequent decisions in cases involving systems of release based upon availability after the conclusion of first runs. (*Matter of Rowlands,* Dec. No. 13, Dec 26, 1941; *Matter of Main,* Dec. No. 14, Dec. 26, 1941; *Matter of Piedmont,* Dec. No. 21, April 9, 1942).

"As we now understand the Chicago system, upon a full record in explanation of its practical operation, we find that there may be clearance between the weeks of general release, depending upon the actual playing time of a picture.

"The first week of general release commences on Sunday, one week after the commencement of C pre-release week. Each successive week of general release also begins on Sunday. Each run begins seven days after the commencement of the run immediately preceding it. With respect to all pictures played in each of these weekly runs, except those played on Saturday, which is the last day of each run, there is a period of waiting time before they may be played by the theatre having the next succeeding run. That waiting time is clearance. It is necessarily short. It cannot be more than six days if a picture is played on Sunday only, and there is no clearance if a picture is played on Saturday. The average waiting time probably does not exceed three days.

"The systems in Columbus and Oakland, discussed in the Rowlands, Main and Piedmont cases, although established by language which differs from that used in the Chicago system, are the same in actual practice as the Chicago system. Subsequent run theatres in Columbus and Oakland have an availability after first run downtown. The Chicago system does nothing more than that. Theatres in A pre-release week have an availability of twenty-one days after first run downtown; theatres in B pre-release week have a similar availability of forty-two days; theatres in C pre-release week fifty-eight days and theatres in the first week of general release sixty-five days.

"In the three cases cited we held that the actual clearance of a prior run theatre over a subsequent run theatre was the number of days elapsing between the last showing of a picture at a prior run theatre and the number of days after first run downtown that such a picture became available to the subsequent run theatre. The same clearance results from the Chicago system," the Appeal Board concluded.

Although Mr. Pearl's demand was dismissed exhibitor circles generally regard the award as a victory for independent theatre operators in the Chicago area inasmuch as it opens new grounds for attacking the city's system of designating runs.

Buffalo

For the first time an arbitration award was altered this week subsequent to the arbitrator's decision when all parties to the ninth Buffalo case petitioned Joseph M. Boehm to amend his grant of clearance to the Astor theatre, operated by Vincent Martina at Attica, New York. The stipulation restored the 30 day margin held by the Warner New Family theatre in Batavia. It had been cut to 14 days.

Mr. Boehm agreed to the change on the basis of a recent Appeal Board ruling in the Dipson case (Buffalo No. 5). The board had found that distributors affiliated with a party to a clearance proceeding were not bound equally with unaffiliated distributors, in accord with Section XVII of the decree.

The agreement restores the 30 day clearance only in Vitagraph product.

New York

New York's 37th case was filed on Monday by the Kent theatre, Newark, operated by the Davestan Amusement Company. The Regent and Elwood theatres, Newark, and the Capital in Belleville, N. J., were named as interested parties. The Kent complains that the seven to 14 day clearance which all five consenting distributors grant the theatres is unreasonable and asks day and date with the Regent and Capital and a maximum of 14 days to the Elwood. All the respondent theatres are controlled by the Warner circuit.

St. Louis

The hearing on the clearance complaint of the Beverly theatre, St. Louis, against Warners, RKO, Paramount and 20th Century-Fox, were resumed Wednesday. Arbitrator Claude Pearcy had adjourned the hearing to check complainant's testimony regarding distances between the Beverly and houses of intervenors, the Wellston Amusement Company, Wellston, and the St. Louis Amusement Company, owners of the Victory and Shady Oak.

Chicago

A declaration of intervention has been filed in the Palace Theatre, Gary, Indiana, clearance case by the Dune-Lake Corporation, a subsidiary of the Indiana-Illinois Theatres circuit, operators of the Tivoli, Lido and Lake theatres, Michigan City, Indiana.

The Annetta Theatre, Cicero, Ill., case has been postponed until August 4th by request of the complainants, the Bartlestein Brothers circuit.

Kansas City

John Rhodes, an attorney, will arbitrate the fifth Kansas City case, a clearance complaint by Simon Galitzki, for the Coed theatre, Topeka.

New Omaha Clerk Named

George H. Thompson, a lawyer, has been appointed clerk of the Omaha arbitration tribunal. He succeeds Byron E. Pulis, who resigned.

Women's Radio Board Marks Best Programs

The Women's National Radio Committee, national radio listeners organization, conferred 1942-43 honors on nationwide networks recently for best programs at its eighth annual awards luncheon at the Hotel Pierre, New York. The awards are based on the votes of members throughout the country.

The National Broadcasting Company led with four prizes. The Blue Network received three and Mutual and the Columbia Broadcasting System one each. Stations WQXR and WMCA received special citations for local programs.

NBC programs receiving awards were "The Aldrich Family," first in drama section; "Maxwell House Coffee Time," general entertainment; "Information Please"; and H. V. Kaltenborn, commentator. Blue Network mentions included "America's Town Meeting," "Quiz Kids," and Walter Winchell while Mutual's "Rainbow House was ajudged best among children's programs. CBS broadcasts of the New York Philharmonic Orchestra led the music division. Elmer Davis was runner up among new analysts.

WQXR, New York, was honored for its presentation of quality music. WMCA's "Friendship Bridge" was also cited.

Mrs. Yolanda Merio-Irion, founder and chairman of the WNRC presented the citations. Speakers included Mrs. Lytle Hull, William B. Lewis, Rosemary Barck, Max Jordan, Fred Bate, Elizabeth Wyane, Major George Fielding Eliot, Helen Hiett, Alex Dreier, Lisa Sergio and H. V. Kaltenborn.

Thirty Years in Industry

Francis X. Kelly, a booker in the 20th Century-Fox exchange at Philadelphia, marks his 30th year in the motion picture business this month.

"Jasper" in New Puppetoons

George Pal, producer of Puppetoon shorts for Paramount will feature his sepia puppet, "Jasper" in two more pictures, "Jasper and the Haunted House," now in production, and "Jasper and the Box Cars." Jack Miller is writing the scripts.

37 ARBITRATION AWARDS TO THEATRES, 47 CLAIMS REFUSED

120 of 168 Cases Filed Were Disposed of, Annual AAA Report Shows

Citing figures from clearance reductions awarded exhibitors in the first year of arbitration, ended January 31st, a "Fourth Quarterly Report of the Motion Picture Arbitration Tribunals" appearing in the Spring edition of the *Arbitration Journal*, published this week in New York, concludes that substantial benefits had been obtained by exhibitors through the arbitration provisions of the motion picture consent decree.

In the first year of arbitration 168 demands for arbitration were filed in thirty of the thirty-one tribunals, 120 of the cases were disposed of: 78 by awards and 42 by settlement or withdrawal. Thirty-seven awards were in favor of the exhibitor and in 41 cases the exhibitor's claim was disallowed, the official report said.

"The general object of the Arbitration System established under the Decree was to afford an opportunity for the exhibitor to present to an impartial arbitrator complaints regarding any unfair competitive situation imposed upon him through his contracts with distributors for the purchase of pictures. It is impossible to state the results obtained in the cases settled and withdrawn, as there is no requirement to file such information upon the withdrawal of a complaint.

Report Cites 'Improvement'

"It would seem, however, that an exhibitor withdrawing his complaint must have made some satisfactory adjustment of the situation complained of and it would, therefore, appear that in those cases the exhibitor had improved his business situation," the report continued.

Sylvan Gotshal, attorney, and member of the administrative committee of the motion picture arbitration system prepared the report from figures compiled from tribunal records by J. Noble Braden, executive director of the American Arbitration Association which administers the decree's arbitration clauses.

Mr. Gotshal is acting chairman of the administrative committee replacing Paul Felix Warburg, now absent on official duties in Washington.

Seventy per cent of cases were filed under the decree's clearance clause, according to Mr. Gotshal. Surveying the changes made through awards, he found that:

In the Boston tribunal two awards reduced the previous clearance imposed against the exhibitor from 60 to 30 days. In New York, in five awards the clearances were reduced from 30 to seven days; from 30 to 21 days; from 21 to seven days; from 30 to 20 days, and from 14 to seven days. In two other cases in the same tribunal, clearance was reduced from 14 to seven days.

In Denver, a reduction of clearance was awarded from 21 to three days. In New Haven, in two cases clearance was reduced from 14 to seven days, and from 30 to 21 days. In Washington, in two cases clearance was reduced from 74 to 30 days, and from 74 to 40 days. In Dallas, clearance was reduced in two cases, in one from 60 to 14 days, and in another from 45 to 14 days.

"These figures seem to indicate clearly that substantial benefits have been obtained by successful exhibitors who have sought arbitration under the decree," he wrote.

Trade press coverage of arbitration was also commented upon by Mr. Gotshal, with the statement:

"No report of the operation of the Motion Picture Arbitration Tribunals would be complete without an expression of appreciation to the motion picture picture press for the splendid support it has given the System and for the generous allocation of space, in both the daily and weekly publications, to the activities of the tribunals. In addition to reporting the filing of new cases and the awards as they have been rendered, the press have been generous in publicizing the names of arbitrators and in announcing changes in the personnel of the System. In addition, the yearbooks in general use in the industry have given pages of statistical reports of the operation of the tribunals and a complete directory of arbitrators and personnel.

Increasing interest in the proceedings of motion picture arbitration by attorneys and exhibitors in all sections of the country has prompted the Association to place mimeographed copies of all awards in the files of each of the 31 tribunals. They may be consulted there by any interested parties.

In the fourth quarter, ended January 31, 1942, 29 additional cases were filed making a total of 168 cases received in the tribunals in the first year. These cases were distributed among thirty tribunals as follows:

Albany	3	Memphis	3
Atlanta	2	Milwaukee	2
Boston	8	Minneapolis	4
Buffalo	11	New Haven	6
Charlotte	2	New Orleans	5
Chicago	12	New York	31
Cincinnati	4	Oklahoma City	1
Cleveland	2	Omaha	1
Dallas	5	Philadelphia	17
Denver	3	Pittsburgh	3
Des Moines	3	Portland	2
Detroit	8	St. Louis	5
Indianapolis	2	Salt Lake City	1
Kansas City	4	San Francisco	4
Los Angeles	4	Washington, D. C.	10

(No cases were presented in Seattle)

By classification the 168 cases filed were divided as follows:

Clearance (Section VIII)	118
Some Run (Section VI)	28
Designated Run (Section X)	4
Combination (two or more sections of the Decree)	18
	168

During the course of the first year 22 cases have been appealed; 17 have been concluded by decisions of the Appeal Board. Of the 17 decisions which have been rendered by the Appeal Board, seven have modified the award of the Arbitrator, five have reversed the Arbitrator's award, and five have affirmed the Arbitrator's findings; nine decisions have been in favor of the distributors, and eight in favor of the exhibitors, Mr. Gotshal reported.

Attorneys, according to the report, were by far the most popular selection of exhibitors and distributors for the role of arbitrator. Out of 21 arbitrators who served during the quarter 14 were lawyers, one was a retired circuit judge, three were prominent educators and two business men. The latter were a bank president and insurance company president, respectively.

The arbitrators who served in the hearings held in the fourth quarter of the operation of the tribunals were:

Arthur L. Brown, Boston, professor, Boston University Law School; Edward W. Hamilton, Buffalo, attorney; Michael Catalano, Buffalo, attorney; Thomas McConnell, Chicago, attorney; Drennan J. Slater, Chicago, attorney; J. C. Dempsey, Cincinnati, attorney; J. B. Adoue, Jr., Dallas, president, National Bank of Commerce; S. J. Hay, Dallas, president, Great National Life Insurance Company; Paul W. Voorhies, Detroit, attorney; Ferris Stone (two cases) Detroit, attorney (former president, Detroit Bar Association); H. Eugene Breitenbach, Los Angeles, attorney; George S. Harris, New York, Dean, University of Newark Law School; Lloyd Buchman, New York, attorney; Calvin H. Rankin, Philadelphia, attorney; Samuel W. Pringle, Pittsburgh, attorney; Irving Rand, Portland, attorney; Donovan O. Peters, San Francisco, attorney; J. W. McAfee, St. Louis, former Judge of Circuit Court; John J. Nangle, St. Louis, attorney; William H. Stead, St. Louis, Dean, School of Business and Public Administration, Washington University; Milton W. King, Washington attorney.

Theatre, Staff Changes In New Haven Area

Several theatre transfers, openings and closings were reported in the New Haven exchange district this week. Fishman Theatres, Inc. reopened their 1050-seat enlarged and reconstructed Rivoli, West Haven, closed for several months. The house has been completely modernized under the supervision of Ben Schlanger, architect, and operates as the only house in West Haven. A year-round air-conditioning system, modern acoustical treatment of ceiling and walls, de luxe seats and new lobby and foyer decorated with murals are among the new features of the house. Dr. J. B. Fishman, general manager of the circuit, was in charge of the project, and Jack Post will be manager of the house.

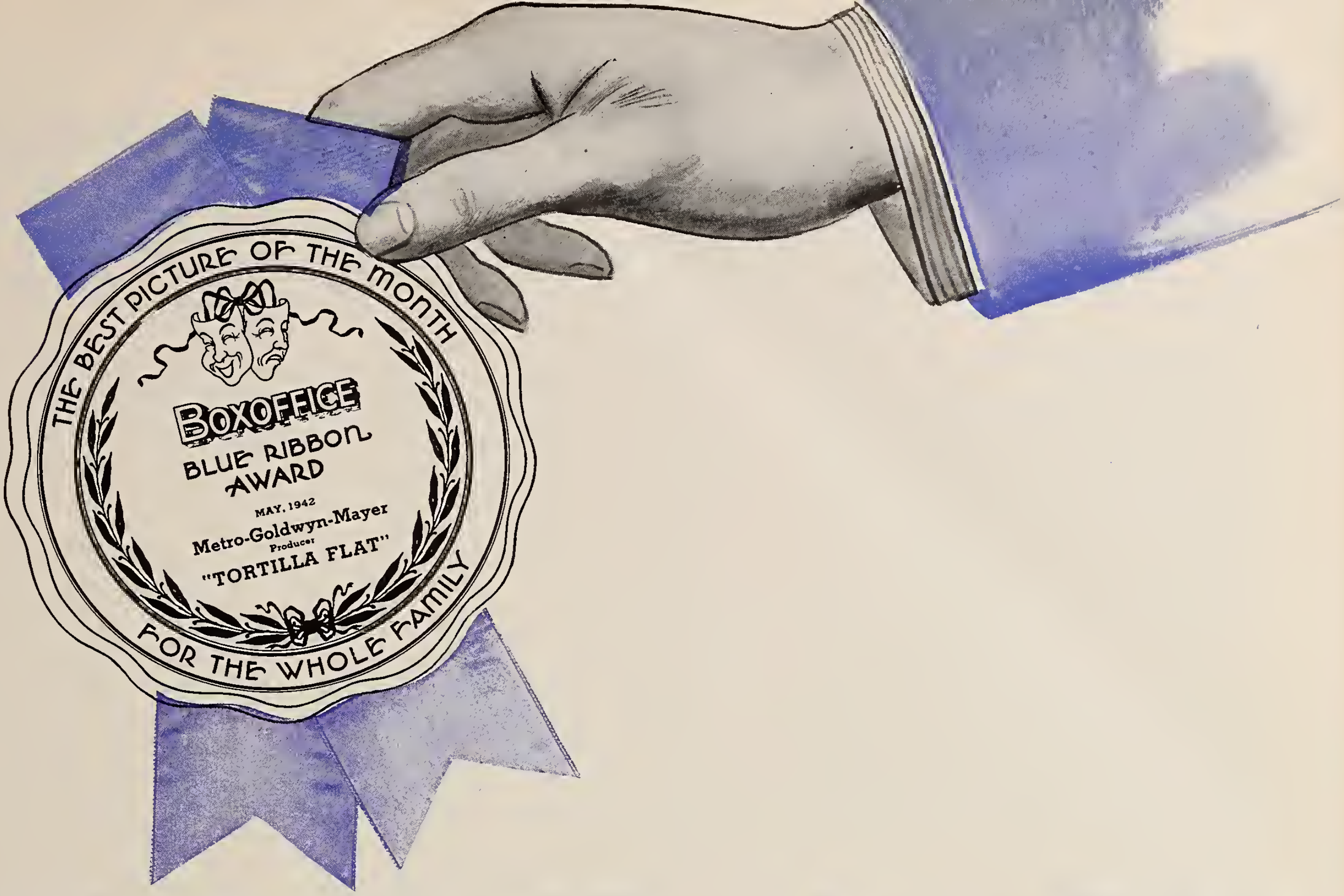
George Signs with Grierson

George Louis George, assistant producer on "Our Russian Front," has been signed by John Grierson, Film Commissioner of Canada, to produce a series of propaganda pictures for the Canadian National Film Board.

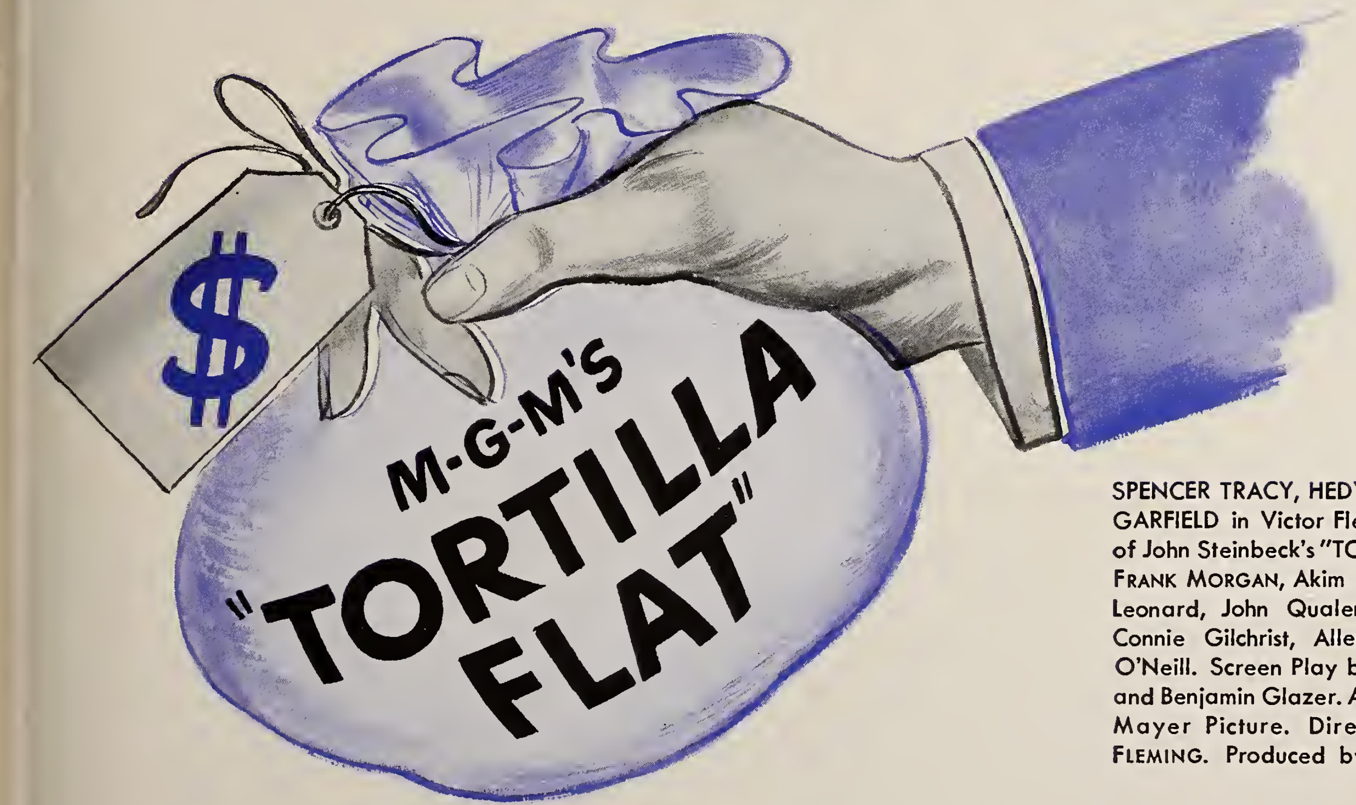
Bands, Acts Sell Bonds

Orchestras and vaudeville acts playing Portland, Ore. theatres are cooperating daily at the Portland Victory Center, stimulating payroll war bond purchase plans. Frank L. Newman, manager of the Evergreen Circuit's Orpheum theatre is master of ceremonies.

Badge of Honor The Blue Ribbon Award is made by The National Screen Council through Boxoffice Magazine


THE BEST PICTURE OF THE MONTH
BOXOFFICE
BLUE RIBBON AWARD
MAY, 1942
Metro-Goldwyn-Mayer
Producer
"TORTILLA FLAT"
FOR THE WHOLE FAMILY

BOX-OFFICE AWARD!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M-G-M'S
"TORTILLA FLAT"

Patriotic Theatres Sell War Bonds and Stamps!

SPENCER TRACY, HEDY LAMARR, JOHN GARFIELD in Victor Fleming's Production of John Steinbeck's "TORTILLA FLAT" with FRANK MORGAN, Akim Tamiroff, Sheldon Leonard, John Qualen, Donald Meek, Connie Gilchrist, Allen Jenkins, Henry O'Neill. Screen Play by John Lee Mahin and Benjamin Glazer. A Metro-Goldwyn-Mayer Picture. Directed by VICTOR FLEMING. Produced by SAM ZIMBALIST.

BOX-OFFICE AWARD!

Again the highest honor goes to M-G-M! As in the case of the recent BOXOFFICE MAGAZINE Blue-Ribbon Winner, "Woman of the Year," profit and prestige are being showered on an equally great attraction. "Tortilla Flat," a bonanza at the box-office, bears out its selection for the top awards given it by Redbook Magazine, Liberty Magazine and now the Blue-Ribbon of the motion picture trade press.

Warners May Set July Convention for Sales Staff

A national convention of Warner Brothers sales staff probably will be held early in July at a midwestern city, possibly Chicago, it was indicated this week. Although Ben Kalmenson, sales manager, would not discuss the company's convention plans it was reported that district and branch managers had been advised that they would be summoned to a July meeting to discuss 1942-43 product and sales policy.

A meeting during the first weeks of July would allow sufficient time for decisive action on the UMPI sales plan, it was said. If the plan is approved by the court before then Warners are said to feel that there would be sufficient time to adjust sales procedure to the blocks-of-12 formula. Otherwise the company would still be in a position to work out its own selling formula, as permitted under the escape clause of the consent decree which became effective June 1.

New York Sales Force Convenes

A special two-day convention of the Warner sales force in the metropolitan New York district has been set for Saturday and Sunday at the home offices. District Manager Sam Lefkowitz and New York Branch Manager Roger Mahan will preside. Speakers will include Ben Kalmenson, general sales manager; Roy Haines, Eastern and Canadian sales manager; A. W. Schwalberg and Arthur Sachson, sales executives, and Norman H. Moray, short subjects sales manager.

Sales representatives attending will include Leo Jacobi, Gus Solomon, Harry Decker, Irving Rothenberg, George Waldman, Joe Vergesslich and Wally Howes. In the bookers' group will be S. Macomber, Archie Berish, Pete Saglenbini, Al Blumberg, Dan Ponticelli, Mike Anderson and Phil Levine. Manny Gross, ad sales manager, also will attend the meetings.

One purpose of the sessions is to launch a special Summer Cleanup Drive mapped out by Mr. Lefkowitz and Mr. Mahan for the New York area. The drive will run until the end of August.

Warner Bros. has set the next six pictures for the New York Strand as follows:

After the current six-week engagement of "In This Our Life," Ann Sheridan and Ronald Reagan in "Juke Girl" opens June 19th, followed by "The Big Shot," starring Humphrey Bogart; "Sergeant York," returning to the Strand for a second time; "Wings for the Eagle," with Ann Sheridan, Dennis Morgan and Jack Carson; "The Gay Sisters," with Barbara Stanwyck and George Brent, and "Across the Pacific," with Humphrey Bogart, Mary Astor and Sydney Greenstreet.

Paramount Sales Managers To Meet

Paramount's district and division sales managers will meet at New York on June 19th, Neil Agnew, sales manager, announced this week. A discussion of the operations of the company's new "profit sharing" plan for extra compensation to salesmen is the principal item on the agenda.

It is also considered likely that Mr. Agnew will have additional plans completed for selling 1942-43 product and will be ready to add a number of titles to the list of productions announced last month by Y. Frank Freeman, studio head, at the sales meeting held at Adolph Zukor's Westchester estate.

The profit sharing plan will be administered by a committee of district managers. It will be retroactive to the start of the 1941-42 selling season last September.

Paramount's next block of four pictures were trade shown nationally on Thursday and Friday this week. The films are "Holiday Inn," "Are Husbands Necessary," "Tombstone—the Town Too Tough to Die," and "I Live on Danger."

In Hollywood on Tuesday, the company announced that B. G. DeSylva had been signed to a new contract as executive producer. The new contract replaced one which had a year to run. Mr. DeSylva came to Paramount in November, 1940, on a two-picture deal and became an executive producer in February, 1941.

SHORT PRODUCT PLAYING BROADWAY

Week of June 7th

ASTOR	
Tricky Business	20th-Cent.-Fox
Feature: This Above All	20th-Cent.-Fox
CAPITOL	
Dog Trouble	MGM
Woman in the House	MGM
Barbee-Cues	MGM
Feature: Broadway	Universal
CRITERION	
Fancy Answers	MGM
Stars Past and Present	Republic
Feature: Remember Pearl Harbor	Republic
MUSIC HALL	
Art of Skiing	RKO
Feature: Mrs. Miniver	MGM
PARAMOUNT	
Hands of Victory	Paramount
Feature: Take a Letter, Darling	Paramount
RIVOLI	
Art of Skiing	RKO
Feature: Miss Annie Rooney	United Artists
ROXY	
All About Dogs	20th Cent.-Fox
Dutch Guiana	20th Cent.-Fox
Feature: Ten Gentlemen from West Point	20th Cent.-Fox
STRAND	
Bond Cartoon, Shoot Yourself Some Golf and California Junior Symphony	Vitaphone
Feature: In This Our Life	Warner Bros.

Form Bridgeport Company

World-Wide Pictures, Inc., Bridgeport, Conn., has been chartered at Hartford, the capital, with Edward Cone president and treasurer, and Laura M. Cone secretary.

Switch Chicago Managers

Harry Crawford, manager of the North Center Theatre, Chicago, and Henry Jensen, manager of the Embassy, both Essaness circuit houses, have switched posts.

Newsreel House in Baltimore

A new Newsreel Theatre was opened in Baltimore on June 5th by Sherrill Cohen, circuit operator. Jack Carter will manage the house.

Fox Home Office Honors Kupper

William J. Kupper, new executive sales assistant to Twentieth Century-Fox Film vice-president Tom J. Connors, was guest at a testimonial banquet Tuesday night at the New York Athletic Club, attended by 125 executives, department heads and sales department associates.

William Gehring, central division sales manager, was toastmaster and introduced Spyros P. Skouras, president and Mr. Connors. Roger Ferri, editor of the house organ, *The Dynamo*, issued a special edition with congratulatory messages. The Roxy Theatre supplied entertainment.

All departments were represented on the guest list, which follows:

Rodney Bush, Sid Blumenstock, Frank Barry, P. Buranelli, A. A. Brown, Nat Brower, Joe Burke, Jack Bloom, Al Blumstein, George Blenderman, Tom Connors, E. H. Collins, W. J. Clark, Sam Citron, M. Chikofsky, Morris Caplan, Richard Condon, Frank Carroll, Ed. Cohn, Harvey Day, Deon De Titta, Jack Darrock, Dan Doherty, W. J. Eadie, George Eisele, J. P. Edmundson, Sam J. Epstein, Alan E. Freedman, William Freedman, Roger Ferri, Joe Farrington, S. Fitzgibbon, S. Florin, Harry Fenster, Sam Fishman, W. C. Gehring, Abe Goodman, W. I. Grosky, Jack Gordon, M. Goodman, Charles Goetz, Hal Horne, C. A. Hill, E. Hollander, Jack Haney, Walter Hicks, M. D. Howe.

Mike Hill, F. S. Irby, Felix A. Jenkins, William J. Kupper, Jr., Richard W. Kupper, Ed Kilroe, Morris Kinzler, Irving Kahn, Jack Kuhne, Ham Kupper, Bill Krewer, A. Kreier, Moe Kurtz, L. Kuttler, J. H. Lang, Harry Lawrenson, Ben Loweree, Irving Lesser, Laudy Lawrence, Joe J. Lee, I. Lincer, W. C. Michel, Joe Moskowitz, Martin Moskowitz, Harry Morsay, Edward Mack, Eugene McEvoy, Jack Miller, Frank Moneyhun, M. J. McIntyre, R. Muth, J. McDonough, Irving Maas, Charles Mayer, Elliott McManus, Jerry Novat, Dave Ornstein, Hermann Place, Joe Pincus, Jack Painter, Edmund Reek, Herman Rieper, Spyros Skouras, Aubrey Schenck, William Sussman, Jack Sichelman, Jack Sichelman, Ted Shaw, Louis Shanfield, Dan Smolen, Norman Steinberg, R. Simonson, Charles Schlaifer, E. Sponable, Wm. Sennett, Joe Shea, Luke Stager, M. Schmalzbach, Joe Seco, Morris Sanders, W. Schutzer, Al Sobel, Sydney Towell, Paul Terry, Jack Thall, Jim Victory, Christy Wilbert, William Weiss, Leslie Whelan, Jack Wolf, M. E. Youngstein.

Three Fox Employes Given Testimonial

More than 100 employees from Twentieth Century-Fox honored three fellow workers who had completed 25 years with the company at a luncheon Thursday noon at New York's Castleholm Restaurant. Central division sales manager William Gehring was toastmaster. Tom J. Connors, vice-president in charge of sales, delivered messages from other officers of Fox, and presented guests of honor Miss Julia Wolpin, Maurice Goodman and John O'Connor with a $50 Defense Bond each.

University Degree To J. Robert Rubin

J. Robert Rubin, vice-president and general counsel of Loew's, Inc., received an honorary degree of Doctor of Laws from Syracuse University, his alma mater, on Monday, at the university's 71st commencement exercises.

Broidy Recovering

Steve Broidy, Monogram vice-president and general sales manager, is recovering from an appendectomy in Good Samaritan Hospital in Hollywood.

IATSE 'REVOLT' COLLAPSES, WALSH AGAIN PRESIDENT

Delegates' Vote for Reelection Vindicates Regime of New President

by FRED OESTREICHER
in Columbus

The Administration of Richard F. Walsh, who was appointed president of the International Alliance of Theatrical Stage Employees upon the imprisonment of former president George E. Browne, was vindicated by his overwhelming reelection at the concluding session, Friday, June 5th of the 36th convention of the IATSE last week in Columbus.

The vote for president was: Mr. Walsh, 644; William T. Bennett of Washington, D. C., 296; Vincent Jacobi, New York, 33. Mr. Walsh and his entire slate of candidates were voted back into office and will serve until the next biennial convention, 1944.

The dramatic collapse of the Jacobi-for-president boom was highlight of the final stages of the convention. Defeat of the Jacobi faction was forecast when the delegates rejected the resolution offered by the Jacobi element, attacking all present officers and demanding their removal. The convention adopted the resolutions' committee report that the resolution not only be rejected but expunged from the record.

The vote on the other officers:

First vice president: Harlan Holmden, Cleveland, 671; Russell L. McKnight, Hollywood, 287.

Second vice president: William P. Covert, Toronto, 599; Archie Prentice, Toronto, 367.

The following were unopposed:

Floyd M. Billingsley, San Francisco, third vice president; James J. Brennan, New York, fourth vice president; Roger M. Kennedy, Detroit, fifth vice president and Felix D. Snow, Kansas City, sixth vice president.

Seventh vice president: Carl G. Cooper, Hollywood, 634; Harold V. Smith, Hollywood, 328.

General secretary-treasurer: Louis Krouse, Philadelphia, 764; Steve D'Inzillo, New York, 192. Mr. Krouse thus received the highest number of votes cast for any candidate.

Three trustees elected in a field of five candidates were: George W. Brayfield, Denver; William C. Scanlon of Lynn, Massachusetts, and R. E. Morris of Mobile. The vote: Brayfield, 733; Scanlon, 709; Morris, 658; Glenn H. Humphrey, Utica, New York, 391 and William Vermont, New York, 168.

Thomas V. Green of Newark and E. J. Brock of Cleveland were named delegates to the American Federation of Labor. The vote: Green, 681; Brock, 656; George Cushing, Union County, N. J., 302 and Ben Scher, New York, 128.

Edward L. Turner of Winnipeg, Canada, was unopposed for delegate to the Dominion Trades and Labor Congress.

All the new officers were sworn in by Ernest A. Clark, Seattle, Wash., just before the convention was adjourned. A total of 971 votes was cast.

Action Taken on Post-War Problems

Conditions created by the war emergency caused the adoption of several resolutions by the IATSE delegates.

A committee will be set up in each IATSE district to plan for the protection of the membership in defense areas, so that during the readjustment period following the present war the present and future livelihood of the members will not be jeopardized. The plan is to cover at least five years after the end of the war. This resolution was proposed because of the influx of thousands of workers into defense plant areas.

Affiliated local unions are granted the right to issue one working permit for the duration of the war in place of every member who enlists or is drafted into the armed forces or the industrial field. These permits will be in force only for the war's duration, "until said member shall return and demand his job back." This resolution was referred to the incoming general executive board.

Television After War Considered

Also, steps are to be taken to set up a committee to investigate television and to place properly the different branches of television so that the jurisdiction of the crafts of the IATSE will be protected. A thorough organizing campaign is to be carried on by the IATSE in this field as well as the radio and electrical transcription field. This resolution was referred to the general executive board.

A declaration was made that the operating and handling of all television equipment in theatres shall be under the jurisdiction of the motion picture projectionist. Operating and handling of any motion picture equipment in any radio studio, motion picture producing studio or any theatre for the purpose of film, television, broadcasting commercially by radio or by wire, shall be under the jurisdiction of the motion picture projectionists of the IATSE. This resolution also was referred to the general executive board.

The president and the general executive board were empowered to "take such measures as shall be necessary" to unionize New York City because its Local 306 "has to contend with dual unionism."

A resolution forbidding men convicted of

(*Continued on page 56*)

Officers of the IA at the Convention in Columbus

Officers of the International Alliance of Theatrical Stage Employees at the convention in Columbus, Ohio, last week: Foreground, left to right: Louis Krouse, general secretary-treasurer, Philadelphia; Richard F. Walsh, president, Brooklyn, N. Y.; Governor Bricker of Ohio; Robert Green, co-chairman of local committee; Carl G. Cooper, seventh vice-president, Los Angeles; Roger M. Kennedy, fifth vice-president, Detroit; Floyd M. Billingsley, third vice-president, San Francisco; William P. Covert, second vice-president, Toronto; Frank S. Stickling, International representative, Elgin, and Lawrence J. Katz, International representative, Harrisburg. In the background of extreme left is Felix D. Snow, sixth vice-president, Kansas City.

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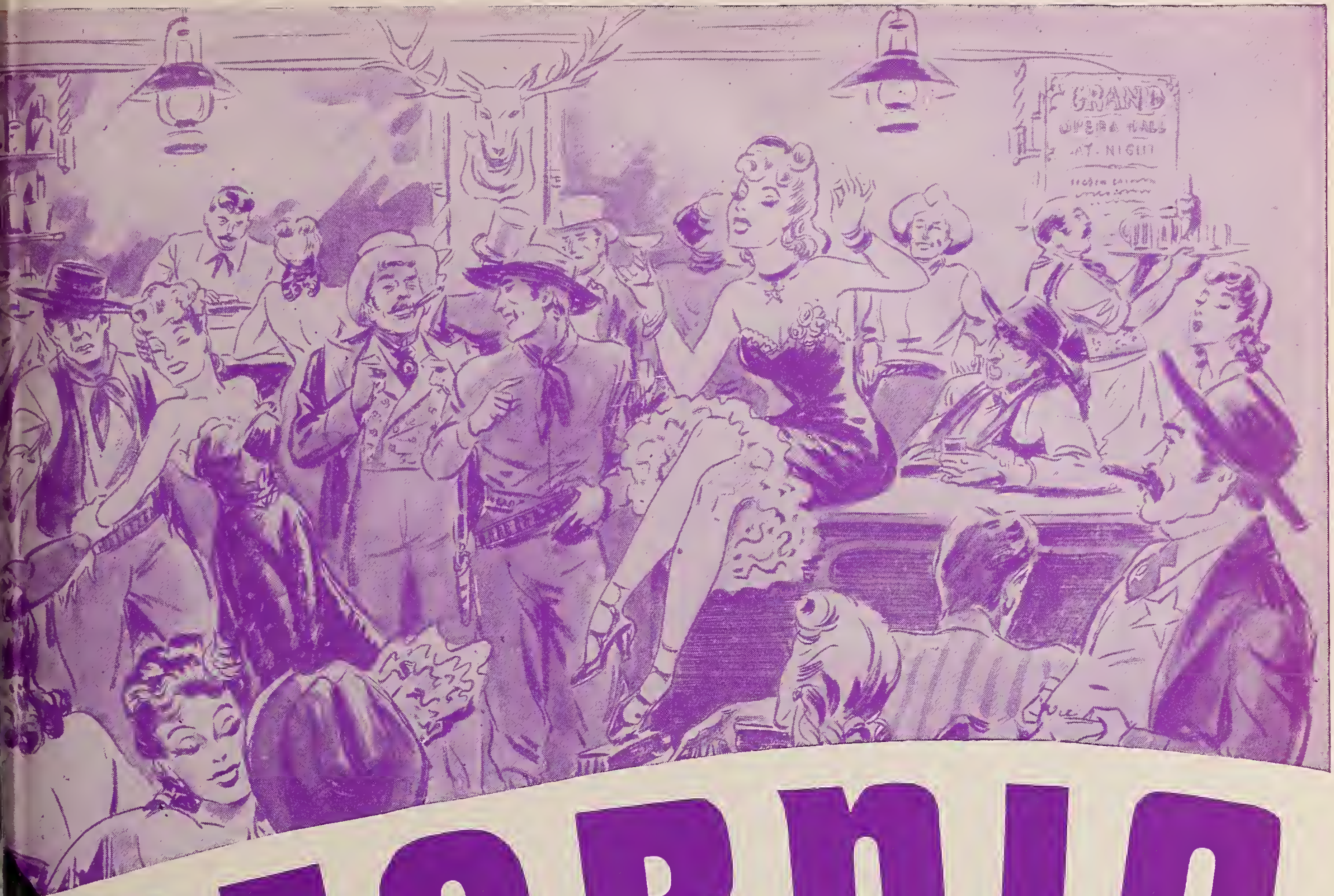


LIFORNIA

JOHN WAYNE

BINNIE BARNES · ALBERT DEKKER

HELEN PARRISH · PATSY KELLY
EDGAR KENNEDY · DICK PURCELL

WILLIAM McGANN—*Director*

Screen Play—GERTRUDE PURCELL · FRANCES HYLAND
Original Story—J. ROBERT BREN · GLADYS ATWATER

• • •

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

Walsh Regime in IATSE Gets Confidence Vote

(*Continued from page 53*)

felonies from holding office in the Alliance, was referred to the special committee.

President William Green of the American Federation of Labor gave his official blessing to the re-elected officers of the IATSE in his convention speech. Mr. Green did not mention former President George Browne of the IATSE nor his lieutenant, Willie Bioff, by name. The nearest he came was when he complimented President Walsh and the other officers for their work and their proposal to run on their records. Mr. Green then said:

"An organization stands high and influential with the public if it is well and honestly led and an organization honestly led reflects credit on itself. . . . If I leave one thought with you, that thought is inspired because of the tragic experience through which you have passed. It is that you may see to it that, come what may, your movement be led by honest men who are known to possess the highest degree of honesty and integrity."

Mr. Green, who told the delegates that the AFL now had almost 6,000,000 members, referred to Mr. Walsh's stewardship, as "a splendid record."

26 Republic Men in Armed Forces

Republic Pictures announced in New York this week that 26 employes had gone into military service.

From the home-office, the following have joined the Army: Walter Krasniewski, Victor Santomassimo, Edward Nossan, Clifton Emerson, Albert Malafronte, Francis Soule and Raymond Halvorsen. William Kickler is in the Marine Corps.

Those from the branch offices now in military service include: Thomas Carroll, Albany; Richard S. Etkin, Buffalo; Robert L. Finlayson, Charlotte; Harold Hellman and Bruno Nardi, Chicago; Earle D. Buell, Cleveland; Theodore R. Wilkins, Kansas City; Wilbur S. Kent, Los Angeles; Edward P. Inderbitzen and Harrington Wortsmith, Memphis; Herschel Gruenberg, Minneapolis.

Also: Frank Thomas, Pittsburgh; George G. Somma, New Haven; Harry Eisenoff, New York; Norman Silverman and Stephen C. Coppala, Philadelphia; Mack J. Easton, Salt Lake City, and Robert L. Tomlinson, Seattle.

Western Electric Releases Film

"Telephone Arsenal," a new sound film produced by the Western Electric Company, has been released for public exhibition. It describes the function of the telephone, the Bell System and Western Electric workers and products in wartime. The company's motion picture bureau at 195 Broadway, New York City, is handling distribution.

Hart Gets Army Commission

Captain Vincent G. Hart of the New York Guard, attorney and formerly with the Hays Office, has been commissioned in the U. S. Army and ordered to active duty.

Connors, Jenkins on Twentieth-Fox Board

Tom J. Connors, vice-president in charge of sales and Felix A. Jenkins, secretary of the corporation, were added to the board of directors of 20th Century-Fox at a special meeting held in New York last Thursday.

The Board was increased from 12 to its present 14 members as it was empowered to do by the stockholders at their meeting one week previous. Wendell L. Willkie, chairman of the board presided, and the complete membership in addition to Mr. Willkie now is as follows: H. Donald Campbell, Mr. Connors, John R. Dillon, William Goetz, Daniel O. Hastings, Mr. Jenkins, W. C. Michel, William P. Phillips, Hermann G. Piace, Seton Porter, Spyros Skouras, Sydney Towell and Darryl F. Zanuck.

Alabama Sunday Shows Assured

Theatre men won another victory last week, in securing permission to operate on Sunday in Alabama towns of less than 15,000 population. State Attorney General Lawson ruled last week that such operation was not illegal.

The 1940 Code provides that Sunday film showings are legal in cities of 15,000 or more. The new ruling clarified the Code, and leaves the decision to ban Sunday showings to local governing groups.

Mr. Lawson also held that Bank Night was a lottery, prohibited by the state.

A "blue law" passed in Newark, Delaware, seat of the state university, and comprising 5,000 population, has halted showings of films Sundays. The ordinance prohibits all "worldly" activities. But it does not include golf. The town council acted upon an April 14th referendum by which 277 persons voted for the ordinance, 158 against. According to law, only property owners and paid up taxpayers may vote.

Weshner Speaks at N. Y. U.

David E. Weshner, director of exploitation and sales promotion for United Artists, addressed members of high school film clubs last Saturday at a reception given by the motion picture department of the College of Arts and Sciences, of New York University. The event was held in honor of the winners of the first annual high school film contest. Mr. Weshner spoke on "The Value of Motion Picture Training in Schools." Among other speakers was Dr. William Lewin, chairman of the high school motion pictures of National Education Association.

Midwest Bookers Changed

Glenn Wood, formerly of Milwaukee, Wis., has been appointed office manager and booker of the RKO office at Des Moines, Iowa. He replaces A. M. Hill, who has joined the Air Corps. Carl Rebeck, also of Milwaukee, replaces Jean Post as office manager and booker at Universal's Des Moines branch. Joe Ancher, Warner booker, is also leaving Des Moines.

Oldfield Joins Paratroopers

Captain Barney Oldfield, former film editor of the Lincoln, Neb. *Sunday Journal* and *Star*, and former correspondent for MOTION PICTURE HERALD, recently in Fort Benning, Ga., joined the parachute troops this week.

George Walsh in Warner Post

George Walsh, formerly a theatre executive with Paramount, Comerford and other circuits joined Warner Bros. sales force in Boston this week, working from the local branch office there.

Publicists' Guild, Warners submit to Conciliation

Inability of Warner Brothers and the Screen Publicists Guild to agree on a closed shop contract for advertising and publicity workers in the New York home office has led to intervention of the Federal Government, in the person of Commissioner James W. Fitzpatrick, of the United States Conciliation Service, who officiated in a previous disagreement between the Guild and the seven other major distributors, who signed the contract.

Warners refused to allow disputed contract points to be given to arbitration. The Guild then appealed to the National War Labor Board, which assigned Mr. Fitzpatrick.

Clauses in dispute affect "membership maintenance," severance pay, term of contract, and retroactive pay.

Equity Elects New Officers

New officers of Actors Equity, elected last week in New York, are Cornelia Otis Skinner, second vice-president; Dudley Digges, fourth vice-president; Eliott Nugent, Walter Greaza, Raymond Massey, Tom Powers, William Harrigan, Ethel Wilson, Aline McMahon, Ilka Chase, Roy Roberts, Calvin Thomas, councillors, for five years; Jack Sheehan, Alexander Clark, council replacements for three and two years, respectively; Edith Atwater, Brandon Peters, Anne Seymour, Edgar Stehli, and Philip Bourneuf, councillors for one year. The terms of Mr. Diggs and Miss Skinner are for one year.

Monday, Chorus Equity elected the regular slate of nominees.

Paul Dullzell was elected chairman of the executive committee and Gerald Moore recording secretary for one-year terms. Elected to the executive committee for three years were Ray Arnette, Francis Clarke, Linda Griffith, Adele Jerome, Patricia Likely, Emily Marsh and Beau Tilden.

Lois Gerard and Beth Nichols were elected to the executive committee as replacements for one-year terms, and Philip Gordon was elected to serve on the Actors Equity council for a five-year term. Ruth Richmond is executive secretary of Chorus Equity.

The organization's annual report showed a surplus of $126,386, a net increase of $7,614 for the year.

The Screen Writers Guild is surveying wages and working conditions among writers of short subjects. It is preparing to negotiate an amended bargaining contract.

Guild Opens Training School for Women

The Screen Office Employees Guild, also of Hollywood, has established the first school to train members for higher salaried positions. The pupils will be women, who it is expected, will replace men in such positions.

Unity during the war is emphasized among Hollywood's unions by the formation of a Unity for Victory Committee, comprising the AFL, CIO, and the railroad unions. The Committee will handle jurisdictional disputes and quash illegal strikes.

The hearings, in Newark Chancery Court, for a receiver for the city's IATSE local 244 will continue September 21st, it was decided last week, after brief testimony. Six union members charge misuse of funds and coercion of members by incumbent officers, assertedly dominated by Louis Kaufman, business agent indicted by the New York Federal Grand Jury for extorting money from the majors.

Frank Richardson has been elected president of the Philadelphia chapter, American Guild of Variety Artists.

OBITUARIES

Virginia Lee Corbin, Silent Star, Dies

Mrs. Charles Jacobson who was known in silent films as Virginia Lee Corbin, juvenile star, died June 4th in Winfield, Ill., after a long illness. She was 30 years old.

Miss Corbin, born in Prescott, Arizona, appeared as a child actress fifteen years ago and was featured in "The City That Never Sleeps," "Aladdin and the Wonderful Lamp," "The Perfect Sap," "Hands Up," among other pictures. Her last role was in "Knee High" in 1929.

Surviving besides her husband, a Chicago broker, are her mother, Mrs. Frances Corbin, and a sister, Mrs. Ruth Lipari, both of Los Angeles, and two sons by a former marriage, Harold and Robert Kroll.

Max Winslow, Music Publisher

Max Winslow, vice-president of Irving Berlin, Inc., music publishers, died on Monday at Cedars of Lebanon Hospital, Hollywood. He was 59 years old. Except for the time when he produced musical pictures for Columbia, during 1933 to 1939, Mr. Winslow was associated with Irving Berlin from the days of "Alexander's Ragtime Band" up to the songwriter's latest hit.

With Mr. Berlin as president and S. H. Bernstein as secretary, Mr. Winslow founded the Berlin music publishing firm in 1919. He was credited with giving opera music its first impetus in motion pictures. He produced "One Night of Love" with Grace Moore and other musicals.

Percy R. Barr

Percy R. Barr, 47, salesman of the Chicago United Artists exchange, died June 4th at the American Hospital following a cerebral hemorrhage on June 1st from which he never regained consciousness. Mr. Barr was well known in the industry circles in Chicago having worked for several film companies there over a period of years. He joined United Artists last March coming from the National Screen Service.

Surviving are his widow, a daughter, three brothers and a sister. Interment was at Westmont Cemetery.

Harold A. Bortz

Harold A. Bortz, 46, one of the first motion picture projectionists in Allentown, Pa., and for many years president of the operators' union, Local 585, died May 29th in Allentown Hospital after an illness of six weeks. He was employed by the A. R. Boyd Enterprises and was associated with the circuit's Cinema Theatre in Allentown for 24 years. His widow and three children survive.

Mrs. Rose Soltwedel

Mrs. Rose Soltwedel, 70, for many years head inspector at the Paramount exchange in Milwaukee, died June 5th. She was the mother-in-law of Charles D. Koehler, Milwaukee distributor for Astor Pictures.

Joseph Shea

Joseph Shea, 59, brother of the late M. A. Shea, circuit operator, died June 4th in Stamford, Conn., following a heart attack. Mr. Shea was a vaudeville agent for many years. He is survived by his widow and one son. Funeral services were held in New York on Tuesday.

Mrs. L. O. Lukan

Mrs. L. O. Lukan, wife of the general manager of the B. F. Shearer's circuit in Seattle, died at her home June 1st after an illness of several weeks. Mrs. Lukan was 55 years old.

Ormi Hawley, Former Screen Star

Ormi Hawley, star of silent motion pictures, died June 3rd in Oneida County Hospital in Rome, New York. Miss Hawley, in private life, Mrs. Ormetta Fulcher, was 52. Miss Hawley was born in Holyoke, Mass. She joined a stock company at the age of 18 and went on tour. Following stage engagements on Broadway, she made her first film for the Lubin company, and during the next 15 years appeared in 370 pictures, starring in many.

With her husband, Charles Fulcher, she operated a farm near Camden, N. Y. for the past 15 years and devoted much of her time to portrait painting and the writing of children's stories.

Funeral services were held in Camden last Saturday.

Max Frisch

Max Frisch, father of Louis Frisch, treasurer of the Randforce Circuit, died in Brooklyn June 6th. He was 77 years old. Funeral services were held Sunday at the Park Memorial Chapel in Brooklyn.

Mutual Defends FCC Rules

The evils in the radio network system of operation, which prompted the Federal Communications Commission to issue its anti-monopoly regulations, were fostered by the National Broadcasting Company system and the Columbia Broadcasting System, it was charged last week, by Fred Weber, Mutual Network's general manager, in testimony before the House Interstate and Foreign Commerce Committee.

The Committee is holding hearings on the Sanders Bill to reorganize the Commission.

Mr. Weber asserted the two networks consistently used their time options with affiliated stations, to make booking of Mutual programs impossible.

Previously, Alfred J. McCosker, chairman of Mutual's board, said the FCC regulations were the only barrier to complete domination by NBC and CBS. He also attacked the Bill's Section Seven, which asks that Congress determine broadcasting policy. He charged this merely meant delay in enforcing the regulations.

The Committee was expected to end hearings this week, with testimony from FCC Commissioner James C. Fly, and Commissioner T. A. M. Craven. Mr. Weber was to be recalled, also.

Enjoin Free Ohio Show

Edward Ramsey, operating the Plymouth, the only theatre in Plymouth, Ohio, has been permanently enjoined from conducting free open-air showings in the downtown area on Wednesday evenings, by an injunction granted in Common Pleas Court on petition of Ray Dininger and others, "to prevent barricading or closing streets, or obstructing or diverting traffic." Mr. Ramsey, has conducted open-air shows for several years under the sponsorship of local merchants. He indicated his intention of carrying the case to the Appellate Court.

Incorporate Connecticut Theatre

At Hartford, Conn. the Newton Theatre Company, which took over the New Newington Theatre, Newington, Conn. under 20-year lease as of June 1st, 1942, has filed a certificate of incorporation, naming Maurice W. Shulman, Albert H. Shulman and Marie Boucher, all of Hartford as officers. Maurice W. Shulman, is president and Albert H. Shulman, treasurer and secretary. The New Newington had been party to an arbitration action filed in behalf of the Plaza, in Windsor by Joseph Shulman.

Ad Film Units Deny Charges of Monopoly

Commercial motion picture distributors, booking agencies and a trade association charged by the Federal Trade Commission with conspiring to suppress competition and creating a monopoly in advertising films filed a response with the Commission over the week-end in which it was denied that the actions cited as contributing to monopoly were undertaken for that purpose.

Respondents in the case are the Motion Picture Advertising Service Co., Inc., New Orleans; United Film Ad Service, Inc., Kansas City, Mo.; Ray-Bell Films, Inc., St. Paul, Minn.; Alexander Film Company, Colorado Springs, Colo., and A. V. Cauger Service, Inc., Independence, Mo., distributors; Screen Broadcast Corporation, New York, and General Screen Advertising, Inc., Chicago, booking agencies, and the Association of Advertising Film Companies.

The Commission had charged that by agreement the distributors entered into individual contracts with exhibitors for the exclusive privilege of showing advertising films in their theatres, an allegation admitted by General Screen Advertising and the Alexander Film Company but denied by Screen Broadcast Corporation, while the other respondents aver that a majority of such contracts were non-exclusive in character.

Declare 'No Price Fixing'

The answers deny that the distributors are allied and banded together with the booking agencies and the trade association for the purpose of exercising any control upon the industry, or that the distributors, either directly or through the booking agencies, have determined and fixed by agreement the screening rates to be charged national advertisers, or the commissions to be paid the booking agencies and exhibitors. It is asserted that each distributor determines independently the prices to be paid to exhibitors and that such prices are not fixed by the booking agencies or by the distributors acting in concert.

In a majority of the answers it was alleged that no single respondent distributor ever had been capable of furnishing a national advertising campaign for any product because no one distributor had contracts with theatres covering a sufficient area of the country. As a result, it was set forth, manufacturers desiring to conduct national film advertising campaigns requested the respondents to associate themselves together for the purpose of making the theatre coverage of all available, thus avoiding the necessity to contract separately and individually with each respondent.

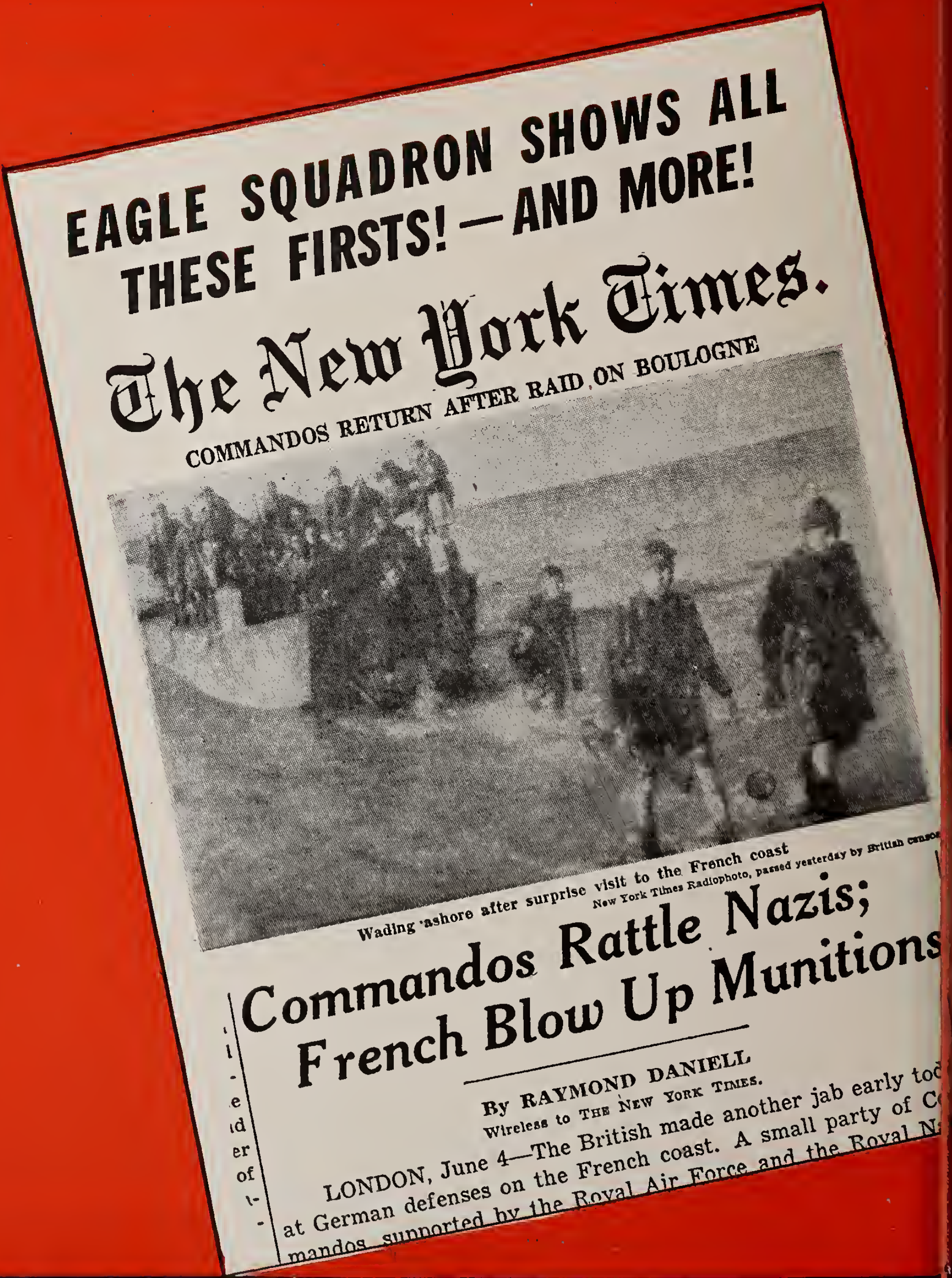
Deny Moskowitz Petition

The U. S. Supreme Court on Monday, meeting for the last session of its 1941-42 term, denied the petition of Joseph H. Moscowitz for review of the decision of the Second Circuit Court of Appeals holding him guilty of wilful attempt to evade and defeat the income taxes of Joseph M. Schenck for 1936. The action of the court was in the form of an order, denying the petition without comment.

EAGLE SQUAD
authentic picture ab
who did not wait to

EAGLE SQUADRON IS THE FIRST PICTURE TO SHOW

1. HOW THE COMMANDOS STRIKE!
2. THE W. A. A. F.'S IN ACTION!
3. THE CHANNEL MOSQUITO FLEET!
4. THE DEADLY SPITFIRES IN ACTUAL COMBAT!



EAGLE SQUADRON SHOWS ALL THESE FIRSTS!—AND MORE!

The New York Times.

COMMANDOS RETURN AFTER RAID ON BOULOGNE

Wading ashore after surprise visit to the French coast

New York Times Radiophoto, passed yesterday by British censo

Commandos Rattle Nazis;
French Blow Up Munitions

By RAYMOND DANIELL
Wireless to THE NEW YORK TIMES.

LONDON, June 4—The British made another jab early tod at German defenses on the French coast. A small party of C mandos supported by the Royal Air Force and the Royal N

WALTER WANGER'S EAGLE SQUADRON

ON is the FIRST
t the first Americans
stabbed in the back!

Eagle Squadron
is ready! Are you?
Watch for further news about the first great picture of the second world war!

BERT STACK • DIANA BARRYMORE • JON HALL • EDDIE ALBERT • NIGEL BRUCE • EVELYN ANKERS
F ERIKSON • JOHN LODER • EDGAR BARRIER • ISOBEL ELSOM *and the Flying Heroes of the* EAGLE SQUADRON • Foreword by Quentin Reynolds Famous War Correspondent
ginal Screen Play by Norman Reilly Raine • Directed by ARTHUR LUBIN • From the Cosmopolitan Story by C. S. Forester • A UNIVERSAL PICTURE

WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product, providing a service of the exhibitor for the exhibitor.

Address your reports to What the Picture Did for Me, MOTION PICTURE HERALD, Rockefeller Center, New York, N. Y.

ABFD

CONVOY: Clive Brook, John Clements—A picture people should see. Business below average—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

ATP

COME ON, GEORGE: George Formby—The 4th Formby for us. Business good on two, fair on two. This one did business.—R. R. Kiefer, Kiefer's Theatre. Hardisty, Alberta, Can. Village and rural patronage.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—Another good picture gone to waste. Of course, we had commencement week to fight and that had something to do with it, but we were surely vexed at the reception this picture received here. Running time, 87 minutes. Played May 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone, Allyn Joslyn—Played this feature early to average receipts with exceptionally heavy competition of graduation and top dance attraction. Timely and exceptionally funny show with clever gags and dialogue. Allyn Joslyn outstanding in his role. Should be played; stress novelty angle. Played May 24-26.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

Metro-Goldwyn-Mayer

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—We sure didn't do any business on this one in comparison with some of his earlier releases, but every time they select more soldiers we lost that many more customers, with no one to take their places. It might be that, then it might be that the young man's marriage has something to do with his evident falling off of business. The picture is as good as any he made lately, but it didn't do average business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Lana Turner—In spite of what other exhibitors say about Spencer Tracy's acting in this, I thought he turned in a grand performance. Picture didn't draw for some reason but those who saw it were well satisfied. Played May 14-15.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—Top cast, well made show to above average mid-week receipts and thoroughly pleased audience dominated by feminine trade. Played May 13-14. —Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—Not a small town picture. Too long and too talky. Business was very bad. Running time, 119 minutes. Played May 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone—Better picture than some of the newer ones, but Rooney fails to draw for us.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—The women and children came but the men stayed away. Running time, 88 minutes. Played May 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy—One of the fine pictures well liked but fair at the box office—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

LOVE CRAZY: William Powell, Myrna Loy—Just fair at the box office.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

MARRIED BACHELOR: Ruth Hussey, Robert Young—A good show that pleased on our bargain night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—Played this one late but it pleased 100%. The box office sure did well and the customers all gave me a nice smile when they left. If you have not played it do so. Running time, 106 minutes. Played April 23-25.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr.—Well, it was just about what you could expect from Gracie. Not a bad mystery story but made nonsensical by Gracie's antics. Running time, 67 minutes. Played May 20-21.—Horn & Morgan. Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Old but well liked and business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

THIS TIME FOR KEEPS: Ann Rutherford, Robert Sterling—A programmer from Metro and just that, with no names in the cast. Will do very well on a double or bargain night, this story of mooching in-laws who nearly wreck a marriage. Virginia Weidler about the best, with Guy Kibbe doing alright. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo—Very satisfactory and business up.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—Business satisfactory.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Atlanta, Can. Village and rural patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Good at the box office and a treat for the eyes. Paramount really shot the works on this picture. Seems like people prefer this type to the heavier productions, at least our people do. Running time, 82 minutes. Played May 17-18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Very beautiful scenery in color was strongest selling and pleasing characteristic. Advertised as escapist entertainment. Below average receipts. Played May 17-19.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

BORDER VIGILANTES: William Boyd—Good enough western that pleased and drew average, maybe a little better, but this series has a definite draw and the kids eat them up. Ran with another feature and "Superman" for a nice double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—Best Aldrich show to date. Good drawing power. Radio fans came in large numbers and all thoroughly pleased with entertaining good show. Really funny. Used single feature to above average receipts. Played May 15-16.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Did above average business but not as good as "Caught in the Draft," but better than "Nothing But the Truth." Color helps. Played May 18-20. —Oliver Stewart, Circle Theatre, Alliston, Ont., Can. Small town and rural patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Very poor box office. Poor comments, not well liked. Plot thin and exaggerated. Would not recommend using. Played May 20-21.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

REMARKABLE ANDREW, THE: William Holden, Ellen Drew—This story is well off the beaten track and I enjoyed it for a change. But my customers don't attend as regularly as I do and the feeling wasn't mutual. Too fantastic for the practical-minded. Business was off. Running time, 83 minutes. Played May 7-9.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Republic

COWBOY SERENADE: Gene Autry, Smiley Burnette—Another top western from Republic and Gene Autry. Above average Friday, Saturday gross. All around good show to fine comments from audience. Played May 22-23.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

GIRL FROM ALASKA, THE: Ray Middleton, Jean Parker—Good snow and dog picture which pleased the Friday-Saturday trade. Running time, 75 minutes. Played May 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck —This arrived on the crest of a flood that washed out highways, bridges, and business in general. In some localities, only the mortgages were left standing. "Ball of Fire" just sputtered and died. A handfull of customers enjoyed the picture very much, but were unanimous in their desire to see Mr. Cooper stick to the he-man roles. Running time, 111 minutes. Played May 14-16.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

GAY FALCON, THE: George Sanders, Wendy Barrie—O. K. Mystery-filler that held their interest throughout. Running time, 66 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MEXICAN SPITFIRE AT SEA: Lupe Velez, Leon Errol—Am afraid that this series is on the wane. From past experience, my customers can anticipate the laughs and that takes all the fun out of laughing. Not the draw "Lord Epping" used to be. Running time, 72 minutes. Played May 18-20.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

PLAYMATES: Kay Kyser, John Barrymore—Kay, you better go back on the air and let this acting alone. There wasn't enough band music to help put this one across and we just didn't equal our usual Friday and Saturday take. Not good enough for Sunday and it just ain't got what it takes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—It had everything that has been claimed for it and on top of that we did the best business of the year, excepting one picture which was played at advanced admission prices. Thoroughly satisfied. Running time, 118 minutes. Played May 17-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—Why is it? Claudette Colbert is one of the finest actresses in pictures today yet we can hardly get a Corporal's Guard out to see one of her pictures. When we played her last one, we vowed we'd never use anymore yet we weakened and—same result! The picture is grand and was well liked by everyone that saw it but what good does that do? Running time, 86 minutes. Played May 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—Dandy western. Excellent for small towns.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Swell picture for any situation. Good business and no complaints. Played May 22-23.—W. R.

(Continued on following page)

(Continued from preceding page)

Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Very good show. Pleased all the Scandinavian customers. In fact the remarks from all were very good and I can recommend it to anyone. Running time, 86 minutes. Played April 30-May 2.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—This picture has all that it takes to make the box office jingle. Sonja Henie is very popular especially with the young people. Hope we see and hear some more of Glenn Miller's orchestra. Business very good. Played May 11-13.—Oliver Stewart, Circle Theatre, Alliston, Ont., Can. Small town and rural patronage.

SWAMP WATER: Walter Huston, Walter Brennan—Good feature. No draw. We don't particularly like this type of show here.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural patronage.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—This picture did excellent business here and pleased 100%. The second day better than the first. Played May 25-26.—Ira Smith, Breeze Theatre, Beaufort, S. C. Rural patronage-near Parris Island Marine Barracks.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Played this one late but it seemed to be pre-advertised as a lot of strangers came far to see it and left well pleased. More like this and the exhibitor could be a friend of his customers. Running time, 97 minutes. Played May 21-23.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

United Artists

POT O' GOLD: James Stewart, Paulette Goddard—Fair musical; business down.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

THREE COCKEYED SAILORS: Tommy Trinder, Claude Hulbert—One of the worst pictures I have ever played.—B. R. Johnson, Roxy Theatre, Nipawin, Saskatchewan, Can. Rural patronage.

Universal

BURMA CONVOY: Charles Bickford, Evelyn Ankers—See review on "What's Cookin'," Universal.—Stanley R. Leay, New Stanley Theatre, Galena, Ill.

GIVE US WINGS: Billy Halop, Huntz Hall—Went back and picked this up to fill up a program. It's not new but it has plenty of action and airplanes which is what the small town needs these days. Strictly a programmer, but good. Played May 21-22.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Can. Small town and rural patronage.

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Not much of a story to it. Plenty of laughs. Will do business any place. Played May 21-23.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

HOLD THAT GHOST: Abbott & Costello—This picture should do business in any small town. Their popularity on the radio certainly helps to put their pictures over. The kids all know them and bring out the adults. Business above average. Played May 25-27.—Oliver Stewart, Circle Theatre, Alliston, Ont., Can. Small town and rural patronage.

IN THE NAVY: Abbott and Costello—These boys do business for me, and this was no exception.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

KEEP 'EM FLYING: Abbott and Costello—The best yet from these boys. Just what the Doctor ordered for these troubled times. Running time, 80 minutes. Played May 21-23.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NICE GIRL: Deanna Durbin—We are unable to do satisfactory business with Miss Durbin.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Village and rural patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—Fine action drama. Somewhat rough but still enjoyed by ladies as well as men. Miss Dietrich definitely adds value and helps draw. Picture is well made, backgrounds interesting, and entertainment diversified. Used shorts with feminine appeal. Played May 10-12.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—A good picture that did average business on our best time. The cast was no star-studded affair but was well selected and they did a very good job. The fight was good, maybe just a little gruesome and some scenes are pretty risque, but my patrons liked the picture a lot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHAT'S COOKIN': Andrews Sisters, Gloria Jean—Played this with "Burma Convoy." Two good shows, one musical the other action. Recommend as extra good double bill. Comments good for both. "Burma Convoy" timely. Played May 3-5.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

Warner Bros.-First National

BRIDE CAME C.O.D., THE: Bette Davis, James Cagney—Nice little comedy that failed to do business. Played May 25-26.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

CAPTAIN OF THE CLOUDS: James Cagney, Dennis Morgan, Alan Hale—Good action picture in beautiful color. Business was very good. Running time, 113 minutes. Played May 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Business way off on this one although no complaints were registered by those who paid to see it. Running time, 77 minutes. Played May 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MANPOWER: Edward G. Robinson, Marlene Dietrich—A swell picture with plenty of action and some good comedy that pleased our bargain night crowd and drew average business. Sold right away and showed some profit on the two-day run. A little old but much better than some of the new ones.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MILLION DOLLAR BABY: Jeffrey Lynn, Priscilla Lane—A light picture with a swell cast. Did not draw. Some said it was OK, others said they did not care for it. Running time, 102 minutes. Played May 14-16.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

NINE LIVES ARE NOT ENOUGH: Ronald Reagan, Joan Perry—Fair for double billing. Running time, 63 minutes. Played May 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—I blush to say it, but I was afraid of this one. And the customers waded for miles through flood and mud to see it, not once, but twice and even three times. One of the most moving moving pictures I have ever run. By all means, play it; it's a credit to the industry. Running time, 108 minutes. Played May 25-27.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Excellent. Nothing more need to be said. Played May 28-30.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

STEEL AGAINST THE SKY: Lloyd Nolan, Alexis Smith—Good action show—title intriguing, audience satisfied and good comments. Used on double bill. Played May 8-9.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

TARGET FOR TONIGHT: Documentary—Very timely and exceptionally interesting. Running time, 48 minutes. Played May 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TARGET FOR TONIGHT: Documentary—Doubled with "Niagara Falls" made a bang up program that pleased 100%, as both pictures tops in their class. Played May 11-12.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Enjoyed by all. Title hurt the draw. Why don't they give Errol Flynn a modern story. Miss de Havilland gave her usual fine performance, a swell actress. Played May 25-27.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

Short Features

Columbia

CACTUS MAKES PERFECT: All Star Comedies—Another good Stooge, plenty of laughs from the audience and as good as any short subject.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

Metro-Goldwyn-Mayer

FLAG OF MERCY: Passing Parade—Good. Shows how and where the Red Cross was founded. Should

(Continued on following page)

IN NEWSREELS

MOVIETONE NEWS—No. 78, Vol. 24.—Army takes over airliners. . . . U. S. Flying Tigers in China. . . . Submarine in action. . . . Anglo-Ethiopian pact. . . . Libyan battle rages. . . . Reinforcements to Australia.

MOVIETONE NEWS—No. 79, Vol. 24.—12,000 join Navy. . . . Admiral Hepburn tells of Pacific fleet victory. . . . New York hails U. S. and British war heroes. . . . Donald Nelson tours war plants. . . . Jap airman captured. . . . Kansas City police swear in civilian auxiliary force.

NEWS OF THE DAY—No. 276, Vol. 13.—Jimmy Doolittle reveals secret of Shangri-la. . . . News from Australian front. . . . Grand Coulee Dam goes to work for Uncle Sam. . . . Quezon reaffirms faith in U. S. of Filipinos. . . . Yankee Flying Tigers in action on China front.

NEWS OF THE DAY—No. 277, Vol. 13.—America avenging Pearl Harbor. . . . Report from the home front. . . . Uncle Sam honors workmen. . . . With the Yanks in Australia. . . . U. S. hails heroes of United Nations.

PARAMOUNT NEWS — No. 81. — Prime Minister Churchill inspects bombers and tank factory. . . . More U. S. soldiers arrive in Australia. . . . Jimmy Doolittle speaks at California plane plant. . . . Grand Coulee Dam opened. . . . First pictures of rescue by Brig. Gen. Royce of U. S. aviators marooned after sneak Jap attack.

PARAMOUNT NEWS — No. 82.—War aces storm Broadway. . . . Production chiefs hail war output. . . . American remembers Pearl Harbor. . . . Women's Army speeds up.

RKO PATHE NEWS—No. 81, Vol. 13.—U. S. volunteers fly for China. . . . New A.E.F. hospital in Australia. . . . New president opens Chile congress. . . . First water over Grand Coulee Dam. . . . Ethiopia signs English treaty. . . . Launch twin ships and one-half tanker.

RKO PATHE NEWS—No. 82, Vol. 13.—Selectees recall Pearl Harbor. . . . Coast alert after Alaska raid. . . . Tour honors heroes of this war. . . . Bomber sergeant captures Jap pilot. . . . U. S. Production chief Nelson and British production head Lyttleton meet at the Ford bomber plant.

UNIVERSAL NEWSREEL—No. 90, Vol. 15.—More U. S. troops "down under." . . . U. S. air power shown. . . . British home front. . . . Gen. Doolittle at plane plant. . . . Army trains its iron broncs. . . . World's biggest waterfall—Grand Coulee Dam.

UNIVERSAL NEWSREEL—No. 91, Vol. 15.—Pearl Harbor avengers. . . . New York hails war heroes. . . . Production heads meet. . . . Women in the Army. . . . Allied A-A defense. . . . Lend-lease aid to China. . . . Cadets see guns and tanks.

Notice of
20TH CENTURY-FOX
Trade Showings
for the benefit of exhibitors generally

OMAHA, NEB.

"THIS ABOVE ALL"
will be trade-shown at the
20th Century-Fox Exchange
1502 Davenport Street, Omaha, Neb.,
ON MONDAY, JUNE 15TH,
AT 2:00 P.M.

DALLAS, TEXAS

"THIS ABOVE ALL"
will be trade-shown at the
20th Century-Fox Exchange
1801 Wood Street, Dallas, Texas,
ON THURSDAY, JUNE 18th,
AT 10:00 A.M.

(Continued from preceding page)

be shown by all theatres, at this time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HUNGRY WOLF, THE: Technicolor Cartoons—Just a fair cartoon, not made for laughing purposes but to show artistic talent, I guess. Pretty color in spots.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MINNESOTA, LAND OF PLENTY: FitzPatrick Traveltalk—Very well done and being close to home several people were acquainted with the scenery and it sure pleased. Running time, 10 minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

WILLIE AND THE MOUSE: Passing Parade—We found this one of the most pleasing shorts we have played. Everyone found it very interesting.—Running time, 10 minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

Paramount

BULLETEERS, THE: Superman Color Cartoons—These started out with a bang and did swell business but the quality of the cartoon has dropped considerably and the cash customers, which were principally kids, have also dropped decidedly. Not for us. Running time, 10 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BULLETEERS, THE: Superman Color Cartoons—We don't seem able to sell this high-powered cartoon We give them a big boost in our advertising but the two we have shown have been so poor that not even the kids are enthusiastic about this cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COPACABANA REVUE, THE: Headliners—South American type musical with several vaudeville acts fairly well liked.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

GAY KNIGHTIES, THE: Madcap Models—Color cartoon slightly reminiscent of "Mr. Esquire." Something different and they liked it. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

IN A PET SHOP: Speaking of Animals—Very interesting subject. All lovers of pets will enjoy this short.—Very clever dialogue.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

MECHANICAL MONSTERS, THE: Superman Color Cartoons—The kids liked it. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

NIGHTMARE OF A GOON: Headliners—Good one-reeler with music and vaudeville turns, and some comedy. It pleased here. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOTHING BUT NERVES: Benchley Comedies—The nervous type will fidget through this one. Running time, 10 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

PIPEYE, PUPEYE, POOPEYE & PEEPEYE: Popeye the Sailor—Average Popeye cartoon. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

TORRID TOREADORS: Krazy Kat Cartoons—This one sure pleased the young kids and a lot of the older ones too. Running time, 10 minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural patronage.

RKO Radio

CHEF DONALD: Walt Disney Cartoons—A very good cartoon that got a lot of laughs and worth a date on almost any program. Will sure please the kids; they like 'em.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FIGHTING FISH: Sportscope—These are all the same and deep sea fishing doesn't seem to interest our cane pole fishermen, who use a bobber on the "bullheads."—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

INFORMATION PLEASE: Recording is the worst feature of these. Some you can't even understand, especially Fadiman.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKEY'S BIRTHDAY PARTY: Walt Disney Cartoons—We all know that Disney shorts are tops. "Mickey's Birthday Party" was exceptionally good.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

POLO PHONEY, THE: Leon Errol—Some laughs, but too scarce.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

GANDY GOOSE IN LIGHTS OUT: Terrytoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

NUTTY PINE CABIN: Color Cartune—Color Andy Pandy cartoon which was clever, evoked its full share of laughs and pleased the kids.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage,

TUNE TIME: Musicals—Jan Garber and orchestra with Donald Novis—exceptionally good musical subject with variety of music and entertainment. Donald Novis and group sing "White Cliffs of Dover" to exceptional effect.—Stanley R. Leay, New Stanley Theatre, Galena, Ill. Small town and rural patronage.

Vitaphone

ALOHA HOOEY: Merrie Melodies Cartoons—Good color cartoon.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

CAGEY CANARY, THE: Merrie Melodies Cartoon—This series still tops in color cartoons. By all means play them.—Nick Korman, Palace Theatre, Englehart, Ont., Can. Small town patronage.

DAFFY'S SOUTHERN EXPOSURE: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOCKEROO: Broadway Brevity—They'll like this one if they go for Maxie Rosenbloom's brand of "acting." Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

Fitzgibbons Advisor to Canadian Government

J. J. Fitzgibbons, president of Famous Players Canadian Corporation, was asked by the government in Toronto last week to be chairman of the Motion Picture Advisory Council of the Canadian Wartime Prices and Trade Board. Henry Falk, representing independent Canadian exhibitors, is secretary of the Council.

A Dominion order has given the Council permanent official status with which to handle all wartime film trade problems. This recognition was contained in an official memorandum from Donald Gordon, chairman of the Prices and Trade Board in Ottawa.

Kansas Theatre Sponsors Radio Telephone Quiz

The Newman theatre, Kansas City, managed by Jerry Zigmond is sponsoring "Hollywood Answer Man" a new 15 minute, five nights a week, radio program over station KITE. Written by the Newman publicity staff it consists of straight Hollywood news on two evenings from 6:15 to 6:30 P.M. On the three evenings telephone interviews with film fans are broadcast.

Names are obtained at the theatre from registration slips. Five to eight of these are selected for each broadcast and the patrons quizzed via telephone on pictures, stars and other film news. Passes are awarded to those who answer correctly.

TELEGRAMS
are feature length stories in short subject form

WESTERN UNION

FATHER'S DAY IS JUNE 21. WHETHER YOU CALL HIM "POP"—"DAD"—OR "FATHER" ONE OF WESTERN UNION'S SPECIAL TELEGRAMS WILL PLEASE HIM IMMENSELY. 20c LOCALLY. 25c TO DISTANT POINTS.

WESTERN UNION
Everywhere
CLASS OF SERVICE DESIRED
DOMESTIC
CABLE
TELEGRAM
ORDINARY
DAY LETTER
URGENT RATE
SERIAL
DEFERRED
NIGHT LETTER
NIGHT LETTER
SPECIAL SERVICE
SHIP RADIOGRAM
ACCOUNTING INFORMATION
TIME FILED

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Exhibitor Problems

At the Atlantic City convention of Allied Theatre Owners of New Jersey, held last week, an entirely new set of problems was discussed—problems which have arisen as a result of the war effort. For example, one of the principal concerns was the establishment of some uniform system for calling air raid wardens, doctors, nurses' aids and other people necessary for emergency purposes which would not disturb audiences. It is considered inadvisable to stop the show to announce that air raid wardens' presence is required; during an air raid, a motion picture theatre is a good place for an audience to remain.

Still another wartime problem discussed at the Allied convention was the question of dimouts. Ever since there has been such a thing as a theatre, it has been considered axiomatic that there must be a maximum of light outside. Now the enemy has forced us to curtail our light; we may only have one half watt per sq. ft., and lights are restricted so that they do not contribute to sky glow. Most theatre owners have found that the lack of light has not cut their business; also their light bill is considerably less, so that the net result is a gain.

Priorities also came in for discussion and some fears were expressed that the Government might impose restrictions on the manufacture of exciter lamps, photoelectric cells and radiotrons.

But the problem that seemed foremost in the mind of everyone was: "What can we do to further the war effort?" Before the convention was over the delegates had the answers. There are three: Sell War Bonds and Stamps, show Victory Films, and make collections whenever asked.

Extra-Curricular Activity

Following closely on the heels of our editorial, "The Joiner", in the issue of May 30th, comes word from showmen on various types of extra-curricular activity. Theodore Friedman, manager of the Strand Theatre, Suffern, N. Y., points with justifiable pride to his rise in the ranks of the Volunteer Fire Department from Lieutenant to Captain "and now to the esteemed position of Battalion Chief, which I now hold. Our Suffern Fire Department is not just an ordinary outfit," he explains, giving details of its equipment and manpower. Ted would like to hear from other showmen who are also members of the Fire Departments in their respective communities.

The showman's post as head of the largest edifice in most communities where crowds gather and also as custodian of such highly inflammable material as film makes him a logical candidate for membership and later officership in a Volunteer Fire Company. Besides the safety aspect of such a position, there is also the social viewpoint: "Vamps" are often the leaders in the community's social life.

A further example of outside work is submitted by Hal Orr, city manager for Wilby-Kincey Theatres, Rocky Mount, N. C., who has recently been elected Governor of the 189th District of Rotary International. The Rocky Mount Evening Telegram regarded his selection as an honor to the city and commented upon it editorially.

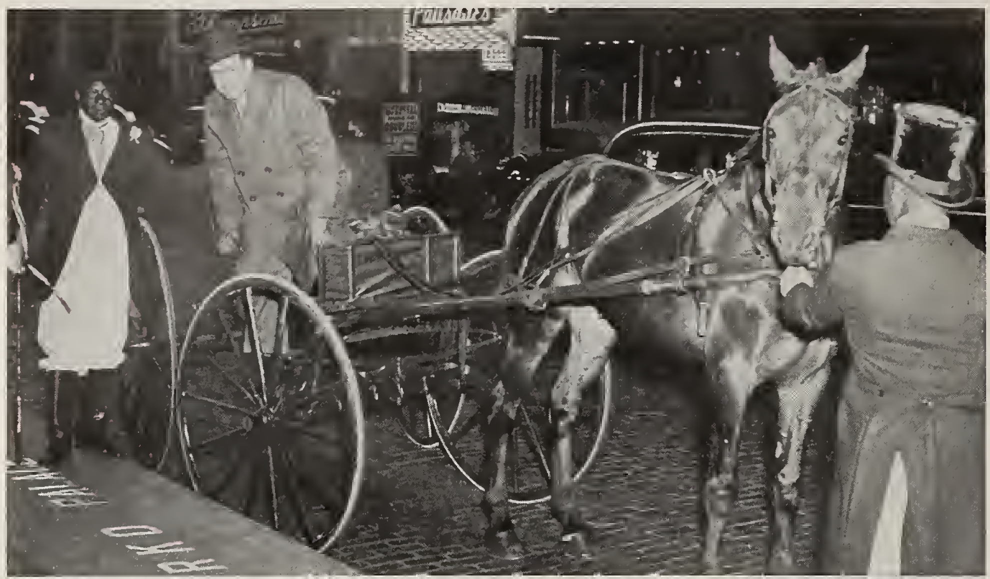
Another "joiner" of whom we learned this week is Lee Conrad of the Embassy Theatre, Johnstown, Pennsylvania. They call him "The little dynamo" in Johnstown, and no wonder. Here is a list of Lee's activities aside from his job as manager of the Embassy: President of the Lions Club, Chief Air Raid Warden, Director of the Chamber of Commerce, President of the Citizens Council, Director of the Boy Scouts, Director of the Ad and Press Club, Director of the Community Chest and Director of Promotions for the Retail Association. He is also a Fourth Degree Knight of Columbus, a member of St. John's Roman Catholic Church, a member of the American Legion, a member of B.P.O.E. and a member of the Loyal Order of Moose. With all that activity, Lee is a valuable employee of Wilmer & Vincent, owners of the Embassy, and indubitably deserves also the title, "A good citizen".

Eleven Years Old But Still Good

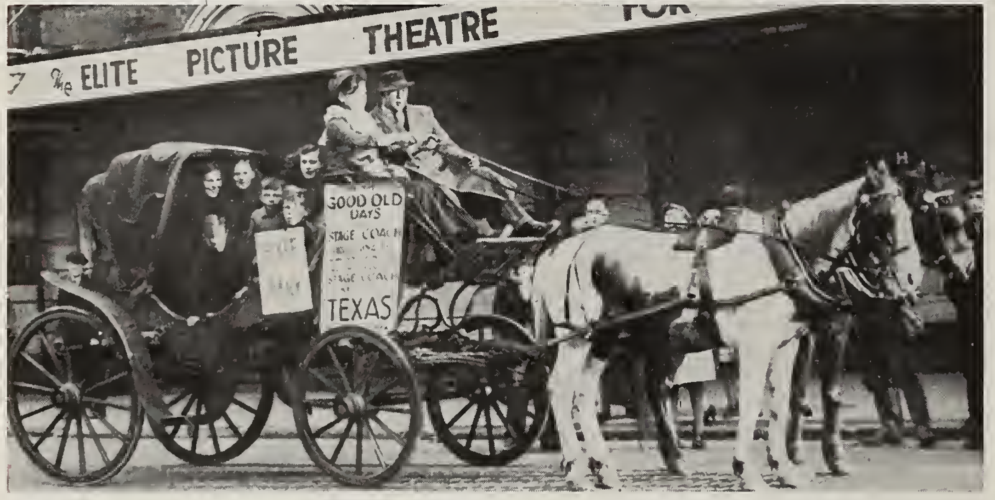
Jack Hamilton, manager of Schine's Webster Theatre, Rochester, N. Y., finds that the pages of the Round Table are as good today as they were eleven years ago. Jack discovered this when he came across a copy of Motion Picture Herald dated May 2, 1931. "To say I enjoyed reading this is putting it mildly, and the Managers' Round Table was extremely interesting with all the gags and exploitation stunts that were used to sell pictures. From these pages, I have gathered very valuable and sure-fire information on selling a show and I just couldn't let it go by without telling you of the discovery."

Jack isn't the first showman we've heard of who has a file of the Herald and who uses it regularly, too. —BOB WILE

HORSE TO FORE AGAIN AS EXPLOITATION ADJUNCT



MY GAL SAL
MY GAL SAL



The horse is returning as a useful exploitation concomitant. Manager Frank Smith offered free admission to any patrons driving to the theatre in a horse-drawn vehicle during the run of "Broadway," at the RKO Palace, Chicago. The lower picture shows the coach used by Reynolds Roberts, Elite, Middleborough, England, to advertise "Texas". A by-law prohibits advertising vehicles between 10:00 A. M. and 8:00 P. M., but he got around that by catering for shoppers and market people in the morning and pleasure seekers and shift workers in the evenings. Top, right—Lou Cohen used the lady in the horse-drawn coach on the streets of Hartford, Conn.

Photo by Staff Photographer

Technical Corporal Mike Weiss, formerly an exploiteer for Twentieth Century-Fox and now in the Personnel Administration Department at Fort Benning, Ga., was a visitor to the Round Table last week.

AYLOR
URNER
EAGER

"TNT" stood right out on this barrel which Ray Parker used at the Avalon in St. Louis. It was on display a week in advance.

"FIGHTING FIRE

Bill Johnson got the local fire department to banner a truck plugging the Victory Film, "Fighting Fire Bombs", at Smalley's Theatre, Dolgeville, N. Y.

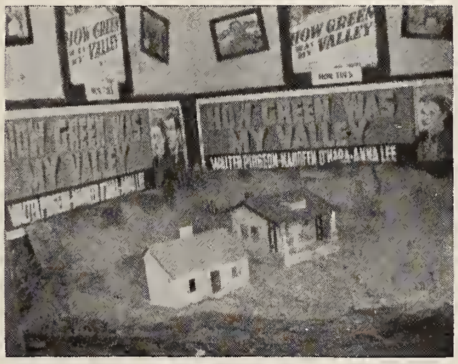
LOBBY DISPLAYS, GAMES USED AS SELLING SLANTS

TO-DAY
HENRY ALDRICH FOR PRESIDENT
WE WONT HENRY
VOTE THE ALDRICH LAFF TICKET
FOR PRESIDENT
HENRY ALDRICH FOR PRESIDENT

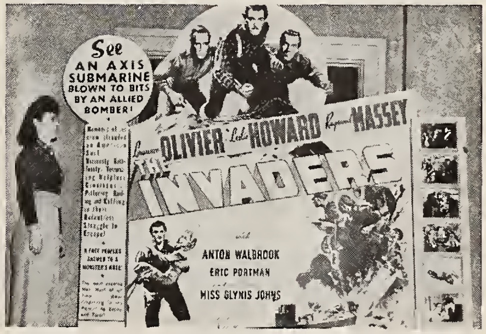
These boys, parading around with signs urging "Henry Aldrich for President", aided the success of the engagement of that picture at the Martin Theatre, Roanoke, Ala., says John Fendley, manager of the house.

JUDGES DECISION FINAL
JUDGES
LOU BRE
JOHN PHILLI
CHAS CARO

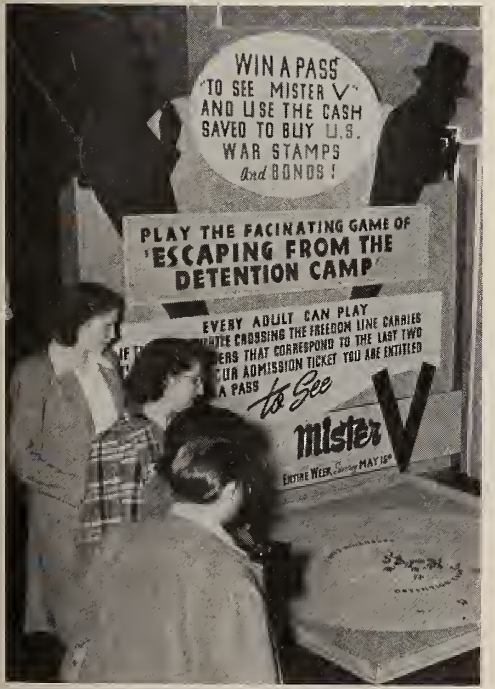
A jitterbug contest was staged in the lobby for the premiere of "Syncopation" at the RKO Albee, Brooklyn. Larry Greib, Albee manager, arranged to have seven swing bands' recordings played for the "hep cats" in the lobby before the show.


HOW GREEN WAS MY VALLEY
HOW GREEN WAS MY VALLEY
WALTER PIDGEON · MAUREEN O'HARA · ANNA LEE

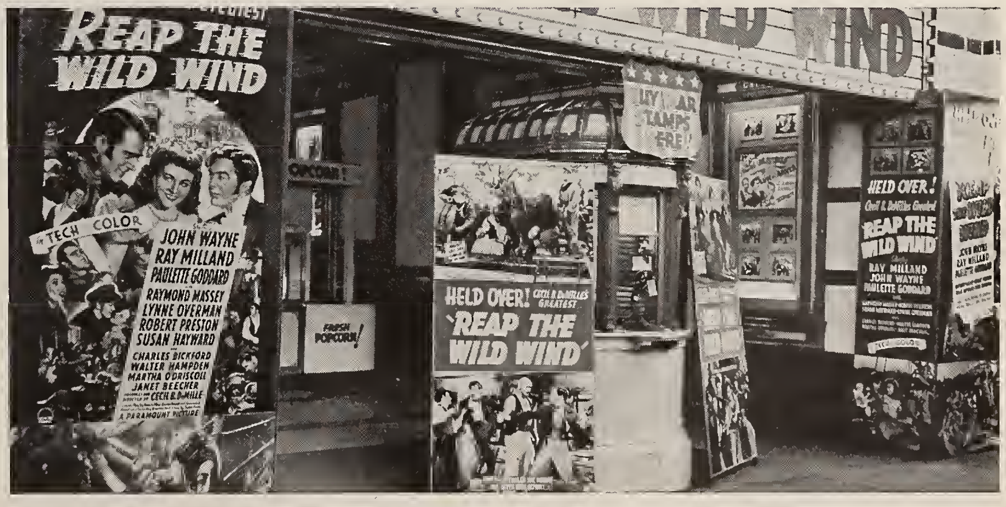
This home made display by Farol Horton helped "How Green Was My Valley" at the Lafayette Theatre, Lafayette, Ala.


See AN AXIS SUBMARINE BLOWN TO BITS BY AN ALLIED BOMBER!
OLIVIER
HOWARD
MASSEY
THE INVADERS
ANTON WALBROOK
ERIC PORTMAN
MISS GLYNIS JOHNS

J. Knox Strachan used this animated setpiece in the lobby of the Hippodrome, Cleveland.


WIN A PASS TO SEE MISTER V AND USE THE CASH SAVED TO BUY U.S. WAR STAMPS And BONDS!
PLAY THE FACINATING GAME OF 'ESCAPING FROM THE DETENTION CAMP'
EVERY ADULT CAN PLAY
to See
Mister V
ENTIRE WEEK Starting MAY 15th

A turtle race with patrons' stubs as their entry to the game was used by R. Lee Kline to sell "Mister V" at the Orpheum Theatre, Philadelphia.


REAP THE WILD WIND
IN TECHNICOLOR
JOHN WAYNE
RAY MILLAND
PAULETTE GODDARD
RAYMOND MASSEY
LYNNE OVERMAN
ROBERT PRESTON
SUSAN HAYWARD
CHARLES BICKFORD
WALTER HAMPDEN
MARTHA O'DRISCOLL
JANET BEECHER
CECIL B. DeMILLE
A PARAMOUNT PICTURE
POPCORN
FRESH POPCORN!
HELD OVER! CECIL B. DeMILLE'S GREATEST 'REAP THE WILD WIND'
HELD OVER! Cecil B. DeMille's Greatest REAP THE WILD WIND
RAY MILLAND
JOHN WAYNE
PAULETTE GODDARD
WIND

Earle Holden's front on "Reap the Wild Wind" at the Capitol, Atlanta.

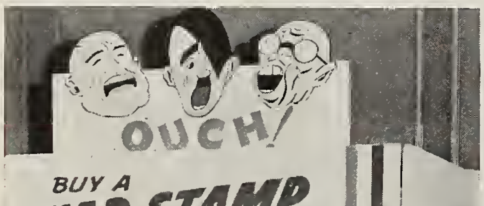
THEATRES SELL BONDS IN BIG CITIES, SMALL TOWNS

The first week of the sale of Bonds and Stamps in the theatres across the country brought many entries for the Quigley War Showmanship Award from Round Tablers whose ingenious and showmanlike campaigns may be duplicated by other members from large and small towns alike.

Tupper Lake, N. Y. Pop. 5,451

To put over his Memorial Day show, Clay Cornell at the State Theatre, Tupper Lake, N. Y., especially booked "Remember Pearl Harbor" for a one-day showing, adding the March of Time "America's New Army," featuring General MacArthur and Popeye in "Fleets of Strength." With the entire show booked and built on a patriotic scale, Clay followed his advertising along the same lines with plenty of red, white and blue. In advance of the regular trailer, the Round Tabler used the color title slide and at the same time played a record on the non-sync before the show and at all breaks.

Army and Marine recruiting A-boards were secured from the postoffice and placed at the curb to add dress to the front, while pennant streamers were suspended over the entire face of the building and the American Flag flown from the marquee. The theatre's radio program each morning plugged the show five days in advance and letters regarding the feature and stressing the showing of the Army in the M. of T. were sent to heads of the American Legion Posts, VFW, Boy Scouts and Red Cross.


OUCH!
BUY A WAR STAMP
and see the Unholy Three YELL
AMERICA ON GUARD
USE YOUR CHANGE for U.S. WAR STAMPS
every sale SPEEDS the victorious return of your loved ones in service

Arnold Stoltz at the Warner Avon, Utica, has created this booth which features caricatures of Hitler, Mussolini and Hirohito. Every time a sale is made a bell rings and the caricatures pop up with the word "Ouch" plainly visible.

A large window was promoted from local five and dime, which featured MacArthur photos, busts, pins, etc., the theatreman distributing MacArthur buttons to the first 200 persons attending his show. In addition to his regular weekly program, 2,000 special circus heralds were distributed for the occasion within a 40-mile radius.

Meriden, Conn. Pop. 39,494

To inaugurate his campaign at Loew's Poli-Palace, in Meriden, Conn., Joe Samartano has contacted members of the Business Girls' Club of the local Y. W. C. A. to handle the sale of bonds and stamps in his lobby for the duration. For his lobby display, whipped up on the theme "Make These Headlines Come True," Joe used actual master signature heads from the various newspapers and pasted them on an easel for a background.

A contingent of ushers were included in the Memorial Day parade, which was the day the theatre opened its campaign, carrying a mounted Treasury Department 24-sheet plus a 14-foot oil cloth banner announcing the sale of bonds and stamps at the theatre. Girls were also included in the line of march selling stamps and getting pledges for the bonds. The Mayor agreed to purchase the first stamp in the lobby of the theatre to open the campaign and this was good for newspaper art break together with stories.

For his Army and Navy Day Relief Drive, Joe contacted the junior auxiliary of the Y. W. C. A., with a girl on hand to make collections at all performances. A prologue was gotten up to open the show, using local singers and a piano player augmented by a contingent of members from the American Legion in uniform, who appeared as a color guard. This took place immediately after the Gary Cooper trailer while the girls were collecting in the aisles.

Special announcement stories were planted in the dailies and much interest was aroused by keeping the public in touch with the totals collected.

Jackson, Tenn. Pop. 24,332

In Jackson, Tenn., city manager J. R. MacEachron at the Malco Paramount and State theatres, arranged for several students to make minute talks on the stage to aid in the sale of Stamps and Bonds.

Washington, Ind. Pop. 9,312

A. J. Kalberer of Switow's Indiana Theatre, in Washington, Ind., who was in charge of the local drive for the Army and Navy emergency relief fund, forwards tear sheets showing stories run in his local dailies on the excellent showing made at his theatre. In addition, Kal through the newspaper columns publicly thanked the theatregoers for their cooperation in helping to make the drive a local success.

Evansville, Ind. Pop. 96,062

In connection with his War Stamp and Bond Drive at Loew's Theatre, in Evansville, Ind., H. W. Reisinger secured the cooperation of the O. C. D. and Women's Auxiliary, promoting women for the duration to sell stamps and bonds in his lobby. Advance stories were planted in both newspapers and institutional ads were run on the drive.

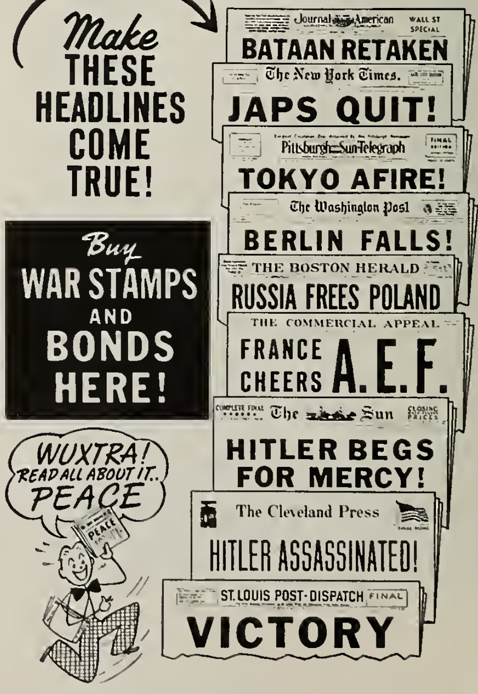
A 40-foot float with two 24-sheets mounted was used in the Memorial Day parade, followed by ushers from all the theatres carrying banners. Radio spot announcements were also promoted from the two stations for the duration. The Outdoor Advertising Company is permitting the sniping of 24 War Bond and Stamp posters for the duration and all downtown street intersections will be stencilled with: "Buy War Bonds and Stamps at your Favorite Theatre."

Reisinger further promoted Fifi D'Orsay, playing locally, to sell stamps on the opening afternoon of his drive and intends following through on other personalities. Local transportation company has also come through permitting cards with institutional copy for the theatres.

Columbia, S. C. Pop. 62,396

Members of the Wilby-Kincey "Mickey Mouse Club" at the Palmetto Theatre, in Columbia, S. C., competed with each other.

(Continued on following page)


Make THESE HEADLINES COME TRUE!
Journal-American WALL ST SPECIAL
BATAAN RETAKEN
The New York Times.
JAPS QUIT!
Pittsburgh Sun-Telegraph FINAL
TOKYO AFIRE!
The Washington Post
BERLIN FALLS!
THE BOSTON HERALD
RUSSIA FREES POLAND
THE COMMERCIAL APPEAL
FRANCE CHEERS A.E.F.
COMPLETE FINAL The Sun CLOSING PRICES
HITLER BEGS FOR MERCY!
The Cleveland Press
HITLER ASSASSINATED!
ST. LOUIS POST-DISPATCH FINAL
VICTORY
Buy WAR STAMPS AND BONDS HERE!
WUXTRA! READ ALL ABOUT IT.. PEACE
PEACE

To help promote the sale of War Stamps and Bonds, this novel poster was designed by Oscar A. Doob of Loew's for use in all of the circuit's theatres.

DIVIDE—CONQUER
YOU SHOULD KNOW
The Story of NAZI TERROR
DIVIDE and CONQUER
a Copy is yours for the asking!

Eye-arresting was the lobby easel used by Ray Parker at the Avalon, in St. Louis, to sell his display of "Divide and Conquer" pamphlets issued by the Office of Facts and Figures in Washington.

over a period of a week to sell the greatest number of War Stamps. The winners were introduced at a special Saturday matinee and prizes were awarded. Manager Sam Suggs reports the youngsters selling $510 in stamps.

New York City, N. Y. Pop. 7,454,995

At Loew's Sheridan Square, in New York City, Round Tabler Bob Rosen featured an electric eye shooting gallery in his lobby with cutouts of Hitler and Hirohito. To every purchaser of a bond or stamps a free shot at the "menaces" was allowed. Through the cooperation of the American Women's Voluntary Workers, a girl was on hand all day to handle the booth. Also featured in his lobby is a thermometer which records the sales made.

A fully equipped air raid shelter has been set up in a strategic location in the lobby of the City Newsreel Theatre, in New York City, where it is attracting a great deal of patron inspection and attention during the run of "This Is Blitz." The publicity and exploitation staff of the theatre promoted the loan exhibition from the Solid Timber Products Company.

The shelter is contrived to withstand the weight and pressure of over 10 tons of debris and is made from non-priority materials. There is also space for a double mattress and emergency equipment at both ends.

In cooperation with the Gem Razor Company, Al Rosen, manager of Loew's State, in New York City, has set up a recording booth in his lobby. Each stamp purchaser is permitted to make a record of his voice, which is mailed gratis by the management anywhere in the United States. In addition, Rosen has offered free recordings to all servicemen with gratis mailing included here, too.

Memphis, Tenn. Pop. 292,942

Tying in with the *Scripps-Howard* national search for a stirring new war song, for which war bonds will go to the three major winners, Francis Deering at Loew's State, in Memphis, reports that for the second time in its history the local *Commercial Appeal* was cracked for a contest. The paper ran stories of the tieup, plugging the fact that the awards would be made from the theatre stage, getting a plug in for his current attraction, "My Gal Sal." In addition to the War Bonds, Deering offered guest tickets to runners-up.

Plains, Pa. Pop. 15,621

To help promote the sale of Bonds and Stamps in his locality, Manager Joseph Engel of the Plain Theatre, in Plains, Pa., in conjunction with a local club, sponsored a poster contest for amateur artists. Contestants were required to submit sketches of General MacArthur with the winner receiving stamps for his prize. Artists of all accepted sketches were guests of the management at a special matinee show when the awards were made.

Syracuse, N. Y. Pop. 205,967

Harry Unterfort at the Keith Theatre, in Syracuse, is another Round Tabler not unmindful of the boys in service. Harry offers one child's ticket for each seven records presented at the boxoffice and one adult admission for each 12 records turned in. Attractive two-color heralds plugging his current show, "My Gal Sal," were distributed to put over the offer.

Glendale, Calif. Pop. 82,582

Although put on for Mother's Day, Ed Harris at the Fox Glendale, in Glendale, Cal., says that efforts along the same lines as his campaign will keep up the morale of mothers as well as the men in service and create good will for the theatres and the industry as a whole.

One of the slants of his campaign included inviting any men in the service who were on leave to attend his show with their mothers as guests of the management. For the publicity involved a local recording studio set up its equipment in his lobby and made free recordings for mothers wishing to send a record of greetings to their sons stationed in camps.

Harris further reports that he secured the cooperation of mothers with boys in the service, to sell bonds and stamps in his lobby. This resulted in sales over $2,000 on a Sunday. Another stunt conceived by the enterprising theatreman was to declare Mrs. MacArthur the Ideal American "Victory Mother." In this connection a letter was sent to her signed by Glendale War Mothers.

A special matinee was staged the Saturday before Mother's Day with children paying tribute to Victory Mothers. Boy and Girl Scouts, Campfire Girls and other patriotic youth organization groups participated in a co-operatively planned program. Stage ceremonies included Flag dedications, Allegiance to the Flag and singing of "The Star Spangled Banner." The highlight of the program was the introduction of a mother whose son is in the service. She spoke on the important job being done by all Youth Groups in joining the Victory Program. The War Savings Booth was set up in the lobby and handled by the youngsters.

Today
WAR STAMPS
GIVE HITLER A BLOW
War Stamps
Theatres

On the opening day of his Bond Sale, Marlowe Conner at the Capitol, Madison, Wis., had Boy Scouts join the Memorial Day parade carrying banners plugging Stamp Sales in the theatres.

Gloversville, N. Y. Pop. 23,329

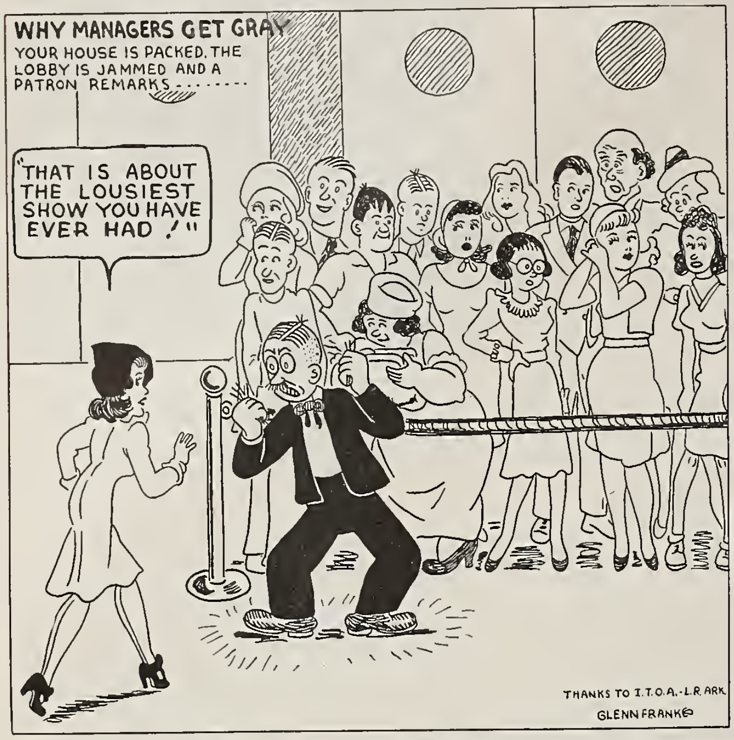
For his date on "Remember Pearl Harbor" at Schine's Hippodrome, in Gloversville, Guy W. Hevia arranged for the local "I Am An American" Day ceremonies to be held on his stage. Sea Scouts and Red Cross nurses, as well as a bugler, were on hand to form a color guard and surround the main speakers. Contacting the Army Department, Hevia got Sgt. Ryan up from Ft. Monmouth to give a talk on his experiences at Pearl Harbor. Since the lad was a former localite, the papers further played up his appearance.

An additional promotion was the invitation extended by the theatremen to all mothers of local boys overseas to be his guests on opening night. Numerous window displays with stills carrying full credits were landed as were red, white and blue displays, while special cards made up in the shape of shields carrying full credits were spotted in 10 different locations.

Ship Ahoy Oh Boy!
JOIN THE NAVY Now!
Contribute to
ARMY and NAVY RELIEF WEEK
MAY 14th to 21st
SHIP AHOY
ELEANOR POWELL
RED SKELTON
TOMMY DORSEY
FRIDAY
Take the wheel
steer a course for future success
UNITED STATES NAVY
U.S. NAVAL RESERVE
U.S. Navy

For his Army and Navy Relief Week campaign, Ed Fisher at Loew's, in Cleveland, featured a Navy Recruiting Station in his lobby. In addition, as an attractor an easel was planted showing the various knots used by the men.

SHOWMEN'S LOBBY LAUGHS


WHY MANAGERS GET GRAY
YOUR HOUSE IS PACKED. THE LOBBY IS JAMMED AND A PATRON REMARKS--------
"THAT IS ABOUT THE LOUSIEST SHOW YOU HAVE EVER HAD!"
THANKS TO I.T.O.A.-L.R. ARK.
GLENN FRANK©

The idea for this cartoon came from Glenn Frank, of Cheviot, Ohio, who drew it.

Pollock Reports on Recent Activities

To sell his openings on "Maisie Gets Her Man" and "Wife Takes a Flyer" at Loew's Theatre, in Rochester, Les Pollock for the former tied in with the local Raleigh cigarette agency for a display of Red Skelton. Complete coverage of all cigar stores using Raleighs was garnered with displays landed in the town's leading windows. One of the leading department stores featured an Ann Sothern co-op ad, which carried a cut of the star with a new hair-do.

Newspaper coverage included a contest on Red Skelton, with entrants requested to write down five typical Skelton gags for guest tickets. A feature story on radio comedians who have risen to screen fame was also fun.

For "Flyer," Les also planted a contest which required contestants to name four pictures that had the word "wife" in their titles. A summer fashion co-op was landed on Larraine Day with leading women's merchant and another with a local hairdresser, and President Roosevelt buttons were distributed to the kids.

JUNIOR SHOWMEN

PHIL, BILL and JOHN

Philip Ronald, born to Mr. and Mrs Harry Margolesky on June 1st. The father is manager of the Randforce Commodore Theatre, in Brooklyn.

William Bryant, on May 31st, to Mr. and Mrs. William Holden. His dad manages the B. & K. Chicago Theatre.

John Raymond, on May 23rd, to Mr. and Mrs. Ray Malone. Ray is a press agent in the RKO home office.

Lobby Stunts Aid "Hellzapoppin"

Lobby sideshows featured the campaign put on for "Hellzapoppin" at the RKO 58th Street Theatre by Manager Ansel Weinstein and press agent Fred Herkowitz. Among the stunts was a distortion mirror which stopped patrons in the lobby, while a target contest offered guest tickets to the show to those scoring bulls' eyes with rubber darts provided.

For the opening night, the Fife and Drum Corps of the American Legion marched to the theatre followed by a float carrying a 24-sheet and ushers with "Hellzapoppin" signs. For his street ballyhoo, Weinstein used one of his ushers dressed as old time cop who toured streets carrying rubber lamppost. Entire opening was highlighted by the personal apeparance of Olsen and Johnson, heralds, trailers and lobby cards selling their appearance.

Moyer's "To Be" Canvass

Two weeks prior to the opening of "To Be or Not to Be," Charles Moyer, manager of Warners' State Theatre, Hanover, Pa., devoted an hour each morning for a personal house to house canvass on all principal sections of the city and personally advised the lady of the house that the picture was opening at his house. This same procedure was followed when heralds were distributed in the surrounding towns.

Harris' "Dancing" Contest

With the cooperation of a large local store, scene stills from former Norma Shearer pictures appeared on a large circular and patrons correctly identifying the films were awarded guest tickets to "We Were Dancing" by J. Schultz, Harris, Donora, Pa.

Smile Week Held By Rosenzweig

Divided into three groups is the "Smile of the Week" photo contest inaugurated at the Manchester, St. Louis, by Jack Rosenzweig. The contest is divided into three groups: Babies, Children and Young Folks, and Parents and Grandparents;; all are eligible to participate merely by submitting their photographs.

Free guest tickets are awarded weekly to winners in the form of a grand prize as well as by groups. The photos for judging and of previous week's winners are posted on a lobby card with copy reading: "Keep Smiling, no matter how old or young, all the way through the ages and don't miss any of our 'Keep Smiling' hit programs."

For the convenience of patrons, Jack arranged a tieup with a neighborhood photographer, which enables them to have their photo taken and entered in the contest free. At the same time, a display in the photographer's window affords the theatreman an opportunity to plug his pictures. The cost of the lobby and window displays is defrayed by the cooperating merchant, who in turn receives a plug on the lobby display.

In Jackson, Tenn., city manager J. R. MacEachron at the Malco Paramount and State theatres, arranged for several students to make minute talks on the stage to aid in the sale of Stamps and Bonds.

Stilt Walker Used by Goldberg for "Marines"

Securing the permission of the Chief of Police, Herb Goldberg at the Broadway Theatre, in San Diego, Cal., ahead of his date on "Call Out the Marines," featured a stilt walker as his advance exploitation for the picture. Dressed in marine uniform with an appropriate chest and back banner the man toured the downtown area, around the Navy and Marine bases and army camps. In addition the ballyhoo covered shift changes at one of the local aircraft plants, which Goldberg says has about 25,000 men in each shift.

For his double horror show of "The Ghost of Frankenstein" and "Strange Case of Dr. RX," Herb created an entire false front of pressed wood panels painted in several shades of eerie greens and spooky colors. Stills and cutout figures, coupled with a large newspaper campaign, 24 sheets all over town and a street ballyhoo sold the show for three weeks at his theatre.

Murphy's Street Artist

A sketch artist, complete with beret and easel was stationed in front of Loew's State Theatre, in Syracuse by Frank Murphy as part of his campaign on "Tortilla Flat." The artist made sketches of characters in the Steinbeck novel and then presented them to passersby.

Weiner's "Joe Smith" Week

Proclamations by the mayor of "Joe Smith, American" Week; insertion of thousands of pluggers in payrolls at defense factories, and a special screening for officials of these plants highlighted the "Joe Smith, American" campaign put over by Fred Weimer, Gopher, Minn.

Bond Opening Nets $5,750,000 For War Effort

An outstanding job was done for the New York world premiere of "Yankee Doodle." The campaign was directed by Mort Blumenstock and tied to the Treasury Department, which sponsored the premiere with the purchase of a War Bond the requisite for admission. The War Bond campaign which may be adopted elsewhere resulted in the sale of more than $5,750,000 in bonds.

Making full use of the wealth of popular music in the picture, especially such numbers as "Grand Old Flag," "Over There," "Yankee Doodle Boy," "Mary," and numerous other George M. Cohen hits, radio programs totalling a new record were lined up for playing of the song numbers and tributes and salutes to Cohan himself, with plugs for the picture in each case.

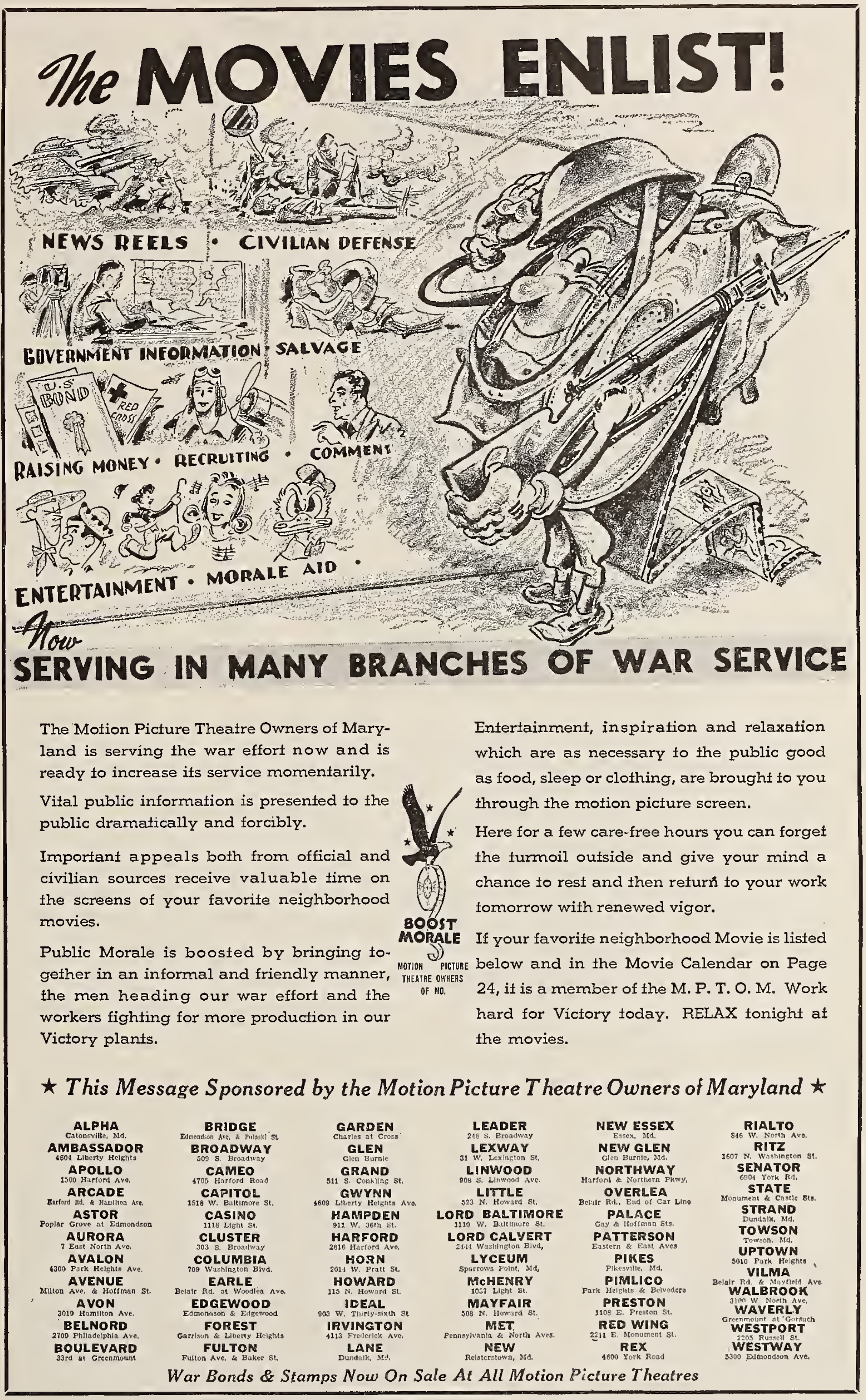
To spur more efficiency among defense workers, arrangements were made with labor management committees of the War Production Board whereby "Yankee Doodle Dandy" Score Boards would be set up in defense plants to give recognition to the best workers—who received a pin reading "I'm a Yankee Doodle Dandy." It was also arranged for the Navy's first High School flying cadet unit to be officially known as the Yankee Doodle Dandy Squadron.

Red, white and blue "Yankee Doodle Dandy" hats, blocked at the bottom and slit at the top for the dropping of coins or bills, were made up for use in collecting funds for the United Service Organization campaign to provide entertainment for the boys in uniform.

Victor, Columbia and Decca put out elaborate albums, decorated with stills and art work from the picture, and with advertising and exploitation designed to include exhibits of stills and other display matter publicizing the film's current engagement at the Hollywood Theatre. Twenty-five Davega stores all over town had big window layouts with streamers crediting the picture, together with plugs in the large newspaper ads, and in cooperation with the recording company the music counters of various other stores also set up attractive displays. In addition, men's clothing stores featured a "Yankee Doodle" tie and leading women's specialty shop devoted window display and newspaper ads to dresses adapted from the model worn by Joan Leslie in the picture.

Model Plane Contest Tied to "Captains"

For juvenile attention, Bob Collins at the State Theatre, in Modesto, Cal., ahead of his date on "Captains in the Clouds" ran a model airplane building contest, which was plugged in the daily papers, in his house organ and on the screen. Collins also promoted prizes from neighborhood merchants which were awarded as prizes to the youngsters. To build interest, the entries were displayed in the lobby ahead.


The MOVIES ENLIST!
NEWS REELS • CIVILIAN DEFENSE
GOVERNMENT INFORMATION • SALVAGE
U.S. BOND
RED CROSS
RAISING MONEY • RECRUITING • COMMENT
ENTERTAINMENT • MORALE AID •
Now
SERVING IN MANY BRANCHES OF WAR SERVICE

The Motion Picture Theatre Owners of Maryland is serving the war effort now and is ready to increase its service momentarily.

Vital public information is presented to the public dramatically and forcibly.

Important appeals both from official and civilian sources receive valuable time on the screens of your favorite neighborhood movies.

Public Morale is boosted by bringing together in an informal and friendly manner, the men heading our war effort and the workers fighting for more production in our Victory plants.

BOOST MORALE
MOTION PICTURE THEATRE OWNERS OF MD.

Entertainment, inspiration and relaxation which are as necessary to the public good as food, sleep or clothing, are brought to you through the motion picture screen.

Here for a few care-free hours you can forget the turmoil outside and give your mind a chance to rest and then return to your work tomorrow with renewed vigor.

If your favorite neighborhood Movie is listed below and in the Movie Calendar on Page 24, it is a member of the M. P. T. O. M. Work hard for Victory today. RELAX tonight at the movies.

★ *This Message Sponsored by the Motion Picture Theatre Owners of Maryland* ★

ALPHA
Catonsville, Md.
AMBASSADOR
4604 Liberty Heights
APOLLO
1500 Harford Ave.
ARCADE
Harford Rd. & Hamilton Ave.
ASTOR
Poplar Grove at Edmondson
AURORA
7 East North Ave.
AVALON
4300 Park Heights Ave.
AVENUE
Milton Ave. & Hoffman St.
AVON
3019 Hamilton Ave.
BELNORD
2709 Philadelphia Ave.
BOULEVARD
33rd at Greenmount
BRIDGE
Edmondson Ave. & Pulaski St.
BROADWAY
509 S. Broadway
CAMEO
4705 Harford Road
CAPITOL
1518 W. Baltimore St.
CASINO
1118 Light St.
CLUSTER
303 S. Broadway
COLUMBIA
709 Washington Blvd.
EARLE
Belair Rd. at Woodlea Ave.
EDGEWOOD
Edmondson & Edgewood
FOREST
Garrison & Liberty Heights
FULTON
Fulton Ave. & Baker St.
GARDEN
Charles at Cross
GLEN
Glen Burnie
GRAND
511 S. Conkling St.
GWYNN
4609 Liberty Heights Ave.
HAMPDEN
911 W. 36th St.
HARFORD
2616 Harford Ave.
HORN
2014 W. Pratt St.
HOWARD
115 N. Howard St.
IDEAL
903 W. Thirty-sixth St
IRVINGTON
4113 Frederick Ave.
LANE
Dundalk, Md.
LEADER
248 S. Broadway
LEXWAY
31 W. Lexington St.
LINWOOD
908 S. Linwood Ave.
LITTLE
523 N. Howard St.
LORD BALTIMORE
1110 W. Baltimore St.
LORD CALVERT
2444 Washington Blvd,
LYCEUM
Sparrows Point, Md,
McHENRY
1037 Light St.
MAYFAIR
508 N. Howard St.
MET
Pennsylvania & North Aves.
NEW
Reisterstown, Md.
NEW ESSEX
Essex, Md.
NEW GLEN
Glen Burnie, Md.
NORTHWAY
Harford & Northern Pkwy,
OVERLEA
Belair Rd., End of Car Line
PALACE
Gay & Hoffman Sts.
PATTERSON
Eastern & East Aves
PIKES
Pikesville, Md.
PIMLICO
Park Heights & Belvedere
PRESTON
1108 E. Preston St.
RED WING
2211 E. Monument St.
REX
4600 York Road
RIALTO
846 W. North Ave.
RITZ
1607 N. Washington St.
SENATOR
6904 York Rd.
STATE
Monument & Castle Sts.
STRAND
Dundalk, Md.
TOWSON
Towson, Md.
UPTOWN
5010 Park Heights
VILMA
Belair Rd. & Mayfield Ave.
WALBROOK
3100 W. North Ave.
WAVERLY
Greenmount at Gorsuch
WESTPORT
2205 Russell St.
WESTWAY
5300 Edmondson Ave.

War Bonds & Stamps Now On Sale At All Motion Picture Theatres

This is one of a series of ads inserted in Baltimore newspapers by the Motion Picture Theatre Owners of Maryland. Reaction of the public was excellent, according to Meyer Leventhal, a member of the organization. At the convention of Allied Theatre Owners of New Jersey, held in Atlantic City last week, it was recommended that other exhibitor organizations use similar ads. Francis Harmon, executive secretary of the War Activities Committee, praised the idea at the convention.

Corn Contest Builds Dallas' "Holt" Serial

To give the new serial, "Holt of the Secret Service," a good send off, David Dallas of the State of Manhattan, Kan., working with the local county agricultural agent, arranged for a unique corn contest. The county agent mailed special letters to all the 4-H boys and girls in the community announcing that all members who brought one ear of corn would be admitted free. Prizes were given for the following: Largest single ear of field corn, fully developed; smallest single fully developed ear of field corn, most interesting collection of five ears, of various sizes, types and colors. The contest rated large space for stories and art in the local morning and afternoon papers.

Selling Points

ON THE NEW PRODUCT

THE MAGNIFICENT AMBERSONS (RKO Radio): Orson Welles' second production will be advertised by many showmen with his name played up heavily, since "Citizen Kane" was so successful and is inextricably identified with Welles. The time of the picture is early Twentieth Century, providing the clues for several exploitation ideas, including a display of styles of the period contrasted with today's modes, various ancient vehicles such as a horse car, an early type automobile or even a horse and carriage with a modern tieup. The picture is adapted from a well-known book by Booth Tarkington and therefore promotions can be arranged with lending libraries and bookstores. The Ambersons are a large family and, because of the book, well known; therefore, a lobby blow-up with their names and pictures and a similar cut used in newspaper publicity or programs would be good exploitation.

ONCE UPON A THURSDAY (MGM): The story deals with a maid and her adventures on her Thursday off. Much of the exploitation can center on the maid's point of view and others' views toward her. Teaser ads in the classified columns would be unusually appropriate and would attract attention. Cooperation of laundries could be obtained to insert messages, purporting to come from the maid, in each package. Posted want ads in the lobby would also attract attention. A tabloid type herald would be especially appropriate.

THE MAGNIFICENT DOPE (Twentieth Century-Fox): The picture is a comedy and is being sold entirely as a comedy; stress is being laid on the number of laughs and the unusual situations all pregnant with humor. The title suggests several promotions which would include the word "dope", including such ideas as a herald with a personal message from the manager headed "The Inside Dope" and a series of pictures of old classbooks from high school, singling some out as "Magnificent Dopes". The press book suggests several amusing contests, including one in which "No" is the correct answer and one scores minus ten for each negative response. There are special ideas in the press book for insurance salesmen, for fire departments and for ad writers. A large standee (life size) of Don Ameche pointing his finger directly at the camera should attract plenty of attention if placed in the lobby, a vacant store window or even on the sidewalk.

Callow Reports on Cool Activities

From Ev Callow, in Philadelphia, come accounts of his plans for "cool offensive" at the Warner theatres there. It is planned to use summer furniture in the lobbies of the houses with shrubbery pots spotted strategically. Small evergreens, hanging ferns and flower-covered lattice work will be featured, with credit card for the florist and furniture store from whom the aggregation has been promoted.

Contests will be run in the local dailies offering guest tickets for the best "cool slogan" and a director from the weather bureau will be photographed at the theatre plant for story and art work in the papers.

For herald distribution, small thermometers will be attached to printed cards, copy to the effect that whatever the temperature may be outside, it is always cool in the Warner theatres.

Moyer Holds Special Show For Underprivileged Kids

Some excellent goodwill was garnered recently by Charlie Moyer at the State, in Hanover, Pa., when he arranged for a free Sunday Night concert to be held on his stage. A silver offering was taken and all the proceeds together with the sale of program ads to merchants was turned over for the Underprivileged Child Fund of the local Kiwanis Club. A local studio donated the services of 50 musicians, Warner's the theatre, and Moyer reports the show as a huge success.

Stoltz' First Aid Herald Offers Free Admissions

Eye-arresting was the herald distributed by Arnold Stolz at the Avon, in Utica, N. Y. ahead of his Midnite Spook Show. Printed in red at the top were two of the Red Cross insignias with copy in black reading: "First Aid to faint hearts. If you pass out when seeing Francisco's midnite spook frolic, we'll pass you in free to see another performance. See this big midnite spook show at" etc.

Perry Hosts Officer

Since a neighborhood officer appeared in the short "Training a Police Horse," Fred Perry at the Beach, in the Bronx booked the subject and advertised it widely in his sector. In addition Perry promoted the loan of some of the officer's trophies, which were put on display in the theatre lobby, and invited him to attend the opening together with his family.

Greber Celebrates Theatre Anniversary

For the anniversary of the Avenue Theatre, in Philadelphia, Ben B. Greber put on a well rounded campaign which included announcements and stories in both local papers and a sound truck which toured the city playing records telling of gala events at the theatre.

A multi-colored framed lobby display featured telegrams received from Hollywood stars congratulating the theatre on its anniversary. One of the highlights of Greber's campaign was an Air Raid Warden's Nite, which included an auction night with the entire proceeds being turned over to them for equipment. The local merchants contributed various items which were auctioned off to the highest bidder.

Juke Girl Plays "Juke Box" on Stage

An excellent stunt inaugurated by Marlowe Conner at the Capitol, Madison, Wis., ahead of "Juke Girl" consisted of placing a box on one side of the stage, closed in just before the trailer with an attractive girl walking across the stage and going through the motions of dropping a nickel in the machine, which brought the trailer on the screen.

During the run of the picture, Conner placed the box in front of the theatre and hooked it into his public address system. As folks went by they were sold on "Juke Girl" as well as the sale of Defense Stamps and Bonds.

"Spy Smashers" Tied To Newsstands by Myers

For the "Spy Smasher" serial, Al Myers, manager of Warners' Astor Theatre, Philadelphia, culled the aid of the news trucks servicing the area. Posters selling the serial were on all trucks, giving the theatre credit mention. Colored stills of the Spy Smasher were distributed to all the merchants in the neighborhood, 3,000 circus heralds were handed out, announcement cards placed at all neighborhood news stands and "Spy Smasher" comic books were given to the first 100 children attending the first chapter showing of the serial.

Promotes Mayor on "Remember"

Reporting on his "Remember the Day" campaign at the Century Theatre, in Minneapolis, Charlie Zinn landed a four-column break with art on an interview planned between Mayor Marvin Kline and his former grade school teacher. The story included highlights of the pair reminiscences of school days.

Holds Service on Stage

With the Veterans of Foreign Wars holding a dedication service to the present fighting men on the stage of the St. Albans Theatre, in St. Albans, N. Y., N. Levinson arranged for the color guard to parade down the aisle playing "Call to the Colors." The Pledge of Allegiance was given by the entire audience, followed by singing of The Star Spangled Banner.

ROUND TABLE MEMBERS HAVE WIDELY VARIED CAREERS

Harry A. Colvin

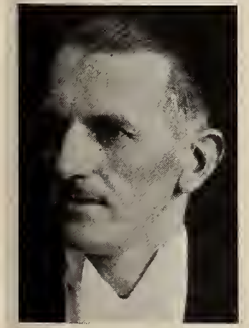
Practically brought up in showbusiness, Harry A. Colvin, now manager of the State Theatre, in Richmond, Ind., traveled with his parents in vaudeville until he was 17 years of age, during part of which time he was a tap dancer. Eventually settling in Bedford, Ind., Harry worked on and off at the Indiana Theatre as artist, doorman and exploiteer for Public and McCarrell Enterprises.

From that spot, Colvin moved to Bloomington as artist and exploiteer for the Indiana Theatre and thence to Seymour as manager of the Vondee for the Vonderschmitt Circuit. In 1939 was transferred to Crawfordsville as city manager of the Strand and Vanity theatres for the same circuit and in 1941 to Richmond to manage the State, which opened in June of that year and from which post he is still operating.

Edmund Burke Noonan

Edmund Burke Noonan manages the Olimpia Theatre, Mexico City, D. F. He tells us that currently this is the only American operating theatre in Mexico. Before moving south of the border Ed ws with the R.K.O. Distributing Corporation in St. Louis, Missouri, having started there as assistant booker.

Reynolds Roberts



Showmanship is not a dead art in England by any means, it can be attested by Reynolds Roberts, manager of the Elite, Middlesborough, Yorkshire, who recently joined the many Britishers who are members of the Round Table. The Elite is one of the Associated British Cinemas.

Roberts was born at Hull, East Yorkshire, June 19, 1901. His career as a showman started at the Regal, Hull, in 1934, where he served as doorman. After serving in various posts in the Rex, Regis and Royalty in Hull and the Regal in Beverly, he returned to the Regal in Hull as house manager in 1937 and remained until 1939, when he was promoted to the managership of the Ritz at Wallsend-on-Tyne. In 1940 he was again promoted, this time to his present post.

Roberts won the solid silver trophy awarded by the Kine Company of showmen outright in 1939. The next year, when the award was discontinued for the war period, he won a replica.

Among his outstanding accomplishments is the inauguration of the Navy, Army and Air Force Cigarette Fund from which every townsman in the fighting services receives Postal orders from the money collected in the vestibule (lobby) in pennies.

Happy Birthday

All good wishes to the following Round Tablers, whose birthdays are celebrated this week.

June 8
Joe Klein
C. T. Spencer
Samuel Leffler
George Stoves
Harold L. Teel
Harold B. Pearl
Albert Pollak
Don T. Palmer
Sidney Miller

June 9
Mark E. Berkheimer
O. Beer
Paul L. Field
Paul Kleinerman

June 10
Marshall A. Edwards
William Sherman
Roy Giese
R. V. DeGruy
Elmore H. Rhines
Harry T. Briggs
Jack A. Farr
W. Dean Lewis

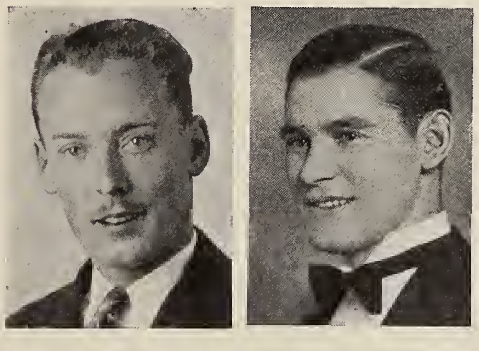
June 11
Paul W. Kunze
Thor Hauschild
Marsh Gollner
L. P. Hagemann

June 11
C. J. Brown

June 12
Charles L. Epler
LaMar H. Keen
L. S. Bach
Erik Paulson
Ray McCormack
Charles F. Deane
Robert Heekin
Vernon Everroad
Abraham Perlman
William Sage
Edward Amsden

June 13
Roy O. Prytz
Christopher McHale
Henry C. Earle
Stewart Martin
William D. Yeakle
Charles Simpson

June 14
Russell Bovim
Edmond E. Gentes
L. Vaughan
Jim Dougherty
H. P. Thompson
Gene Basle



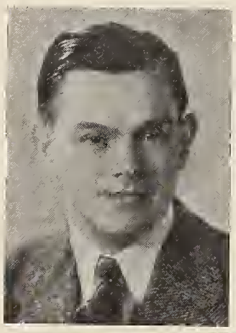
Above, left, is Steve McManus, manager of the Bayview Theatre, in Leaside, Ontario, one of the Twentieth Century Circuit theatres, operated by Famous Players Canadian Corporation. Steve originally was assistant manager of the Vanity Theatre, in Windsor, Ontario, from which post he was promoted to his present assignment. At right, above, we introduce Zeva ("Skee") Yovan, who is assistant to Sam Gilman at Loew's Theatre, in Harrisburg, Pa. "Skee" started at that house as an usher, six months later going on to a doorman's job and later chief usher. Serving his apprenticeship as student manager, "Skee" then took a turn at relief assistant managership until his present appointment, which was made in January of this year.

William J. Abeln

Bill Abeln started as an usher at the Orpheum Theatre in St. Louis under Warner Brothers' banner in 1935. Later he worked as an usher at the Shubert and Fox Theatres there and in 1937 was made Chief of Service at the Fox, later becoming treasurer there.

Two years later, Abeln worked as a relief manager for Fanchon and Marco, St. Louis Amusement Co., and was subsequently promoted to manager of the Hi-Pointe Theatre, where he is now.

Ernest W. Hatfield



Ernest W. Hatfield manages the Capitol in Yarmouth, Nova Scotia. He is but 25 years of age, lays claim to being youngest theatre manager in Canada and one of the few to hold a projectionist's license. Ernie started as an advertising boy at the Majestic Theatre there until it was closed for remodeling and then moved to the Strand as doorman. After the Majestic was completed and reopened as the Capitol, Hatfield went back as operator and worked there until a year ago when he was promoted to manager of the house.

Jack Bartholic

Jack Bartholic is a Round Tabler from the Warner Ritz Theatre, in New Kensington, Pa., having been initiated in the business in 1937 as an usher at the Harris Theatre, in Tarentum, Pa., under Manager W. C. Powelson. Going through his traces at that house until he was promoted to assistant manager, in 1939, Jack was advanced to manager of the Peoples Theatre, open weekends only, and continued as assistant to Powelson for another year. When the house was opened full time, Bartholic became manager in complete charge and remained at that post until 1942 when he was promoted to manager of the Ritz, in New Kensington.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT THEATRE ON LONG ISLAND WITH large stage for plays or summer tryouts. Will lease on long term if reasonable or play on percentage basis if completely equipped. Advise capacity and location. Prefer one located near transportation in summer resort town. BOX 1525-A, MOTION PICTURE HERALD.

WILL BUY OR LEASE THEATRES, TOWNS over ten thousand. Southeast preferred. Write PRYOR BROS., Florida Theatre, Pensacola, Fla.

WILL SUBLEASE OHIO THEATRE, LEIPSIC, Ohio, to experienced exhibitor with small cash deposit. CLARK YOUNG, Bowling Green, Ohio.

THEATRE WANTED, LEASE OR RENT, New England. BOX 1541, MOTION PICTURE HERALD.

WANT TO RENT SMALL TOWN THEATRE. CLYDE BREDON, 1520 Morgantown Ave., Fairmont, West Virginia.

NEW GENERAL EQUIPMENT

DID YOU GET OUR REMOVAL SALE BARgain bulletin? S. O. S. CINEMA SUPPLY CORP., (new address) 449 West 42nd Street, New York, N. Y.

AIR CONDITIONING EQUIPMENT

SOME AIR CONDITIONING AVAILABLE IMMEdiately. Wire now for Blowers, from $30.75; Air Washers, from $20; Exhaust Fans, from $9.80; Directional Diffusers, from $11.65. Write for catalog AirCon and free bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

MAILING LISTS

UP-TO-DATE 1942 MAILING LIST OF THEATRES in Illinois and Indiana served by Chicago exchanges. 48 pages. Complete with population, seating capacity. exhibitors' names and telephone numbers of Chicago theatres. Limited supply available. Price $5.00. Room 202, 1325 So. Wabash Avenue, Chicago, Illinois.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

WISE EXHIBITORS WILL WANT THESE: Kollmorgen Snaplite Series II lenses, above 6", $9.95; Cushion Seats, 39c; Figured Monks Cloth, 35c yd.; Carpet, 65c yd.; Carpet Padding, 19c yd.; Lenses, $2.95; Soundheads, $9.95; Amplifiers, $4.95; Portables, 16mm, 35mm. from $29.50; Powers Mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: 2 SIMPLEX PROJECTORS, SOUND heads, amplifier, beaded perforated screen, Jensen speaker, Hertner generator, Automatic arc lamps, booth equipment. $500. GORDON METTLER, Churubusco, Indiana.

FOR SALE: 300 USED WOODEN THEATRE seats. Make reasonable offer. BUBEN, 457 Beechwood Drive, Akron, Ohio.

FOR SALE—TWO 35-MM. DE VRY PORTABLE projectors, complete with sound. Good condition. FRANK PATTON, 122 S. California, Chicago, Ill.

REAL BUYS IN RECONDITIONED BRANDT Automatic cashiers and 5c selective candy bar vending machines. Ask for free leaflets! ADAIR COMPANY, 732 South Euclid Ave., Oak Park, Ill.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

OPERATOR, NIGHTS ONLY, DRAFT EXEMPT. State salary particulars first letter. MAYFAIR, Colonial Beach, Virginia.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

PROJECTIONIST SEEKING POSITION. WILL go anywhere. BOX 1542, MOTION PICTURE HERALD.

THEATRE EXECUTIVE, 20 YEARS' EXPErience all phases. Will join circuit or independent requiring successful showman. BOX 1543, MOTION PICTURE HERALD.

MANAGER, 8 YEARS' EXPERIENCE, DRAFT exempt. Box 353, Bladenboro, N. C.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

Holiday Inn

(Paramount—Block 7)

Song and Dance Festival

Showmen surely will be liking the result of the collaboration of three high-powered box-office names like Bing Crosby, Fred Astaire and Irving Berlin. "Holiday Inn" is entertainment, most positively escapist, extravagantly set and blithely successful.

Patrons will be singing of a "White Christmas" in September and perhaps looking determinedly toward a year when holidays can again be devoted to carefree enjoyment. Such unalloyed gaiety carries its own propaganda.

There is a plot, of course, which is not taken too seriously. No one could doubt that Crosby will win the pretty girl with the heart of gold, with little more than a song and a shrug, or that the charming bounder, Astaire, will be justly served with the scheming gold-digger. That circumstances seem to interfere with this happy solution provides occasion for more Astaire dancing and more Crosby singing of more Berlin songs.

What really holds "Holiday Inn" together for 101 minutes is an idea. As a song and dance man who yearns for the open spaces but can't make farming pay, Bing conceives the idea of an inn, a converted farmhouse off the main road, open on holidays only with an elaborate one-day show, for people who would like "to get away from it all" if only there were "something to do." The story runs by the calendar with each "red-letter" day bringing a new show, a new song and another small slice of plot. There is a delightful variety in song—the ballads "White Christmas" and "Careful, That's My Heart" are neatly contrasted with the spice of "Happy Holiday" and a semi-spiritual "Abraham"—while Fred Astaire's intricate ballroom dancing with two clever partners, Marjorie Reynolds and Virginia Dale, is interspersed with a solo fire-cracker dance and a special New Years Eve number after scotch and soda—one bottle of each.

Producer Mark Sandrich has made an excellent blend of song and story, keeping the film moving easily and without pretension. The four principals give fine performances, and mention should be made also of Walter Abel as the theatrical agent and Louise Beavers, the major-domo of the Inn.

The bare facts about "Holiday Inn", cast and contents—14 songs by Irving Berlin and 8 dance routines by Fred Astaire—are selling points. It's a war tonic, and it works.

Previewed at the home office projection room on a hot afternoon to an audience that hummed and chuckled and looked refreshed at the close.—E. A. CUNNINGHAM

Release date, not set. Running time, 101 minutes. PCA No. 7981. General audience classification.

Jim Hardy................................Bing Crosby
Ted Hanover..............................Fred Astaire
Linda Mason.........................Marjorie Reynolds
Lila Dixon..............................Virginia Dale
Walter Abel, Louise Beavers, Marek Windheim, Jacques Vanaire, Judith Gibson, Shelby Bacon, Joan Arnold, Irving Bacon, Leon Belasco.

Red Tanks

(Artkino)

Tank Warfare Dramatized

Russia's Lenfilm Studio combines a thin story with spectacular documentary photography to tell the function and methods of the Red Army tank corps.

Rather than following the straight documentary pattern of say "Target for Tonight" Z. Drapkin and R. Maiman, scenarist and director, peg their film about tanks, and the men who operate them, on a fictitious drive for a salient of the Russo-Nazi front. It is the scenes of tank brigades leaping trenches, splashing through rivers, crushing enemy field guns and pounding through burning forests that give drama and interest to the picture.

The tanks perform in obviously staged maneuvers against token opposition. But the charges and cavortings of the 50-ton monsters are interesting and the story device, with its problem in tactics, relates newsreel sequences to each other.

The actors personify military personnel briskly and lend an occasional touch of humor. Their "Song of the Soviet Tankmen" provides a musical theme. It is interesting to note that the picture, made before June 1941, portrays the professional German officers with respect, the Nazi staff gauleiter with contempt.

Reviewed at the Stanley theatre, New York, amid an audience that rooted loudly for the Red home team. But nonpartisans also watched with interest, and appeared impressed.—JOHN STUART, JR.

Release date, June 5, 1942. Running time, 64 minutes. Adult audience classification.

Lieutenant Leginov..........................A. Kulakov
Driver Melnikov..............................V. Chobur
Gunner Karasyov..........................I. Kuznetzov
G. Gurbunov, M. Volsky, S. Krylov, I. Orlov, V. Merkuriev, D. Dudnikov.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

I Live on Danger

(Paramount—Block 7)

Action on the Airwaves

Chester Morris plays one of those fast chattering radio commentators that are allegedly always on the spot with blow-by-blow reports of prizefight or disaster for the networks.

His broadcasting, in this film, leads into a round of sleuthing vs. the crooked district attorney, racketeers, and a rival commentator. It all seeks to prove that the girl's brother is innocent of a gangster slaying. Morris meets Susan, played by Jean Parker, as he broadcasts the burning of a ship. He recognizes her as the partner of the wanted killer.

But his interest in the girl changes from the reportorial to the romantic after she arranges a meeting with her brother, and Morris broadcasts an eyewitness account of his capture by police. He learns then that Eddie is innocent, and really Susan's brother. He sets out to expose the true killer and win back Susan.

The chase leads cross country to an abandoned mine shaft, with Morris, microphone in hand, on the trail of the killer. He broadcasts the real killer's confession and exits as the mine blows up. Of course, the girl is waiting and Morris wins a London assignment over his rival announcer.

William H. Pine and William C. Thomas produced the picture, with Sam White directing. It has an experienced cast and sufficient production values to permit a wide range of scene. The story is episodic and somewhat slow in getting underway.

Ralph Sanford is an amusing comic foil and Patsy Nash, age three, makes a winsome debut as a refugee from the burning ship.

Previewed at the home office projection room.
—J. S., Jr.

Release date, not set. Running time, 73 minutes. PCA No. 8084. General audience classification.

Jeff Morrell..........................Chester Morris
Susan Richards..........................Jean Parker
Angie Moss............................Ralph Sanford
Mrs. Morrell.......................Elizabeth Risdon
Roger Pryor, Eddie Norris, Douglas Fowley, Dick Purcell, Edwin Maxwell, Ginger Palmer, Patsy Nash, Bernadene Hayes

Tombstone

(Paramount—Block 7)

Bad Men of Arizona

For the locale and inspiration of "Tombstone," Paramount has turned back the pages of history of the lawless West to the days when the Arizona territory was over-run by bandits, cattle rustlers and cut-throats and when a court of law dealt out justice in the saloon.

With producer Harry Sherman and director William McGann at the helm, and with such well-known troupers as Richard Dix, Edgar Buchanan, Kent Taylor and Victor Jory in feature roles, the film emerges as an entertaining Western, expertly photographed.

Richard Dix, as Wyatt Earp, a frontier marshal and two-fisted fighter, sets to work to clean out the gang of outlaws preying upon the townspeople, ranchers and silver-mine owners of Tombstone, Arizona. Earp and his two brothers take on the job, aided by the town's newspaper editor and its leading first citizen. Edgar Buchanan, as "Curly Bill," leader of the gang, employs Johnny Duanne, played by Don Castle, to trick Earp and make him easy prey for the bandits. Johnny, however, is won over by the sheriff's forthright manner and is further indebted to Dix for patching up a quarrel between the boy and his girl friend.

Action centers around Dix's attempts to outwit "Curly" and the bandits. There are plenty of outdoor chase scenes and shooting frays to please the average Western fan. Dix and his accomplices finally corner the gang on the Arizona terrain and fight it out to the last man, and Tombstone settles down to a normal way of life where law and order prevail.

It's the kind of picture men and boys in the audience are going to like.

Previewed at Paramount's home office projection room.—J. E. SAMUELSON

Release date, not set. Running time, 79 minutes. PCA No. 7894. General audience classification.

Wyatt Earp	Richard Dix
Ruth Grant	Frances Gifford
"Curly" Bill	Edgar Buchanan

Don Castle, Kent Taylor, Victor Jory, Rex Bell, Chris-Pin Martin.

Lawless Plainsmen

(Columbia)

Fast Western

Here is proof that an unpretentious western, with intelligent production and excellent photography, can be made an engrossing and exciting film, handsomely mounted.

Charles Starrett, the star, is natural and tough as foreman of a ranch, with the additional task of safeguarding the boss's son, Russell Hayden. The two are involved in a fight, in the saloon of "Baltimore Bonnie" (Luana Walters) whose divorced husband, Raphael Bennett, frames it so the sheriff can find excuse to close the place, and who simultaneously robs the safe. The fight forces Miss Walters to accept the offer of a wagon train ride to Tucson. Wounded, Hayden is also taken along. Starrett goes along because Hayden insists on the trip. Bennett, the villain, also has his wagon in the train. All know he is bad; but they do not know he robbed the saloon safe. And neither do they know his wagon contains guns for the Indians. After Bennett kills the train leader, and a good Indian, the train is in constant trouble staving off one attack and facing another. Starrett kills Bennett, then takes the body of the Indian to his father, leader of erstwhile friendly Puma Indians. The father is not palliated; he imprisons Starrett and prepares to massacre the train. Hayden rescues Starrett. The two reach the train's hurried stockade two steps ahead of the Indian, and another battle ensues. This ends with the arrival of U. S. troopers, summoned by Scout Kit Carson.

Produced by Jack Fier, and directed by William Berke, this moves virtually all the time. Luci Ward's original screenplay has given the characters spritely, and natural, lines. Cliff Edward's comedy part enlivens, does not delay, the proceedings. Benjamin Kline was the photographer.

Seen at the New York Theatre where the only reaction from a small audience was a few laughs at Cliff Edwards.—FLOYD E. STONE

Release date, March 12, 1942. Running time, 59 min. PCA No. 8030. General audience classification.

Steve Rideen	Charles Starrett
"Lucky" Bannon	Russell Hayden
Baltimore Bonnie	Luana Walters

Cliff Edwards, Raphael Bennett, Gwen Kenyon, Frank LaRue, Stanley Brown, Nick Thompson, Eddie Laughton.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Nazi Spy Ring

(Producers Releasing)

Spies

Conventional melodrama in which the spies and their pursuers do the expected, this is handicapped by miscasting and banal lines.

Michael Whalen and William Bakewell are the two chemists working on a defense formula, coveted, they learn, by Nazi spies headed by a renegade chemist, George Pembroke. Bakewell succumbs to the spies' threats against his mother, and against his sister, Anne Nagel, whom Whalen courts. Bakewell attempts to filch the formula from Whalen's desk. Whalen catches him, and learning more, beards the Nazi's in their tavern headquarters, promising himself to give them the formula, but merely intending to trap them. He fails when Bakewell bursts in with what he says is the real formula. The Nazis and Bakewell depart for a meeting with the renegade chemist, coming from the East by airplane. Whalen, Nagel, and FBI men rush to the airport, but the plane, with all conspirators aboard, takes off. It is then Whalen realizes what Bakewell, his friend, intends. The formula, improperly mixed, is explosive. Whalen, Nagel and the rest look to the skies. Enacted in the plane is what they expected. Bakewell mixes the improper formula; the plane explodes; he has killed the enemies and himself for his country.

Produced by George M. Merrick and Max Alexander from Arthur St. Claire's original story and screenplay. Arthur Alexander, associate producer; Eddie Linden, photographic director.

The audience at the New York Theatre one Thursday afternoon, was quiet.—F. E. S.

Release date, March 27, 1942. Running time, 66 min. PCA No. 8135. General audience classification.

Michael Whalen	Robert Norton
Anne Nagel	Nancy Fielding
William Bakewell	Tom Fielding

Linda Pavlo, Captain Gemmler, James Curtis, Karl Schmidt, Detective Brown, John Oliver, Heinrich, Argus, Otto.

Are Husbands Necessary?

(Paramount—Block 7)

Comedy on a Budget

This is the screen adaptation of the series of stories titled "Mr. and Mrs. Cugat" by Isabel Scott Rorick. The picture is highly entertaining and fits into the pattern of light comedies which Paramount promised the exhibitors for their screens this season. There is a chuckle every minute or two and laughs aplenty.

The stories from which it was adapted were a disconnected series of incidents involving a young married couple. Their economic circumstances were somewhat better than average in the story but for the film, this has been lowered to the extent of putting them in debt to a finance company. Direction, by Norman Taurog, keeps the picture flowing smoothly and easily.

The story puts Ray Milland and Betty Field to the fore; one or the other of them is on the screen every moment. Miss Field should win wide acclaim for her performance as the typical young wife. Eugene Pallette, Charles Dingle and Patricia Morison contribute smooth performances to a well-mounted picture.

Adult dialogue concerning extension of the family restricts the appeal to adult audiences.

Fred Kohlmar was associate producer and Tess Selsinger and Frank Davis collaborated on the screenplay.

A handful of reviewers vocally expressed their enjoyment during the projection room showing.—ROBERT A. WILE

Release date not set. Running time, 79 minutes. PCA No. 7986. Adult audience classification.

George Cuggat	Ray Milland
Mary Elizabeth Cugat	Betty Field

Patricia Morison, Eugene Pallette, Phil Terry, Richard Haydn, Charles Dingle, Leif Erickson, Cecil Kellaway, Kathleen Lockhart, Elizabeth Risdon, Charlotte Wynters.

The Big Shot

(Warner Brothers)

Crime Doesn't Pay Again

Humphrey Bogart delineates here with his customary proficiency the career of a criminal who knows all the angles but the last one. The picture, snug in the Warner format of film criminology, opens with the gangster on his deathbed, skips back in review of the doings which brought him there, and ends with his demise which is due to bullets from the pistol of a crooked lawyer and not from due process of law.

Irene Manning has the role opposite Bogart and displays promise although the accent is at all times on the principal character.

A prison break effected during a stage performance is a highlight of action and a chase over mountain roads reminding of the pursuit in "High Sierra," but staged in the snow country, piles up suspense near the close.

The direction is by Lewis Seiler from a screenplay by Bertram Millhauser, Aben Finkel and Daniel Fuchs, and production is by Walter McEwen. The product of their collaboration is about par for Warner crime films.

Previewed at the studio for the trade press. —WILLIAM R. WEAVER.

Release date not set. Running time, 80 minutes. PCA No. 8046. General audience classification.

Duke Berne	Humphrey Bogart
Lorna Fleming	Irene Manning
George Anderson	Richard Travis

Susan Peters, Stanley Ridges, Minor Watson, Chick Chandler, Joseph Downing, Howard daSilva, Murray Alper.

(Review reprinted from last week's *Herald*).

INDIA AT WAR (RKO)

March of Time (23,111)

As the first March of Time issue on India presented the social factors working against a unified resistance to Britain's enemies, the second attempts to show the people's response to the threat to their lands. Where the film pictures Indians at work in factories, enlarging shipyards to turn out men-of-war, forging steel and loading freighters, it is effective and interesting. But this is no more than half the footage. The rest is a summary of the traditional position of India and the century-old plans of Japan. In these sequences the visual presentation often adds little to the commentary. The impression given is that, while there was too much material at hand for one issue, there wasn't quite enough for two releases to meet the usual standard of interest in this series.—E. A. C.

Release date, June 5, 1942 19 *minutes*

PERILS OF THE ROYAL MOUNTED (Col.)

Serial Western

This fast-moving serial is set in the days when new railroads were steadily pushing back the frontiers of Western Canada, when the Indians were still a potential threat to traders and when "Mounties" were supplying more than law and order to the social life of the scattered community.

The situation is clearly outlined in the first two episodes. A railroad is planned for a trapping locality previously without ready access to the cities. A local trader, seeing the threat to his prosperous business in stage-coach robberies, plays on the superstitions of the Indians to provoke them to riot against the plan. His opposition is a small post of Mounted Police.

Each episode— the first ran 29 minutes, and the second 20—provides a substantial slice of riding, shooting and at least two hand-to-hand brawls. They also advance the story sufficiently to keep the action fans coming back.

The film is a Larry Darmour Production, directed by James W. Horne. The cast includes Robert Stevens, Kenneth MacDonald, Herbert Rawlinson, Nell O'Day, John Elliott and Nick Thompson.—E. A. C.

Release date, May 29, 1942 15 *episodes*

LAKE CARRIER (OEM)

Victory Film

The Office of Emergency Management has produced a beautifully photographed and moderately informative short on Great Lakes shipping of iron ore in its relation to the war effort. It is marked, as are the efforts of so many government film units, by an effective narration—spoken by Fredric March—and carefully paced presentation. Persons east and west, unfamiliar with our inland sea traffic, should find much of interest in it, although the restrictions of wartime censorship leave many questions unanswered. The film is being distributed free to exhibitors by Producers Releasing Corp. for the War Activities Committee, except in the Lake region where Universal exchanges have the responsibility.—E. A. C.

9 *minutes*

ADVANCE SYNOPSES

JACKASS MAIL (Metro-Goldwyn-Mayer)

Comedy-Western

PRODUCER: John W. Considine, Jr. Directed by Norman Z. McLeod.

PLAYERS: Wallace Beery, Marjorie Main, J. Carrol Naish, Darryl Hickman, William Haade, Dick Curtis, Hobart Cavanaugh, Joe Yule.

SYNOPSIS

The story concerns the efforts of Baggot (Wallace Beery) and his Mexican sidekick to prove themselves outlaws. The chief object of their interest is the "Jackass Mail" owned by Tiny Tucker (Marjorie Main). It is also the goal of Red Gargan (William Haade) who usually arrives at the stage in time to arouse the protective impulses of Baggot, who finally shoots him. This leaves another burden, little Tommy Gargan, to Baggot's ambitions toward outlawry. After several attempts at robbery which inevitably become occasions for heroism, Baggot accepts respectability with Tiny and Tommy.

CALLING DR. GILLESPIE (Metro-Goldwyn-Mayer)

Drama

DIRECTED by Harold S. Bucquet.

PLAYERS: Lionel Barrymore, Philip Dorn, Donna Reed, Phil Brown, Nat Pendleton, Alma Kruger, Mary Nash.

SYNOPSIS

With the disappearance of Dr. Kildare from the series, Dr. Gillespie has engaged a new assistant, Dr. Gerneide (Philip Dorn). Their first collaboration is on the case of a wealthy young man who is suspected of insanity by his fiancee (Donna Reed). The doctors observe him and report their fears to his parents who refuse to believe the diagnosis. The boy suspects their conclusions and flees. Before the doctors trap him, he has killed two men. He is sent to prison but the doctors determine to prove insanity and effect a cure.

HIGHWAYS BY NIGHT (RKO Radio)

Melodrama

PRODUCER: Herman Schlom. Directed by Peter Godfrey.

PLAYERS: Richard Carlson, Jane Randolph, Jane Darwell.

SYNOPSIS

Tommy Van Steel is a wealthy young man, but hardly a wastrel. In fact, his uncle accuses him of being afraid of life and unable to make his way in the world. A couple of accidental drinks send Tommy on a tear after which he finds himself mixed up in a gang murder with the identification papers of one Duke Wellington, a gangster, in his pocket. When he meets Peggy Fogarty, who is running a trucking business with the aid of her brother and grandmother, he discovers that she is being forced out of business by the same gang. Posing as Wellington, he wins their confidence but really works for their capture. When this is accomplished the uncle is convinced of his error and Peggy is willing to marry him before he joins the Navy.

ISLE OF FORGOTTEN SINS (Producers Releasing)

War Drama

PRODUCER: Seymour Nebenzahl. Directed by Arthur Ripley.

PLAYERS: Alan Baxter, Gertrude Michael, Ernest Dorian, Corinna Mura, Tommy Seidel, Billy Moya, Ray Bennett, Dave O'Brien.

SYNOPSIS

David Bowman (Alan Baxter) is a virtual prisoner of his Japanese servant in his home on a Pacific island when U. S. Navy investigators arrive, looking for a secret radio station sending messages about American convoys. The men unwittingly give information of aid to the Japanese agent who operates the station in a subterranean hide-out. Tony Chase, an American girl who understands Japanese, visits David and suspects the Japanese of spying, but guesses that David is involved. When the destroyer off-shore is sunk by Jap bombers David realizes the truth, breaks into the station and sends a message for bombers to destroy the radio station. He and Tony are killed in the attack.

THE DEVIL'S TRAIL (Columbia)

Western

PRODUCER: Leon Barsha. Directed by Lambert Hillyer.

PLAYERS: Bill Elliott, Tex Ritter, Eileen O'Hearn, Frank Mitchell, Noah Beery, Sr., Ruth Ford.

SYNOPSIS

Wild Bill Hickok (Bill Elliott) is wanted on a false murder charge and sought by Federal Marshal Tex Martin (Tex Ritter). The chase brings them to an outlaw camp where a group opposing the cause of secession of Kansas from the Union, are held prisoner. Wild Bill is turned over by the outlaws but escapes. He has tried to convince Tex that the people are being held at the camp, and when the girl escapes, Tex and Hickok return for hand-to-hand fights with the gang, finally releasing the prisoners and escorting them home in safety.

PIERRE OF THE PLAINS (Metro-Goldwyn-Mayer)

Action Drama

PRODUCER: Edgar Selwyn. Directed by George B. Seitz.

PLAYERS: John Carroll, Ruth Hussey, Bruce Cabot, Phil Brown, Reginald Owen, Henry Travers, Evelyn Ankers, Pat McVey.

SYNOPSIS

Pierre (John Carroll), trapper and guide in the Canadian Northwest, prevents the marriage of Daisy (Ruth Hussey) to Durkin (Bruce Cabot) by producing the latter's Indian wife. Durkin's opportunity for revenge comes when he is the only witness to the accidental shooting of a trader. He swears that Daisy's brother had committed cold-blooded murder. Pierre tries to win money to pay a lawyer from a "tenderfoot" who turns out to be a card-sharp. The next plan is a jail-break. Durkin trails Pierre with a police sergeant and, in the ensuing fight, is killed. Pierre is arrested for the murder but freed when the evidence proves inconclusive. Daisy leaves town with him to start a new life.

THE NAVY COMES THROUGH (RKO Radio)

War Drama

PRODUCER: A. Edward Sutherland. Directed by Islin Austen.

PLAYERS: Pat O'Brien, Randolph Scott, Jackie Cooper.

SYNOPSIS

Joe Dottson is a Navy gunner on a freighter bound for London. He invites his chief, Kronfeld, to his home for supper before they sail. There everyone babies him including his fiancee. Kronfeld realizes the man's immaturity and treats him harshly. Joe becomes negligent in his work and causes the injury of a fellow gunner. He is refused permission to touch the gun. A submarine attack on the homeward journey, however, gives him an opportunity to prove himself an adult. Only he and Kronfeld are in condition to fire the gun, but the submarine is sent to the bottom.

FOOTLIGHT SERENADE (20th Century-Fox)

Musical

PRODUCER: William LeBaron. Directed by Gregory Ratoff.

PLAYERS: John Payne, Betty Grable, Victor Mature, Jane Wyman, James Gleason, Phil Silvers, Cobina Wright, Jr., June Lang.

SYNOPSIS

The world's boxing champion (Victor Mature) has been persuaded by a Broadway producer (James Gleason) to star in a musical show. The fighter picks his own cast, giving parts to Pat (Betty Grable) and her friends, as well as to a society singer (Cobina Wright, Jr.). For his sparring partner he chooses Bill Smith (John Payne), Pat's hometown sweetheart. The latter relationship is kept from him, even after the two are married, because of his interest in the girl. On the opening night he is told that Pat and Bill had spent the previous night together in a hotel. He pummels Bill brutally in the stage fight until Bill mentions "his wife." The fight dies there, and "Mr. and Mrs. Bill Smith" get special billing thereafter.

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3018	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
....	Meet the Stewarts	May 28,'42
....	Submarine Raider	June 4,'42
....	They All Kissed the Bride	June 11,'42
....	Parachute Nurse	June 18,'42
....	Riders of the Northland	June 18,'42
....	Talk of the Town	Aug. 20,'42
....	My Sister Eileen	Not Set
....	Professional Model	Not Set
....	Blondie for Victory	Not Set
....	Cover Girls	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Bad Men of the Hills	Not Set
....	Atlantic Convoy	Not Set
....	Vengeance of the West	Not Set
....	The Lone Wolf in Scotland Yard	Not Set
....	Prairie Gunsmoke	Not Set
....	A Man's World	Not Set
....	Overland to Deadwood	Not Set
....	Smith of Minnesota	Not Set
....	Sabotage Squad	Not Set
....	Shot Gun Guard	Not Set
....	Lucky Legs	Not Set
....	The Gay Senorita	Not Set
....	Flight Lieutenant	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
...	Mrs. Miniver	Not Set
...	Once Upon a Thursday	Not Set
...	Jackass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Pierre of the Plains	Not Set
...	Yank at Eton	Not Set
...	Apache Trail	Not Set
...	Random Harvest	Not Set
...	Seven Sisters	Not Set
...	Cairo	Not Set
...	Crossroads	Not Set
...	For Me and My Gal	Not Set
...	Tish	Not Set
...	Calling Dr. Gillespie	Not Set
...	The War Against Mrs. Hadley	Not Set
...	Panama Hattie	Not Set
...	Eyes in the Night	Not Set
...	White Cargo	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Soldier's Honeymoon	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	King of the Stallions	July 10,'42
....	Wyoming Roundup	July 17,'42
....	Smart Alecks	July 24,'42

PARAMOUNT

(No release dates set since December)

Block 1

Prod. No.	Title	Release Date
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

Prod. No.	Title	Release Date
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

Prod. No.	Title	Release Date
4111	Bahama Passage	....
4112	Sullivan's Travels	....
4113	No Hands on the Clock	....
4114	Mr. Bug Goes to Town	....
4115	Pacific Blackout	....

Block 4

Prod. No.	Title	Release Date
4116	Torpedo Boat	....
4117	The Remarkable Andrew	....
4118	The Fleet's In	....
4119	The Lady Has Plans	....
4120	Fly by Night	....

Block 5

Prod. No.	Title	Release Date
4123	My Favorite Blonde	....
4121	The Great Man's Lady	....
4124	This Gun for Hire	....
4122	True to the Army	....
4125	Henry and Dizzy	....

Block 6

Prod. No.	Title	Release Date
....	Sweater Girl	....
....	Beyond the Blue Horizon	....
....	Dr. Broadway	....
....	Take a Letter, Darling	....
....	Night in New Orleans	....

Block 7

Prod. No.	Title	Release Date
....	Are Husbands Necessary?	....
....	Tombstone	....
....	I Live On Danger	....
....	Holiday Inn	....

SPECIAL

Prod. No.	Title	Release Date
4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	....

Block I (Westerns)

Prod. No.	Title	Release Date
4150	Secrets of the Wasteland	....
4151	Outlaws of the Desert	....
4152	Riders of the Timberline	....
4153	Stick to Your Guns	....
4154	Twilight on the Trail	....

▽

Prod. No.	Title	Release Date
....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1943	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
204	Isle of Forgotten Sins	June 26,'42
212	They Raid by Night	July 3,'42
254	Tumbleweed Trail	July 10,'42
203	Jungle Siren	Aug. 14,'42
...	Here We Go Again	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 28,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42
	Block 6	
226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set
	▽	
...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Name, Age and Occupation	Not Set
...	Singing Guns	Not Set
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set

REPUBLIC

Prod. No.	Title	Release Date
107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 8,'42
153	Man from Cheyenne	Jan. 18,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
...	Flying Tigers	Not Set
...	Lazybones	Not Set
157	Sons of the Pioneers	Not Set
...	Hi Neighbor	Not Set
...	Call of the Canyon	Not Set
...	Ice Capades Revue	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 8	
224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 8,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 8,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42
	Block 10	
243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42
	Block 11	
...	It Happened in Flatbush	June 5,'42
...	The Magnificent Dope	June 12,'42
...	Thru Different Eyes	June 19,'42
...	Ten Gentlemen from West Point	June 26,'42
...	The Postman Didn't Ring	July 3,'42
	SPECIAL	
...	This Above All	Not Set
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10.'41
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42
	▽	
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Orchestra Wife	Not Set
...	Footlight Serenade	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	The Loves of Edgar Allen Poe	Not Set
...	Thunder Birds	Not Set
...	My Friend Flicka	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set
...	Crash Dive	Not Set
...	Amateur Bride	Not Set
...	The Black Swan	Not Set
...	Twelve Men in a Box	Not Set
...	Careful, Soft Shoulders	Not Set
...	Little Tokyo, USA	Not Set
...	The Man in the Trunk	Not Set
...	Berlin Correspondent	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5.'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 8,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
....	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
6019	Tough As They Come	June 5,'42
....	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
....	Top Sergeant	June 12,'42
....	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Deep in the Heart of Texas	July 3,'42
....	Danger in the Pacific	July 10,'42
....	Drums of the Congo	July 17,'42
....	Invisible Agent	July 31,'42
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Timber	Not Set
....	Boss of Hangtown Mesa	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 18,'42
133	Juke Girl	May 30,'42
...	Lady Gangster	June 6,'42
...	The Big Shot	June 13,'42
...	Wings for the Eagle	July 18,'42
...	Escape from Crime	July 25,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	Spy Ship	Not Set
...	Yankee Doodle Dandy	Not Set
...	The Constant Nymph	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
...	The Busses Roar	Not Set
...	Secret Enemies	Not Set
...	Gentleman Jim Corbett	Not Set
...	You Can't Escape Forever	Not Set
...	Casablanca	Not Set
...	Air Force	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 702-704.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 716-717.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis*	*Service Data*
						M. P. Herald Issue	*Product Digest Section*		
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	....	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	...
All That Monay Can Buy	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
(formerly Here Is a Man)									
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	.
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	...
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary?	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....,
(formerly Mr. & Mrs. Cugat)									
Arizona Bound	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
(formerly Rough Riders)									
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
(formerly Outlaw Trail)									
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	.	..
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	....
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	.	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florenca Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5.'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rica	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	...
Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
(formerly India Speaks)									
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	...
Bugle Sounds, The	MGM	220	Wallace Baery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Rittar	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy	Univ.	6035	Charlas Bickford-Evalyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
(formerly Half Way to Shanghai)									

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Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	..
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Calling Dr. Gillespie	MGM	....	Lionel Barrymore-Philip Dorn	Not Set	...	....	....	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	..	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	....	....	p701	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	..	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	...
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	....	....	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	..
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	...
Footlight Serenade	20th-Fox	....	John Payne-Betty Grable	Not Set	...	....	....	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	..
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	. .
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Frightened Lady (British)	Hoffberg	.. .	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20.'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....

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Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	...	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	..
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	....	....	p715	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	.
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	98m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	p715	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	....	Wallace Beery-Marjorie Main	Not Set	...	....	....	p715	.....
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	...
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	...	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	..
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	..	....	....	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	....
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	p687	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	..
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	...	....	....	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	..
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	.	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	..	....	....	....	....
Mystery of Marie Roget	Univ.	..	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....

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Nazi Agent	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
(formerly Salute to Courage)									
Nazi Spy Ring	Prod.	211	Michael Whalen-Anne Nagel	March 27,'42	66m	June 13,'42	p714	p542	....
(formerly Dawn Express)									
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing			Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
(British)	Anglo-Amer.	..							
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
(formerly Midnight Angel)									
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	...
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	June 18,'42	...	....	....	p701	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pierre of the Plains	MGM	....	John Carroll-Ruth Hussey	Not Set	...	....	....	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1943	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Private Buckaroo	Univ.	....	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
(formerly Snuffy Smith, Yard Bird)									
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	....	Charles Starrett-Russell Hayden	June 18,'42	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	.
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	..
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	...
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42		....	...	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	.	.
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

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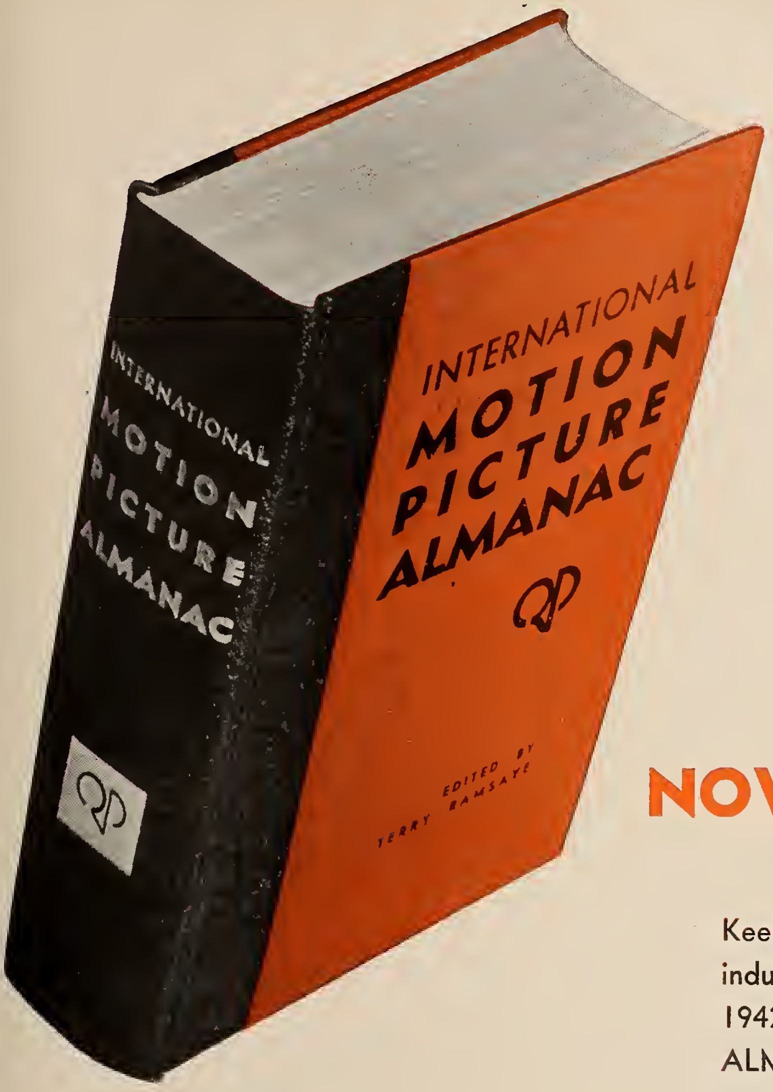
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	.....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	....	....	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	...	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
(formerly Aunt Emma Paints the Town)									
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	..	...	..	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m		....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
(formerly Adolescence)									
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	..	....
Submarine Raider	Col.	....	John Howard-M. Chapman	June 4,'42	...	....	....	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
(formerly Dangerous Moonlight)									
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	p701	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	...
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	....	....	p699	....
They All Kissed the Bride	Col.	....	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1.'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	...
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	.
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Date*
Those Kids from Town (British)	Anglo	....	Percy Marmont-Maire O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thru Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Feud	Mono.	...	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p705
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	.	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	...
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	...	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	...
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer. The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	....
Yank on the Burma Road. A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 716.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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

RIL 22, 1942

FILMS RANK WITH PRESS, RADIO IN WAR, SAYS W. P. B.

Must Be Supported as Morale Builder and Communication Medium, WPB Declares; Balaban Heads Advisory Body

By BERTRAM F. LINZ

WASHINGTON, April 21.—Motion pictures rank with press and radio as a morale builder and medium of communication which must be supported, it was officially declared here today by Louis C. Upton, chief of the Consumers' Durable Goods Branch of the Division of Industry Operations of the War Production Board. Therefore, the essential character of motion pictures in the war effort will be recognized by the WPB, he stated.

Upton made his statements before representatives of the industry, who gathered here under the leadership of Barney Balaban, president of Paramount, for conferences with the WPB in working out the problem of allocations of materials.

Sharp cuts in materials, particularly raw stock, thus affecting production of films as a whole and causing a consequent reduction in the number of pictures, was foreseen from the nature of the discussions which took place. [illegible]

Approval of New Umpi Plan Appears Sure

The proposed sales plan of the United Motion Picture Industry appears certain to receive the approval of a large majority of the exhibitor organizations of the country as exhibitor balloting on the plan goes into its final stages.

Fourteen exhibitor organizations have approved the plan to date. Three more have given it tentative [illegible]

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MOTION PICTURE HERALD

REVIEWS:

(In Product Digest)

- Eagle Squadron
- Pierre of the Plains
- Jackass Mail
- Calling Dr. Gillespie
- She's in the Army

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

Hollywood turns 40 per cent of New Production into War Themes

Take Theatre Problems to Local WPB, not Washington, says U. S.

Columbia adds 64 Films to Majors' Product Commitments for 1942-43

British Admission Increase cuts Grosses, Public buys Cheaper Seats

VOL. 147, NO. 12

JUNE 20, 1942

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THE GOLD RUSH
CAPTAINS COURAGEOUS
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IT HAPPENED ONE NIGHT
THE 39 STEPS
GOODBYE, MR. CHIPS
REBECCA
NINOTCHKA
WATERLOO BRIDGE
GONE WITH THE WIND
YANKEE DOODLE DANDY

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Coming Soon!

FRED ALLEN

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10 BEST PICTURES

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FOR TOMORROW
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IT HAPPENED ONE NIGHT
BIRTH OF A NATION
GOODBYE, MR. CHIPS
REBECCA
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Major FRANK CAPR

(who modestly leaves out his o
"It Happened One Night", "M
Deeds", etc.) picks his all-ti
ten-best film list and of cour
includes M-G-M's

Mrs. Minive

The others are:

TABU
BIRTH OF A NATION
SEVENTH HEAVEN
THE BIG PARADE
ALL QUIET
ON THE WESTERN FRONT
THE HERO
MUTINY ON THE BOUNTY
THE STORY OF LOUIS PASTEU
ONE HUNDRED MEN AND A GIR

See
MRS. MINIVER
Coming Soon!

TED HUSING

broadcasts to the world that his

ALL-TIME 10-BEST MOVIE LIST

includes M-G-M's

Mrs. Miniver

The others are:

DRESSED TO KILL
TRIFLING WOMEN
BEHIND THE DOOR
GONE WITH THE WIND
IT HAPPENED ONE NIGHT
TILLIE'S PUNCTURED
ROMANCE
HERE COMES MR. JORDAN
CAVALCADE
BERKELEY SQUARE

See
MRS. MINIVER
Coming Soon!

"MRS. MINIVER"
is on
EVERYBODY'S ALL-TIME 10 BEST FILM LIST!

Here's just part of M-G-M's power-house promotion campaign for the pre-release Radio City Music Hall engagement. 3rd week coming and records *going!* *You'll* see Miniver magic soon!

Famed Washington
Merry-Go-Round
Commentator

DREW PEARSON

gives hint of things to come by picking M-G-M'

Mrs. Miniv

for his all-time
10-BEST FILM LIST
The others are:

ABE LINCOLN IN ILLINOIS
BIRTH OF A NATION
GOLD RUSH
GONE WITH THE WIND
IT HAPPENED ONE NIGHT
BENGAL LANCER
MR. DEEDS
NINOTCHKA
NORTHWEST PASSAGE

Mrs. Miniver
Now Playing at
Radio City Music Hall

GREER GARSON
WALTER PIDGEON
in a William Wyler
Production Based
on Jan Struther's
Novel "MRS.
MINIVER" with
Teresa Wright
Dame May Whitty
Reginald Owen
Henry Travers
Richard Ney
Henry Wilcoxon
Screen Play by
Arthur Wimperis,
George Froeschel,
James Hilton and
Claudine West
Directed by
WILLIAM WYLER
Produced by
SIDNEY FRANKLIN
A Metro-Goldwyn-
Mayer Picture.

He runs the
Biggest Theatre
in the world!

G. S. EYSSELL

Managing Director of Radio City Music Hall picks M-G-M's

Mrs. Miniver

for his theatre and for his list of all-time
10-BEST PICTURES

BIRTH OF A NATION
THE COVERED WAGON
THE BIG PARADE
ALL QUIET ON THE
WESTERN FRONT
CAVALCADE
SNOW WHITE
GONE WITH THE WIND
REBECCA
PHILADELPHIA STORY

Mrs. Miniver
Now Playing at
Radio City Music Hall

Tip-off from girl columnist!

DOROTHY KILGALLEN

adds to her list of the
10-BEST PICTURES OF ALL-TIME

M-G-M's

Mrs. Miniver

The others are:

A FAREWELL TO ARMS
THE SCOUNDREL
HERE COMES MR. JORDAN
GONE WITH THE WIND
REBECCA
THE PRISONER OF ZENDA
PYGMALION
DARK VICTORY
MR. SMITH
GOES TO WASHINGTON

MRS. MINIVER
will arrive Thursday at
Radio City Music Hall

BOOK-OF-THE-MONTH CLUB PREXY—

Harry Scherman
adds
M-G-M's

Mrs. Miniver

to his list of all-time 10-best films which include

THE GOLD RUSH
EMILE ZOLA
GONE WITH THE WIND
REBECCA
GRAPES OF WRATH
ALL QUIET
ON THE WESTERN FRONT
WUTHERING HEIGHTS
THE INFORMER
THE GOOD EARTH

Mrs. Miniver
will arrive Thursday at
Radio City Music Hall

This man knows movies

GEORGE T. DELACORTE

(publisher of Modern Screen, and Screen Romances)

and at the top o
his all-time 10-bes
film list appears
M-G-M's

Mrs. Minive

The others are:

MALTESE FALCON
GONE WITH THE WIND
THE INFORMER
GRAPES OF WRATH
CITIZEN KANE
HOW GREEN WAS MY VALLEY
PYGMALION
OF HUMAN BONDAGE
MAJOR BARBARA

Mrs. Miniver
will arrive Thursday at
Radio City Music Hall

He predicts a
LONG RUN
for M-G-M's

Mrs. Miniver

The noted sports authority
BILL STERN
picks this widely discussed film to top his list of all-time 10-best pictures

ALL QUIET ON THE WESTERN FRONT
THE BIG PARADE
FOREIGN CORRESPONDENT
GOODBYE, MR. CHIPS
LITTLE WOMEN
SERGEANT YORK
SIN OF MADELON CLAUDET
A STAR IS BORN
HERE COMES MR. JORDAN

See
MRS. MINIVER
Coming Soon!

The great news analyst
RAYMOND GRAM SWING
analyzes entertainment and comes up with M-G-M's

Mrs. Miniver

for his 10-best list of pictures
The others are:

DAVID COPPERFIELD
THAT HAMILTON WOMAN
ALL QUIET ON THE WESTERN FRONT
BAKER'S WIFE
GOOD EARTH
INFORMER
MAEDCHEN IN UNIFORM
MUTINY ON THE BOUNTY
PYGMALION

Mrs. Miniver
will arrive Tomorrow at Radio City Music Hall

Columnist goes out on limb
LOUIS SOBOL
hails
M-G-M's

Mrs. Miniver

as one of the all-time 10-best pictures along with

BIG PARADE
THE INFORMER
GOODBYE, MR. CHIPS
HERE COMES MR. JORDAN
WUTHERING HEIGHTS
SNOW WHITE
HOW GREEN WAS MY VALLEY
BIRTH OF A NATION
CABIRIA

Mrs. Miniver
will arrive Thursday at Radio City Music Hall

LION THANKS LYONS

Leo of M-G-M gratefully acknowledges the selection by LEONARD LYONS *popular N.Y. Post Columnist of*

Mrs. Miniver

for his all-time
10-BEST FILM LIST
which also includes:

PYGMALION
SEVENTH HEAVEN
A STAR IS BORN
CITIZEN KANE
HERE COMES MR. JORDAN
THE INFORMER
ALL QUIET ON THE WESTERN FRONT
THE 39 STEPS
SCARFACE

Mrs. Miniver
Now Playing at Radio City Music Hall

Well-known publisher
M. LINCOLN SCHUSTER
(*of Simon & Schuster*)

peeks out of his "Inner Sanctum" to join the chorus.

M-G-M's

Mrs. Miniver

is among my all-time 10-best pictures, which include

THE GOLD RUSH
ROMEO & JULIET
WUTHERING HEIGHTS
HOW GREEN WAS MY VALLEY
WHAT PRICE GLORY
THE PHILADELPHIA STORY
MIDSUMMER NIGHT'S DREAM
PYGMALION
MAJOR BARBARA

Mrs. Miniver
will arrive Today at Radio City Music Hall

MUSIC TO HIS EARS

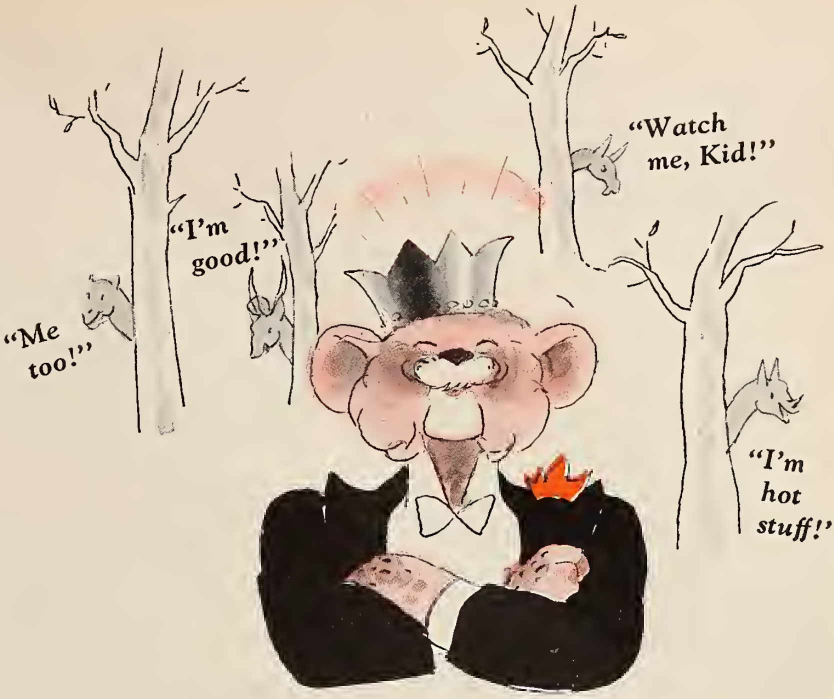
Composer, critic, commentator (also President of Ascap)
DEEMS TAYLOR
files M-G-M's

Mrs. Miniver

with his 10-best list of pictures
The others are:

THE BIRTH OF A NATION
THE WAY OF ALL FLESH
ALL QUIET ON THE WESTERN FRONT
CITY LIGHTS
IT HAPPENED ONE NIGHT
TOPPER
REBECCA
THE GRAPES OF WRATH
FANTASIA

Mrs. Miniver
will arrive Today at Radio City Music Hall

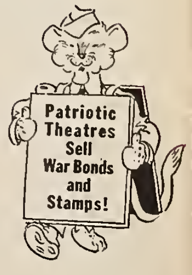

"Me too!"
"I'm good!"
"Watch me, Kid!"
"I'm hot stuff!"

THERE'S ONLY ONE KING IN THE JUNGLE!

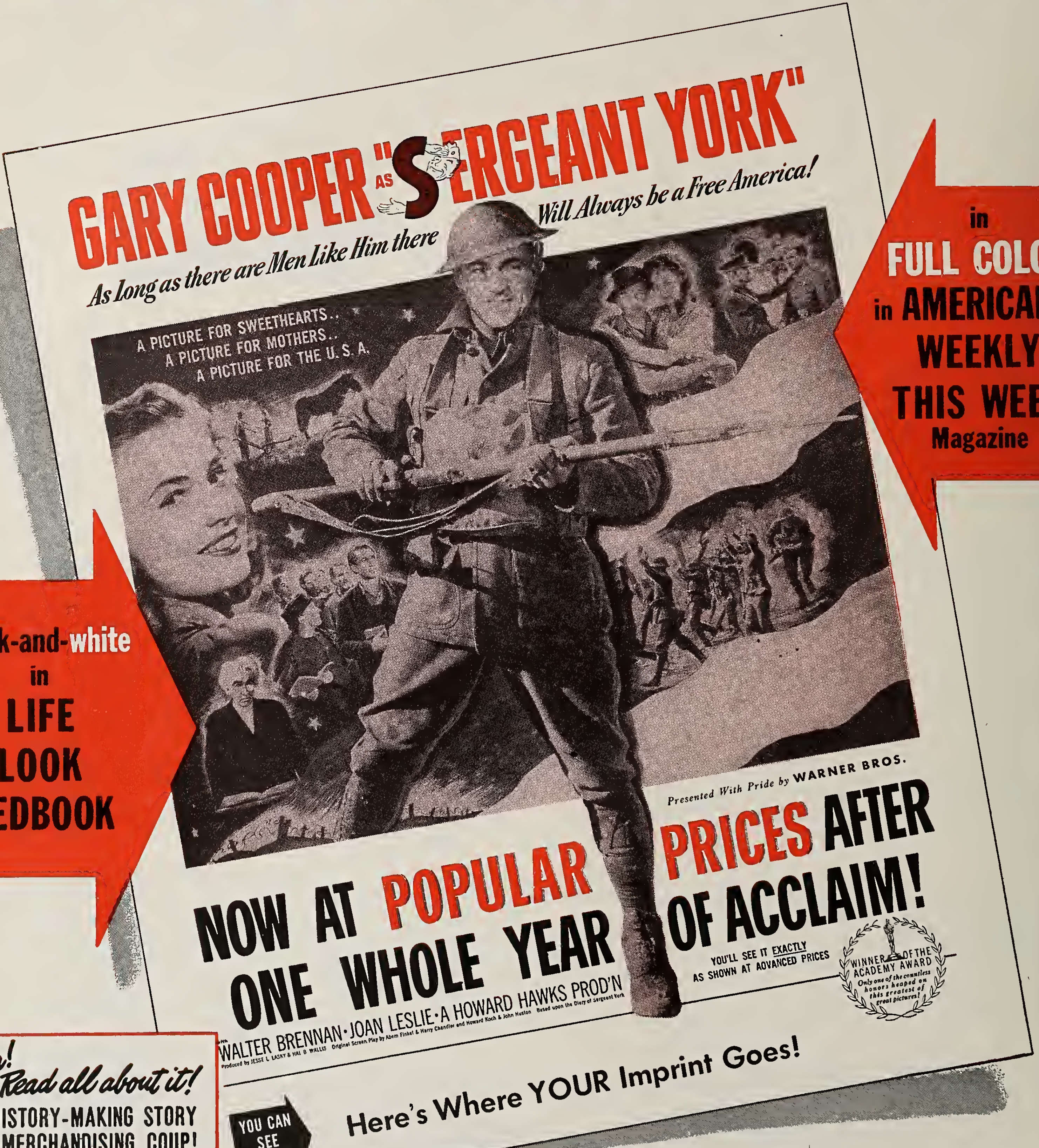
(A MOVIE PARABLE)

Sometimes the little voices of the forest are lifted in proud boast. Then comes a ROAR THAT SHAKES THE EARTH and the wise ones nod their heads and say: "There's only one Leader and that's the Lion!" The ROAR just heard in jungle-land is "MRS. MINIVER."

M-G-M
The Lion's Roar


Patriotic Theatres Sell War Bonds and Stamps!

TO BE READ BY 106,015,



GARY COOPER AS "SERGEANT YORK"

As Long as there are Men Like Him there Will Always be a Free America!

A PICTURE FOR SWEETHEARTS..
A PICTURE FOR MOTHERS..
A PICTURE FOR THE U. S. A.

Presented With Pride by WARNER BROS.

NOW AT POPULAR PRICES AFTER ONE WHOLE YEAR OF ACCLAIM!

YOU'LL SEE IT EXACTLY AS SHOWN AT ADVANCED PRICES

WINNER OF THE ACADEMY AWARD
Only one of the countless honors heaped on this greatest of great pictures!

with WALTER BRENNAN · JOAN LESLIE · A HOWARD HAWKS PROD'N
Produced by JESSE L. LASKY & HAL B. WALLIS · Original Screen Play by Abem Finkel & Harry Chandler and Howard Koch & John Huston · Based upon the Diary of Sergeant York

YOU CAN SEE IT HERE

Here's Where YOUR Imprint Goes!

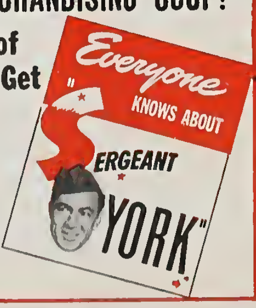
in
FULL COLOR
in **AMERICAN**
WEEKLY a
THIS WEEK
Magazine

Black-and-white
in
LIFE
LOOK
REDBOOK

Extra! Read all about it!

THE HISTORY-MAKING STORY OF A MERCHANDISING COUP!

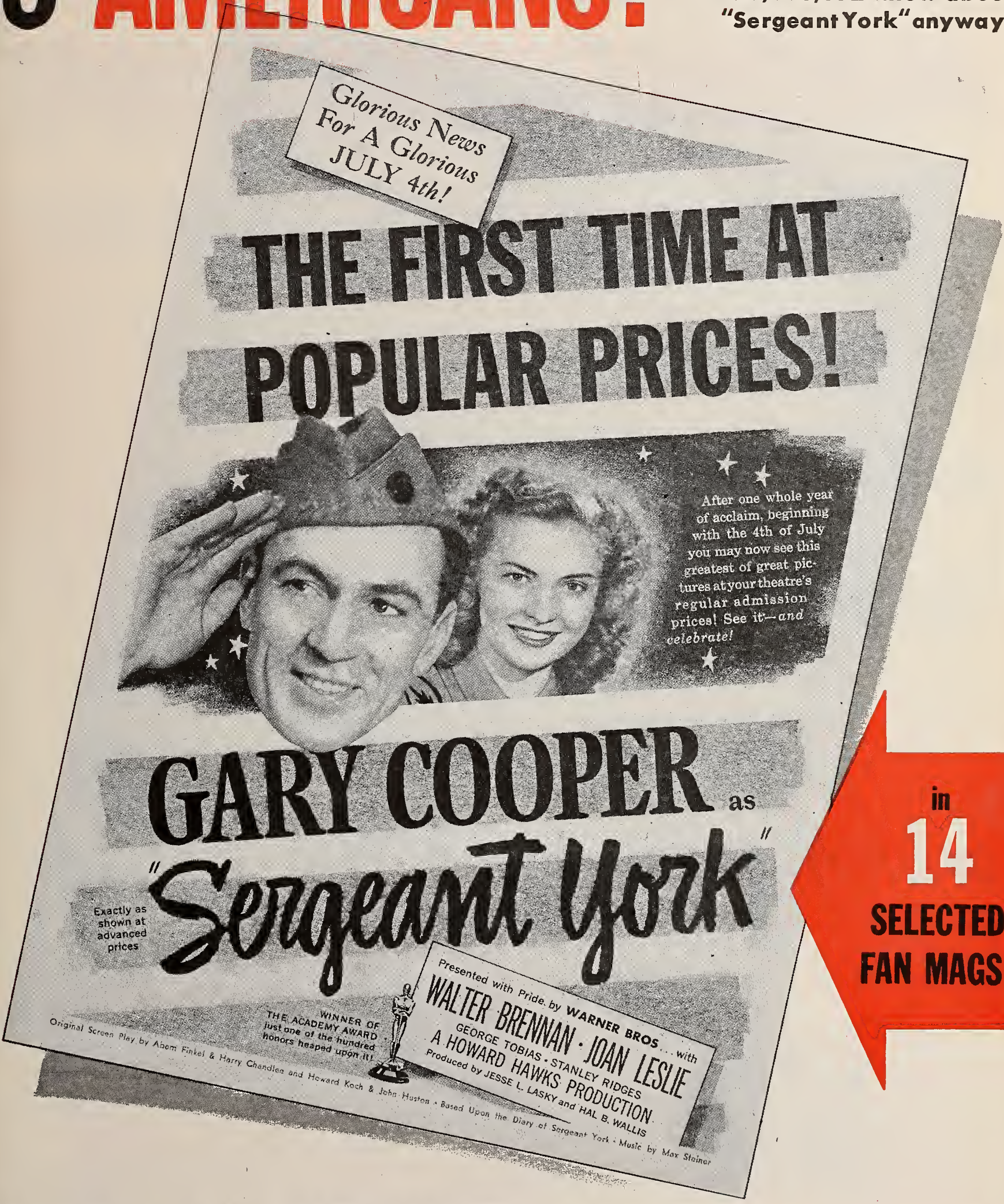
36 pages of dynamite! Get your copy from your Warner salesman today!



FOR YOU—THE GREATEST AD C

83 AMERICANS*:

* Authentic A. B. C. tabulations . . . The other 25,653,392 know about "Sergeant York" anyway!



Glorious News
For A Glorious
JULY 4th!

THE FIRST TIME AT POPULAR PRICES!

After one whole year of acclaim, beginning with the 4th of July you may now see this greatest of great pictures at your theatre's regular admission prices! See it—*and celebrate!*

GARY COOPER as

"Sergeant York"

Exactly as shown at advanced prices

Presented with Pride by **WARNER BROS.** . . . with
WALTER BRENNAN · JOAN LESLIE
GEORGE TOBIAS · STANLEY RIDGES
A HOWARD HAWKS PRODUCTION
Produced by JESSE L. LASKY and HAL B. WALLIS

WINNER OF THE ACADEMY AWARD just one of the hundred honors heaped upon it!

Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston · Based Upon the Diary of Sergeant York · Music by Max Steiner

in
14
SELECTED
FAN MAGS!

MPAIGN IN THE HISTORY OF WARNERS!

(And that takes in a lot of history!)

Here's "THE MAGNIFICENT DOPE":

A picture with "emphasis on comedy" ...will

(M. P. DAILY)

collect "genuine roars"...

(SHOWMEN'S TRADE REVIEW)

"replete in laughs"...

(BOXOFFICE)

"riotous hilarity...

(M. P. HERALD)

which tore down the house!"

20th CENTURY FOX

Starring

HENRY FONDA
LYNN BARI
DON AMECHE

with

Edward Everett Horton • George Barbier
Directed by Walter Lang • Produced by William Perlberg

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 12 June 20, 1942

PRIORITIES, CONSERVATION, CREDITS

THE motion picture industry can in good faith and good conscience pursue its proper priorities in matters of services and supplies, as a highly essential institution of service to the whole nation.

That War Production Board ruling which loosely rates the motion picture alongside such devices as the racetrack confers no recognition of the screen from which the Government now would ask so much.

The nature of the motion picture and the business of its presentation are such that they must function with a high degree of perfection, else not function at all. A bad show is no show.

No other medium can do so much for so many, with so little, as the motion picture. The motion picture has achieved dominance among the popular arts and media by reason of its fundamental efficiency. Even the capacity of a good picture to make profits is a proof of that efficiency, that effective service, measured in the American way.

That $5,000 limitation on construction of amusement projects is in the nature of a conventional ceiling. No blanket ruling can fit all cases.

* * *

THE projected rationing of film stock is another subject which rates careful examination. It is true that the chemical content and materials of manufacture are also essential in the making of gunpowder. Both film and gunpowder are nitrated cellulose. The usual and handy source is cotton linters, the short fibers shaved off the seeds of the cotton, left by the ginning process which removes the staple or fibers used for fabrics.

Not so long ago we were hearing about the tremendous overproduction of cotton and surpluses piled high in warehouses. Both film and powder can be made of any kind of cotton.

Also, it is to be observed that there is an unending and increasing demand upon film stock made by the countless government projects which have taken to camera and screen to tell their story, advance their separate causes. More projects of the kind are in the making, one which, if executed, will take millions of feet of the so-called "non-flam" or cellulose acetate stock. Some part of some of those projects might be examined to discover their relevancy, if any, to the conduct of the nation in a state of unlimited war emergency.

The essential uses of film today are in the making of training films for the armed forces, and the maintenance of the motion picture theatre in its service to the customers, who are the nation.

* * *

SOME weeks ago some observations were made here about the working life of motion picture prints in theatre practice. It was observed, while the industry was claiming much less, that under laboratory conditions prints had repeatedly been run through a thousand showings without serious deterioration. Just now Mr. Frank Meyer contributes some data from London on certain Technicolor prints: "Gone With the Wind" color positives averaging five months each at the Ritz, and a total of 420 runs for a print of "Conquest", and even then in good working condition. For all practical considerations the working life of a motion picture positive is governed entirely by the condition of the projector and the attentive skill of the projectionist.

* * *

WAR conservation has gotten really personal with Hollywood, now that there is a proposal to save film by the elimination of the extensive credits to talent, crafts and services on the theatre screen. The protest is rising in waves of hurt indignation.

The first compromise offered, a plan of using full credits on prints used for previews and for regular exhibition in the Hollywood-Los Angeles area, appears as insufficient appeasement.

The situation reminds one of Bill Nye's remark that the prohibiton question was like a pair of pants, in that there were two sides to it.

Credits and identification with competent work are obviously of direct occupational utility to the picture makers, in all departments: actors, directors, writers, editors, scenic artists, make-up artists, juicers, cameramen, recorders, and all that array of those skilled persons who must perform perfectly and in coordination.

A LARGE preponderance of those credits appearing on the theatre screen, from pine-clad Maine to sun-kissed Del Rio, are of exceedingly little interest to the box-office customers, and often of decided annoyance—so much annoyance, in fact, that it is not unusual for the exhibitor to eliminate credit footage in the projection room.

In current practice, screen credits, apart from the main title, run from about one minute to as much as a minute and a half. Examination of figures for a group of probably typical productions, not an exact over-all averaging process, gives this breakdown—there being, of course, 90 feet to the minute on the screen:

MAIN TITLE	*from* 20 *to* 30 *feet*
Associate Producer	10 *to* 15 *feet*
Director	10 *to* 15 *feet*
Technical Staff	20 *to* 30 *feet*
Cast	40 *to* 50 *feet*
Totals	100 *to* 140 *feet*

It would seem that from a third to a half of the credit footages might be spared without impairing the show. The

[*Continued on following page*]

THIS WEEK IN THE NEWS

STUDIOS turn 40% of production to war themes and background Page 12

"SOCIAL IMPLICATIONS" read into decree by arbitrator Page 13

PARAMOUNT inventory up $9,000,000; net profit gaining over 1941 Page 14

SALE of Schine theatres begun under anti-trust agreement Page 15

WPB instructs exhibitors to submit supply problems to local boards Page 18

THEATRES sell bonds, raise relief funds, aid dim-out control Pages 19, 20

PROFIT statements for Universal, Columbia show increase Page 24

MPPDA press agents committee plans to broaden public relations Page 26

COLUMBIA announces 48 features, 16 westerns, 140 shorts Page 27

BRITISH EXHIBITORS find increased admissions cut grosses Page 31

BLOCKS-OF-12 plan waits on lawyers' phrasing Page 35

TRIPLES competition in Chicago area brings 4-hour shows Page 36

SERVICE DEPARTMENTS

Asides and Interludes Page 34

Hollywood Scene Page 41

Managers' Round Table Page 49

What the Picture Did for Me Page 47

PRODUCT DIGEST, including Reviews and Release Chart Page 59

The Industry Conserves

SAVINGS of as much as 22 per cent in the use of raw film stock will be pledged to the War Production Board next week when industry leaders go to Washington with their plan for voluntary curbs on the use of scarce materials. Producers have promised to reduce their consumption of film from eight to 22 per cent of current footage, it was disclosed on Tuesday, following a special meeting of company heads at the MPPDA offices in New York.

The session, lasting all afternoon, thoroughly aired every aspect of the priority situation, participants reported. Unanimous agreement was reached to take immediate steps to insure utmost economy in the studios and in distribution.

By Monday, it was said, statisticians will have compiled a full presentation of figures on current consumption of raw film, and other supplies, and estimates of the bare minimum needed to keep the cameras rolling. This docket will be sent to Washington. It will be a positive indication that the industry is taking steps to effect a decided saving in raw stock to release precious nitrates and cellulose for munitions.

Hollywood has surrendered to the war more than 50 basic materials used in production, it was shown in a report from studios' purchasing agents to the film capital's Film Conservation Committee, Tuesday.

Hollywood has also bent its ingenuity to substitution which will maintain quality, the report showed. Wood and reinforced concrete replace steel in trusses, storage tanks, and the like; ferrous metals replace bronze and brass in hardware; wood and gypsum substitute for metal lath; rockwool, for asbestos.

Bathroom fixtures are of vitreous, instead of enameled, iron and steel. The machines which pick up and straighten nails, are widely used. Hardwood masonite is used for floors. For different sets, it is repainted.

Meanwhile, hurried meetings of the Committee in Hollywood, and of its union, producer, and guild components, have resulted in specific recommendations in an over-all conservation plan—all of which will be submited to the War Production Board in Washington Tuesday. One recommendation is elimination of all screen credits except cast and title. See page 18.

RKO Stockholders Meet

STOCKHOLDERS of Radio-Keith-Orpheum held their twice postponed annual meeting at the corporation offices in Dover, Del., at noon Wednesday. They reduced the number of directors from 13 to 11 and filled ten of the posts on the new board of directors. George J. Schaefer was not among them.

Monday, Mr. Schaefer confirmed reports of his resignation as president of the company. In a statement clarifying his position he said that some time ago he had informed all the "principal stockholders" that he did not wish to continue as president or be reelected at the annual meeting.

RKO directors elected on Wednesday were Raymond Bill, Thomas P. Durell and N. Peter Rathvon, affiliated with Atlas Corporation; De Witt Millhauser, Richard C. Patterson, Jr., and Lunsford P. Yandell, for RCA; Frederick L. Ehrman, of Lehman Brothers; John M. Whitaker and L. Lawrence Green represent stockholders and Ned E. Depinet and J. Miller Walker are management representatives on the new board.

A directors' meeting was to be called "within a few days," probably Friday to arrange changes in management.

Immediate selection of a successor to Mr. Schaefer is not expected. Meanwhile a home office spokesman said that Ned E. Depinet, vice president in charge of sales, and other officers would carry on interim operations. Active direction of the company, it is understood, will be assumed by Floyd B. Odlum, financier and president of Atlas Corporation which holds approximately 40 per cent of RKO stock.

The principal problem before the directors, it was reported, would be a review of company finances and the securing of new working capital. The company is reportedly seeking $3,000,000 in loans against future pictures to build up a backlog of product for the new season starting September 1st.

On Monday a delegation of home office executives arrived at the RKO studios to discuss 1942-43 plans with Charles W. Koerner, general manager in charge of production. The group included Ned E. Depinet, vice president in charge of sales, S. Barret McCormick, Edward Alperson, Sol A. Schwartz and James Mulvey.

EDITORIAL

[*Continued from preceding page*]

condition may be compared to that obtaining in popular magazine publication where the signatures on cover drawings and illustrations are not even casually noticed by one reader in a thousand. But those signatures are of decided importance alike to artists and the editors who buy and publish. On the printed page, however, which can be scanned or ignored in any area, the artist's crediting line or signature can be and commonly is made most inconspicuous.

The screen, as its dramatic pretentions have grown, has tended to take in all those elaborate credits which have so long appeared in the printed programs of the stage, which the audience can consult or ignore before the curtain rises or between the acts. In the theatre program the process has been subjected to a deal of padding, for many reasons, including the long list of "the ladies of the ensemble". The stage play program is not a proper model or precedent for the motion picture film and its insistent presentation.

The endeavour at restriction of the credits on national release prints to those directly necessary to the narration and the show the customer sees, seems reasonable at this time of necessity. Also, the use of the full credits for the Hollywood area would appear warranted, as a part of the functioning of production.

—*Terry Ramsaye*

Valentino in Films

RUDOLPH VALENTINO will be the subject of Edward Small's next picture, the producer said in New York this week, disclosing some details of his plans to do a film based on the life of the late dancer who leaped to fame with the promotion of his portrayal of the role of Julio Desnoyers in "The Four Horsemen of the Apocalypse" and stayed there through a series of box office successes, including "The Sheik" and "The Son of the Sheik."

The Small picture will be titled "The Life of Rudolph Valentino." Mr. Small said that no actor had yet been selected to play the title role. He envisions some lively publicity as the result of his search for a suitable star.

Big Circuit Deal

ACQUISITION of 26 theatres by Skouras Theatres, New York, was reportedly under consideration this week. The deal would raise that metropolitan New York circuit's holdings from 65 to 91, making it one of the largest independents in the country.

Theatre buys of this size have been rare for many a day. The houses under discussion are all in New York. Their present major holder is the Immigrant Industrial Savings Bank, of New York. George Skouras is president of Skouras Theatres.

That Latin Budget

FUNDS sought to propagate "good neighborliness" between the Americas via the motion picture section of the Office of the Coordinator of Inter-American Affairs, it seemed, were slashed almost 50 per cent this week. Washington heard that the Budget Bureau had cut the requested appropriation for Nelson Rockefeller's film program from between $6,000,000 and $7,000,000 to $3,600,000. Realignment of the non-theatrical and film projects of the section were reported in the near offing in consequence. Some saw the curb in finances as a substantial veto also for plans to set up a U. S. distribution system for 16 mm pictures for and about South America and other subjects.

John Hay Whitney, who organized the Inter-American film program 14 months ago, and Francis Alstock, his successor as director, appeared recently before the Budget Bureau to explain their film endeavors in behalf of Inter-American understanding. The Government auditors spent several days asking for detailed explanations of all the film section's activities, what each project cost, and why.

The biggest slash, it was said, came out of a $3,000,000 request for the unit's Mexican project. It was cut to $1,000,000. These Mexican plans reportedly called for the acquisition of a studio in Mexico City for the production of Inter-American films and U. S.-Mexican Government sponsored short subjects and features. The project had grown from initial plans to provide $50,000 and a half dozen Hollywood technicians to assist the Mexican Government in a $300,000 short subjects series.

Mr. Whitney, in one of his last efforts before entering the Army Air Corps as a captain, was in Mexico City last week with Mr. Alstock in behalf of the project.

Meanwhile, evanescently in the background, came up from across the Rio Grande reports that A. C. Blumenthal, one time Broadway entrepreneur and once prominent in movements pertaining to 20th Century-Fox-British Gaumont relations and projects, more recently sojourning over the border, had plans to emerge on the scene of U. S.-Mexican relations, in whatever connection or fashion. He was said to be seeking, or holding, meetings in Mexico City.

Monetary needs for all activities of Mr. Rockefeller's whole program, including films for the year will be $28,000,000, of which $3,000,000 will be available from the current appropriation.

"War Short" Award

The announcement of the Herald's plan to take the vote of the exhibitors of the nation on the "Best in War Shorts" for 1942 meets official approval, and exhibitor approbations. From letters to the editor:

> We are delighted that the Motion Picture Herald has set up this incentive for the movie makers to do a still better job.
>
> *NELSON POYNTER,*
> *Office of the Coordinator of Government Films.*

> It will have a lot of reader interest, and it is a fine acknowledgment to patriotic producers.
>
> *SOL LESSER,*
> *Principal Artists Productions, Hollywood.*

> That's a fine thing to do, that award for the best in war shorts. Winning it would be, I would think, about as high honor as a producer of films could attain.
>
> *R. B. WILBY,*
> *Wilby - Kincey Service Corp., Atlanta.*

The exhibitors will be polled simultaneously with the annual poll for the selection of the "Ten Best Money Makers", late in the year.

'Information, Please'

ELMER DAVIS, newspaper man and CBS news analyst, became director of the Office of War Information on Saturday when the President issued a long-expected executive order gathering all varied Government press and information services under one leadership. Mr. Davis was also given broad authority and specific duties relative to the motion picture.

He is currently making his screen debut in an RKO "Information Please" short subject.

The President directed Mr. Davis to coordinate, and issue, all war information consistent with Government policy, and in consultation with a newly formed advisory war information council of War, Navy, State, Inter-American, Psychological Warfare Committee and other department chiefs. Mr. Davis has equal rank with Byron Price, chief censor. Specifically he is instructed also to:

> *"Formulate and carry out, through the use of press, radio, motion picture and other facilities, information programs designed to facilitate the development of an informed and intelligent understanding, at home and abroad, of the status and progress of the war effort and of the war policies, activities and aims of the Government.*
>
> *"Review, clear and approve all proposed radio and motion-picture programs sponsored by Federal departments and agencies, and serve as the central point of clearance and contact for the radio broadcasting and motion-picture industries, respectively, in their relationships with Federal departments and agencies concerning such Government programs."*

The OWI is to take over the Office of Facts and Figures, under Archibald MacLeish, who is also radio coordinator; the Office of Government Reports, under Lowell Mellett, who also is Coordinator of Government Films; the foreign information service of Colonel William J. Donovan's office as Coordinator of Information, and the publicity department of the Office for Emergency Management.

Excluded from the merger is Nelson Rockefeller's Latin American film, radio and other work as Coordinator of Inter-American Affairs. The Defense Communications Board is to cooperate with the OWI to broadcast war information to the peoples abroad.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover, Page 3
"Sergeant York," Warners, Pages 4, 5
"The Magnificent Dope," 20th-Fox, Page 6
"Perils of the Royal Mounted," Columbia, Pages 16, 17
"Friendly Enemies," UA, Page 25
"Eagle Squadron," Universal, Pages 32, 33
"Flight Lieutenant," Columbia, 4th cover

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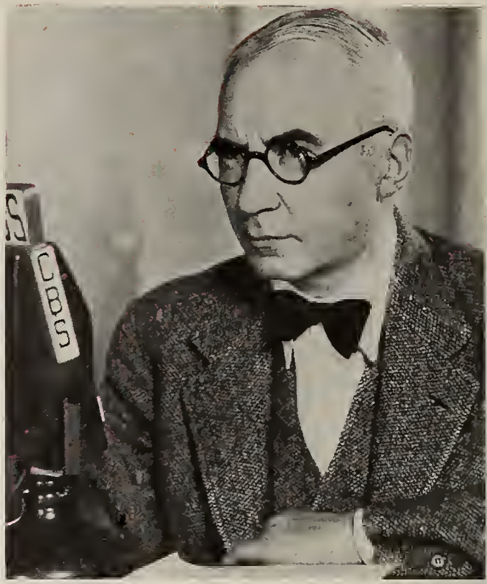
THIS WEEK

¤ ¤ ¤ THE CAMERA OBSERVES:

ONLY HORSE in the ten-hour "New York at War" parade was "Trigger", palomino stallion owned and ridden by Roy Rogers, Republic's singing cowboy star. With his rider he played to full advantage the solo appearance for which Grover Whalen, marshal, made exception to a general rule.



ELMER DAVIS, news commentator, has been appointed director of the United States Office of War Information, controlling the activities previously handled by several agencies. See page 9.

ART DAVIS, right, Producers Releasing cowboy star, and Ben Roscoe, coordinator for the western Minute Men, visit Arthur Greenblatt, seated, PRC vice-president in charge of sales, at the New York home office.

By Staff Photographer

KOPELAND ORNOFF, operator of the Hampton theatre, Hampton, Va., signs a pledge for a $1,000 war bond on the opening day of the bond drive, for Roscoe Drissel, Loew's manager and president of the Norfolk Theatre Managers' Association. Looking on are members of the Association. Left to right: Earle Westbrooke, Norman Thompson, Stanley Barr, Mr. Ornoff, Langhorne Weiford, Mr. Drissel, and Pierre Boulogne.

MAKE EVERY PAY-DAY
BOND-DAY
UNITED STATES
BONDS-STAMPS

THE ARMY turns Lieutenant Colonel Jack L. Warner from producing to acting. In the left file of the picture above, he is on the set of the color short, "Under Those Wings", in which he will appear with General H. H. Arnold and other officers. With him here are Hal B. Wallis, producer, who is scheduled for a commission soon; Col. Fabian Pratt, Col. Thomas DuBose, W. L. Guthrie, Col. Eugene Beebe and Col. Minton Kaye.

By Staff Photographer

■ EXECUTIVES of Twentieth Century-Fox gave a beefsteak dinner last week to honor William Kupper's appointment as executive assistant to Tom Connors, vice-president in charge of sales. Above, looking serious, are Hermann Place, director, and William Sussman, eastern sales manager.

By Staff Photographer

AT the Kupper testimonial, left, are W. C. Michel, executive vice-president; Spyros Skouras, president; and the guest of honor.

OPENING the Columbia annual sales convention this week at the Warwick Hotel, New York, are N. B. Spingold, Rube Jackter, Max Weisfeldt, A. Montague, Louis Astor, Harry Cohn, president; Lou Weinberg, Jack Cohn, vice-president, and A. Schneider. Story on page 27.

By Metropolitan

By Staff Photographer

JUST BEFORE the Columbia convention opening delegates were guests at a cocktail party at the Warwick. Here is the Canadian delegation with Jinx Falkenburg, new Columbia star. Left to right: W. Elman, Montreal; J. Lieberman, St. Johns; A. B. Cass, Toronto; S. Glazer, Toronto, and Carl Shalit.

40% OF FEATURES IN WORK HAVE WAR AS THEME

28 in Production during a 2-Week Period; Comedy Second in Popularity

from HOLLYWOOD BUREAU

Forty percent of the pictures now being filmed in Hollywood are warfilms.

This statistic is derived from a survey of the pictures which are now before the cameras, plus those which passed from shooting stage to cutting room during the fortnight ending June 14th.

Warfilms outnumber the second group 2 to 1.

Here are the figures:

Warfilms	*28
Comedies (and comedy-dramas)	15
Melodramas	12
Musicals	11
Westerns	7
Biographies	3

*Six of these are also musicals and are so listed.

Twentieth Century-Fox has five war films coming up: MGM, Paramount, RKO-Radio and Warner Brothers have four each; Columbia, Monogram and Universal each has a pair, and Republic has one.

The Twentieth Century-Fox group is made up of "Berlin Correspondent," "Careful, Soft Shoulders," "China Girl," "Iceland" and "Little Tokyo, U.S.A."

MGM is represented in this classification by "Random Harvest," "The War Against Mrs. Hadley," "For Me and My Gal" and "Cargo of Innocents."

Paramount is to bring out "Happy Go Lucky," "Star Spangled Rhythm," "Submarine Alert" and "Wake Island."

RKO Radio will be offering exhibitors "Name, Age and Occupation," "The Navy Comes Through," "Once Upon a Honeymoon" and "Sweet or Hot."

Warner Brothers' four are "Air Force," "Casablanca," "The Desert Song" and "The Watch on the Rhine."

Universal has supplied Deanna Durbin with a war story for her return to the screen in "Forever Yours," and brought Sherlock Holmes and Dr. Watson up to date to thwart Nazis in "Sherlock Holmes Fights Back."

Columbia takes account of the conflict in "The Spirit of Stanford" and "Stand By All Networks."

Monogram has "Hillbilly Blitzkrieg" and "Rubber Racketeers" coming up.

Republic is nearing completion of "The Flying Tigers."

In the field of comedies and comedy-dramas, grouped here because many a film now in one bracket may slide across the thin dividing line into the other before completion, Columbia is at work on "Lucky Legs" and "My Sister Eileen."

MGM has "Andy Hardy's Last Fling" and "Whistling in Dixie" in work.

Monogram's contribution to the mirth menu is "Smart Alecks."

Paramount is filming "No Time for Love," an item on the sophisticated side.

RKO Radio has "The Big Street," "Here We Go Again" and "The Mexican Spitfire's Elephant" on its production line.

RUSSIA FAVORITE IN NEW CYCLE

Latest cycle of war themes which Hollywood is planning for production, are screen stories concerning Russia's offensive against the Nazis. Four such films are now scheduled: Republic's "Nazi Busters," a story in which Don Barry and Fay McKenzie will be co-starred, is concerned primarily with the convoying of supplies across the North Atlantic to the USSR. MGM has announced "Song of the Red Army" as a big-scale film to be produced by Arthur Hornblow, who is in the east conducting research for material on Russian Army operations. Twentieth Century-Fox is planning to use Rimski-Korsakov music as the background for a Russian historical film, "Russian Marine," and recently, Alexander Korda scheduled Tolstoy's epic novel "War and Peace" among his forthcoming productions for United Artists.

Twentieth Century-Fox is filming an inter-American comedy entitled "Girl Trouble."

Hal Roach is getting "Prairie Chicken" and "Taxi Mister," streamliners, ready for the United Artists' schedule of releases.

Universal is shooting "Love and Kisses, Caroline" and "Who Does It?"

Warners have "George Washington Slept Here" in camera stage.

Melodramas, Musicals Show Decrease

For the field of melodrama, a term stretched here as always to cover a variety of subjects, MGM is filming "Eyes in the Night," "White Cargo" and "Ox Train."

Monogram is filming "The Isle of Fury" and "King of the Stallions" for the followers of melodrama, and Paramount is at work on "I Married a Witch" and "The Black Swan."

Twentieth Century-Fox is making "The Man in the Trunk," Universal "The Mummy's Tomb," and Warner Brothers "The Hard Way," "Now Voyager" and "You Can't Escape Forever."

The 11 musicals in process of manufacture, six of which are included also in the warfilm classification are:

"The Gay Senorita," Columbia; "Happy Go Lucky" and "Star Spangled Rhythm," Paramount; "Sweet or Hot," RKO-Radio; "Hi Neighbor" and "Ice-capades Revue of 1942," Republic; "Iceland" and "Orchestra Wife," Twentieth Century-Fox; "Get Hep to Love" and "Forever Yours," Universal, and "The Desert Song," Warner Brothers.

The seven Westerns in work during the period surveyed—and it is to be observed that the smallness of the number does not truly reflect the ratio of Westerns to other product as of delivery to screen, since most of them require less shooting time than other types of film—are:

"The Trail's End," Columbia; "Arizona Stage Coach," Monogram; "Lost Canyon" and "Missing Men," Paramount; "Son of the Saddle," RKO-Radio; "Call of the Canyon," Republic, and "Deep in the Heart of Texas," Universal.

Three Biographies Now in Work

Three biographies in the filming, all of the matter extensive periods of research, are:

"The Man on America's Conscience," MGM; "Great Without Glory," Paramount, and "Gentleman Jim," Warner Brothers.

Upturn in the percentage of pictures based upon or dominated by the war is counted no phenomenon by the men who make them.

Public response to warfilms recently released, and to those unreleased ones which have been extensively previewed, has conduced to the opinion that the war is at this time the subject that the people who go to the movies want to see, hear and learn about more than any other.

Single lines of dialogue with war reference, tossed into pictures on other themes, have been stealing the show at test screenings.

No saturation point has yet been glimpsed by producers, and no concern about exhausting the possibilities of the subject has been expressed.

On the contrary, the appointment by United States Coordinator of Films Lowell Mellett of Nelson Poynter as Hollywood representative, with leave to supply governmentally authenticated information and material to producers, has opened a reservoir of subject matter not previously available and now, what with the war itself brewing tales of heroism in abundance, regarded as practically inexhaustible.

Source Material Seen Dwindling

Conversely, it is pointed out, the stream of fiction upon which producers commonly draw for screen material has thinned to a trickle.

Daily announcements of product to be made disclose that the next trend is to be toward dramatizing the global character of the conflict. Russia and China are beginning to appear in the announcements as the scenes of pictures on agenda.

Another factor in the situation is the extent of the cooperation extended to producers by the Army, Navy and Marine Corps in the making of films which pertain to their activity, and still another is the $5,000 limitation on the cost of new materials for set construction, per picture.

SEES 'SOCIAL IMPLICATIONS' FORCING FAIR TRADE CODE

Arbitrator Warns Industry Must Regulate Self or Face New Legislation

CHICAGO BUREAU

Formation of a self-regulatory code of fair trade practices, or stringent anti-trust regulation by courts and legislatures are the alternatives facing the motion picture industry according to Thomas C. McConnell, prominent Chicago attorney and the first motion picture arbitrator to serve in three cases.

Mr. McConnell, who recently resigned from the Chicago panel of motion picture arbitrators because of the press of other business, last week took time to discuss the decree and arbitration processes for MOTION PICTURE HERALD.

The industry, and arbitrators of motion picture complaints, must demonstrate greater awareness of the "social meanings and public policy" involved in film trade practices, he warned.

The consent decree derives from the Sherman Act and other federal anti-trust laws. It is an opportunity for the motion picture industry "to rule itself, decide its disputes and thus remain free." It is not merely a contract or truce with the government suspending enforcement of anti-trust statutes, Mr. McConnell asserted.

Discussing the motion picture arbitration system the former arbitrator declared, "The ultimate success or failure of the entire system of arbitration depends in the final analysis on the opportunity afforded the individual arbitrators to be advised concerning, and their ability to respond to, the larger social interests involved in the problems presented to them in arbitration hearings."

Mr. McConnell presided over three cases, and rendered two awards in a year on the Chicago arbitration panel.

Arbitrators Feel "Limitation"

"While arbitrators' difficulties are more apparent than real," he said, "it is clear from a reading of various of their opinions that they have felt that certain definite limitations upon their power to deal with underlying faults in the moving picture industry have to a certain extent, at least, impaired the value of their work.

"The Consent Decree was entered on November 20, 1940, by the United States District Court at New York City. Everyone in the motion picture industry knows that this decree resulted from an equity suit commenced by the Government against the five largest distributors of film and that the purpose of this suit was the divorcement of the ownership of theatres from the distribution of film," Mr. McConnell recalled.

"Anyone with even the most superficial knowledge of the industry can sense that prior to this decree the larger distributors had sought to create a situation in which the independent exhibitors of film would, by economic necessity, be forced to forfeit their bargaining power in the purchase of film not only as to price, but as to clearance and playing position.

THE CASE FOR THE DECREE

A self regulated code of trade practices, under the decree, can save the industry from adverse legislation or prosecution, according to Thomas C. McConnell, prominent Chicago attorney and motion picture arbitrator. Following are some pertinent quotes from his message to the industry.

"From the decree itself . . . and instructions to arbitrators . . . and the arguments by distributors . . . it would appear that the arbitrators are supposed to close their minds to social meanings and public policy".

"This decree presents an opportunity to the industry to rule itself, to decide its own disputes and thus remain free".

"The large scale purchase of independent theatre properties by the distributors had progressed to such an extent that it could not fail to evidence the fact that the control of the release of film by the distributors had convinced large numbers of independents that there was no future in the moving picture business so far as they were concerned.

"From a common sense view, it is perfectly apparent that the Consent Decree offered the large distributors amnesty from divorcement for a trial period. During this time they were to be afforded an opportunity of working out a system of self-regulation.

"The distributor and exhibitors alike must grasp the underlying significance of the opportunity presented by this decree to the industry to rule itself, to decide its own disputes and thus remain free," he said.

"Unless the decree, the court that entered it, the Government officials who proposed it and the arbitrators who administer it must all stultify themselves, it follows that the individual arbitrators who construe it, must have the inherent power and duty to read into it the social, economic and philosophic background of the Sherman Act," he continued.

"Unless the Consent Decree can be construed so as to permit change in the industry itself, it will be robbed at the source of any living or vital impress on the distribution and exhibition of motion pictures. It will fail in its purpose of providing a healthier climate not only for the little business man, but for the growth and integration of the entire business.

"Granting that some system of release is necessary it must be apparent that this particular system, or any system, does not stand justified by the mere fact that it exists. It is an obvious restraint on trade, and its justification must depend upon the balancing of the various interests involved, including those of the attending public."

Continuing, Mr. McConnell said, "The difficulty that an arbitrator has who interprets the decree in the manner mentioned is that his action in this regard can easily be construed as prejudice against the large distributors. The distributors, at least in the cases heard by me, attempt to construe the Consent Decree as a bargain they have made with the Government. To them, to view it as anything other than a contract is to read into it that which is not literally there, thus offending a sense of justice. They agreed, so the argument goes, that only certain issues were to be arbitrated and those in only certain ways. An arbitrator who looks beyond to the larger interests involved must, from their point of view, be deciding the 'case off the record.'

Sees Vital Need for "Broad Interpretation"

"Certainly broad and liberal constructions and interpretations are not what the distributors bargained for. The Consent Decree says in so many words that no violation of the Sherman Act is proved. It is not difficult to see the distributor's point of view in this respect. Nevertheless, they themselves must gain a larger perspective which will permit them to view this system as a great opportunity to meet necessary changes in their business practices step by step and within the framework of an orderly development, rather than to have their entire business structure, in which large sums of money and large investments of time, ability and effort are involved, attacked with a broad ax by legislation or prosecution animated by the outcry of those who have suffered injustice at its hands.

"It is claimed by certain so-called spokesmen for the moving picture industry that the industry itself can never be free without resulting chaos; that there are insurmountable technical difficulties in the distribution of prints; that the only way it can produce, distribute and exhibit films efficiently is by a system emanating from the larger units of the business. This same argument is, of course, made for all sorts of monopolistic control, both independent and governmental. If this argument prevails and the larger units are permitted to exercise arbitrary control over the industry, the inevitable concomitant will be ever increasing governmental regulation.

"It may be that the little fellow is doomed to extinction. It may be that the philosophy expressed is completely out of step with the times. It may very well be that modern society cannot afford the luxury of free entertainment, but I am sure that the common sense of the individual arbitrator will never accept this conclusion."

PARAMOUNT'S INVENTORY UP $9,000,000 WITH DECREE

Stockholders Approve Plan to Indemnify Officers for Company Suits

Preparation for selling under the consent decree, and operations thereunder since enactment of the decree, last Septembr, sent Paramount's film inventory up $9,000000 in 18 months. So reported Barney Balaban, president, on Tuesday, to stockholders at the company's annual meeting, in New York.

The present board of directors was reelected and two recommended amendments to the by-laws of the Corporation were passed "by an overwhelming majority" at the meeting.

The first amendment grants indemnity to officers, directors and employees for costs in future or pending unsubstantiated lawsuits arising out of the performance of their duties. The stockholders also voted to move the company's corporate office from Milbrook, N. Y., to Manhattan.

The reelected directors are: Neil Agnew, Mr. Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Mr. Balaban read his annual report to the stockholders and following the meeting two Paramount shorts—"Parachute Athletes" and "Tulips Shall Grow" were shown to the stockholders, who had assembled in the home office projection room, for both meeting and screening.

Mr. Balaban reported that the company's consolidated balance sheet, as of January 3rd, showed cash of $12,101,572, and that current assets were $40,273,888, against current liabilities of $11,108,624, leaving net working capital of $29,165,264.

Ballet Taken as Vote of Confidence

Mr. Balaban said that a preliminary count showed that stockholders having over 71 per cent of the total votes were represented and that of the stock so represented at the meeting over 96 per cent indicated a vote in favor of the amendments. "The management appreciates the confidence shown by these returns," he added.

David J. Rathner, attorney for Paramount stockholders suing in federal court to recover sums paid to William Bioff, opposed the resolution to indemnify officers and employees. He charged the inclusion of employees exceeded the New York statute governing such corporate rules and that the retroactive provision would nullify recovery of any judgment in the suit now pending against officers for the Bioff payments. Mr. Balaban replied that a "wash" transaction of a recovery for the company from officers was unlikely as the clause would not apply if a court found the officers or employees had been remiss.

Combined consolidated and share of undistributed earnings of partially owned non-consolidated subsidiaries for the year 1941 totaled $10,251,242, which compares with $7,633,130 for 1940, reported Mr. Balaban. These earnings include share of undistributed earnings of partially owned non-consolidated subsidiaries of $1,045,000 for 1941 and $1,231,000 for 1940.

Dividends paid to stock holders during 1941 aggregated $3,367,970, representing dividends on the first and second preferred stocks at the rate of 6 per cent per annum and four dividends totaling 90 cents on the common stock. A common stock dividend of 25 cents a share was paid on April 1, 1942, and a like amount was declared payable July 1, 1942, at which time the common stock was placed on a regular dividend basis of $.25 quarterly. The regular dividend of $1.50 per share on the first preferred stock was paid on April 1, 1942, and a like amount has been declared payable on July 1, 1942, continued Mr. Balaban.

Explains Changes In Inventory

The $9,000,000 increase in film inventory, he said, is due principally to the provisions of the consent decree which required trade showings before the release of feature pictures, thereby making it necessary to carry in the inventory a greater number of productions. A new plan—the Unity plan— is now being proposed by various sections of the industry, which if approved by all the parties concerned, including the government agencies, will require further changes in the method by which pictures are licensed for exhibition. The effect of these changes on the amount of film inventory to be carried cannot be forecast at his time, added Mr. Balaban.

Exchange Debenture Plan Completed

"On December 12, 1941, the company redeemed the balance of its 3¼% convertible debentures due March 1, 1947, amounting to $1,336,300," he reported. "This represented the balance of these obligations which were not converted in connection with an exchange offer made last year whereby the holders of the 3¼% debentures and the holders of certain corporate notes and other obligations were given the right to exchange these securities for an equal amount of 4% debentures due 1956. As a result of the exchange offer $18,843,700 principal amount of 4% debentures due 1956 have been issued to date. At the present time the company holds in its treasury for sinking fund purposes $1,270,000 principal amount of these debentures, leaving outstanding in the hands of the public $17,573,700. The advantages to the company of this refinancing were the elimination of the 3¼% convertible debentures due March 1, 1947, and the extension, consolidation and simplification of the debt structure of the Company.

"On February 3, 1942, the remaining 51,110 shares of second preferred stock not converted on the call were redeemed at $10.06 per share. During 1941 the company acquired 7,800 shares of its first preferred stock at a cost of $770,228.

"Late last year the company's wholly owned subsidiaries in England paid off in full their sterling mortgage obligations amounting to approximately $1,650,000. These payments were made with funds which, because of currency restrictions, were not remittable to New York.

Company Borrowed $6,000,000

"During January 1942 the company borrowed from four banks an aggregate of $6,000,000 on unsecured notes, repayable over five years with interest at 2¾% per annum. This was deemed advisable due to the substantial expenditures which had been made during the past year for additional film inventory, expansion of existing Hollywood studio facilities to an enlarged and permanent basis; the redemption of 3¼% convertible debentures, the acquisition of 4% Debentures due 1956 for sinking fund purposes and for loans of approximately $950,000 to wholly owned subsidiaries in 1942 to repay guaranteed note obligations. The company has also called for redemption at par on July 1, 1942, $382,000 of 5% first mortgage bonds due July 1, 1943, on a theatre property owned by the company in San Francisco.

"The earnings of the company and its consolidated subsidiaries for the first quarter of 1942 were $2,915,000, which includes a $544,000 share of undistributed net earnings of partially owned non-consolidated companies and $130,000 of non-recurring income. These earnings include only those subsidiaries which have operations in the western hemisphere; the operations of all other foreign subsidiaries (including those operating in England, Australia, New Zealand and India) and the company's share of current film rentals therefrom are included only to the extent received or determined to be receivable in dollars. Earnings for the first quarter of 1941 were $2,475,000 which includes $650,000 share of undistributed net earnings of partially owned companies and also included the operations of and the company's full share of film rentals from subsidiaries operating in England, Australia, New Zealand and India.

Net Income Gaining Over Last Year

"So far this year the net income from our business is running ahead of last year after providing for higher estimated probable Federal taxes and despite the loss of additional markets due to the spread of the war to the Far East. Domestic business has finally responded to the increased payrolls of the country and grosses are running ahead of last year. Stockholders have inquired about the effect of gasoline rationing and at this early date it appears to us that such rationing has not hurt our box offices. Indications point to earnings for the second quarter of 1942 exceeding the $1,904,000 earned for the second quarter of 1941," Mr. Balaban predicted.

SCHINES SELLING THEATRES UNDER ARMISTICE WITH U. S.

Five Sales Completed in Court; Minnesota Gets Stay on Judgment

Disposal of 16 Schine circuit theatres in accord with the two year agreement with the Government deferring anti-trust prosecution began on Monday when the U. S. district court at Buffalo approved the sale of the first five theatres.

A check for $18,364.68 changed hands in court before Federal Judge John Knight, transferring ownership of the Cla-Zel and Lyric theatres in Bowling Green, Ky., back to Clark M. Young, builder of the two theatres. He operated them prior to their acquisition by the Schine circuit.

Also sold on Monday, to the prior owner, were the Viv theatre, in Corbin, Kentucky, and the Appalachia and State theatres in Appalachia, Va. They are to revert to M. K. Murphy, who operated them prior to their transfer to the Schine interests. He disclosed that $8,500 was involved in the Viv transaction and $76,689 for the two Appalachia theatres. Also $3,000 was paid to G. C. Scott in compensation for his part in original negotiations for the sale of the Viv.

On Wednesday it was revealed that the Webster, Rochester Paramount, Glens Falls, and Palace, Clifton Spring, N. Y., also had been sold to former owners.

The transfer was marked by a sharp courtroom debate as to whether Schine booking contracts, running in the case of the Cla-Zel and Lyric theatres until June 11, 1944, and replacement equipment now in the theatres, were acquired by the transaction. Willard McKay, Schine lawyer, and J. Myer Schine, president, contended that the booking franchises were not mentioned in the government sale order and consequently were outside court jurisdiction.

Martin Hanna, Bowling Green attorney for Mr. Young, and Mr. Murphy, representing himself, sought to have the franchises declared void. Mr. Schine offered to sell them to the new owners for $14,000. The court finally directed that they be permitted to expire in Schine hands.

Argue Over Equipment

Argument waxed particularly strong over the question of spare parts and replacement supplies now in the five theatres. The purchasers pointed out that much theatre equipment could not be obtained today. The court indicated that it would consider all equipment as part of the theatre deal.

Mr. Schine took exception to several of the charges by Mr. Young and Mr. Hanna and by Robert M. Hitchcock, Assistant U. S. Attorney.

"The unfair attitude of the Government in this matter has cost us a great fortune," he told the court. He said he thought the Schine interests were entitled to a five year agreement on booking contracts and 38 months of additional fees.

Total cost figures for the 16 theatres which the Schine interests must give up under the May 19th agreement with the Department of Justice which halted anti-trust action for two years were filed with the Buffalo court meanwhile by Forrest E. Ferguson, Certified Public Accountant. They embrace capital investments in the theatres by the Schine circuit and will guide disposal prices.

Investment Price Offered Owners

The court order requires the theatres to be offered to the former owners or operators at the capital investment price. If the offer is not accepted the theatres are to be offered generally to other independent exhibitors at the same price. Figures filed in May at the time of the order listed only the tentative cost of the theatres. Mr. Ferguson showed five increases and two decreases over the original estimate.

The figures for each theatre (with change from the estimate in parentheses) were as follows:

Webster, Rochester, $50,149.63 (decrease of $1,127.79); Strand, Cumberland, Md., $278,079.55 (decrease of $21.18); Plaza, Malone, $8,500 (increase of $500); Memorial, Mt. Vernon, O., $10,125.88; Paramount, Glens Falls, $580 (increase of $580); Opera House, Lexington, Ky., $23,058.40; Ada Meade, Lexington, Ky., $10,000.

Palace, Clifton Springs, zero; Scotia, Scotia, $10,586.49 (increase of $15.95); Viv, Corbin, Ky., $11,554.91 (increase of $3,000); Appalachia, Appalachia, Va., $76,689.25 (increase of $141.20); Cla-Zel and Lyric, Bowling Green, O., $18,364.68; Margie Grand, Harlan, Ky., $33,400; Liberty, Pikeville, Ky., $18,990.64 (increase of $46.72).

The auditor included in the Webster, Rochester theatre figures, a $4,000 mortgage on the Plaza theatre property and the Viv theatre total included the payment of $3,000 to G. C. Scott for his part in the original negotiations.

DIVORCEMENT CASE SET FOR OCTOBER

Hearings on Department of Justice motions asking the New York district court to order the divorcement of 16 theatres acquired by Paramount and 28 by 20th Century-Fox were put over until October 5th on Tuesday.

Judge Henry W. Goddard at New York granted a request by Louis Phillips, Paramount attorney, for an extended postponement. Government attorneys told the court that they were ready to argue for divorcement of the theatres on the grounds that their acquisition violated terms of the decree but were willing to accede to the postponement. The case thus carries over to the autumn term of the court.

Minnesota Judge Extends Appeal Time

Attorneys representing the state obtained an extension of the stay of judgment in the Minnesota anti-block-of-five case this week and will argue a motion for amended findings and a new trial on Saturday, June 20th.

James F. Lynch, Ramsey county attorney, in St. Paul on Monday asked District Judge Albin S. Pearson for the extension of stay and it was granted until June 27th. The extension was made as the original 60-day stay was about to expire. Judge Pearson had ruled in twin actions involving a half dozen majors that the Minnesota law was unconstitutional.

Mr. Lynch made the motion for amended findings and for a new trial, and Judge Pearson set hearing on the motion for June 20th.

Meanwhile the question of whether or not his decision in the case would be appealed appeared to depend on finances. Northwest Allied sponsored the bill and pushed it through the Minnesota legislature, defending it successfully in a previous legal attack. It also bolstered the defense in the action before Judge Pearson, but still is stalemated in its efforts to finance an appeal.

Such a procedure would cost $2,000 to $2,500, and it was reported few Allied members believed the law's chances in the higher court would justify the expense. Mr. Lynch said the county attorney's office has no funds to press the appeal.

Still Non-Commital On Umpi Plan

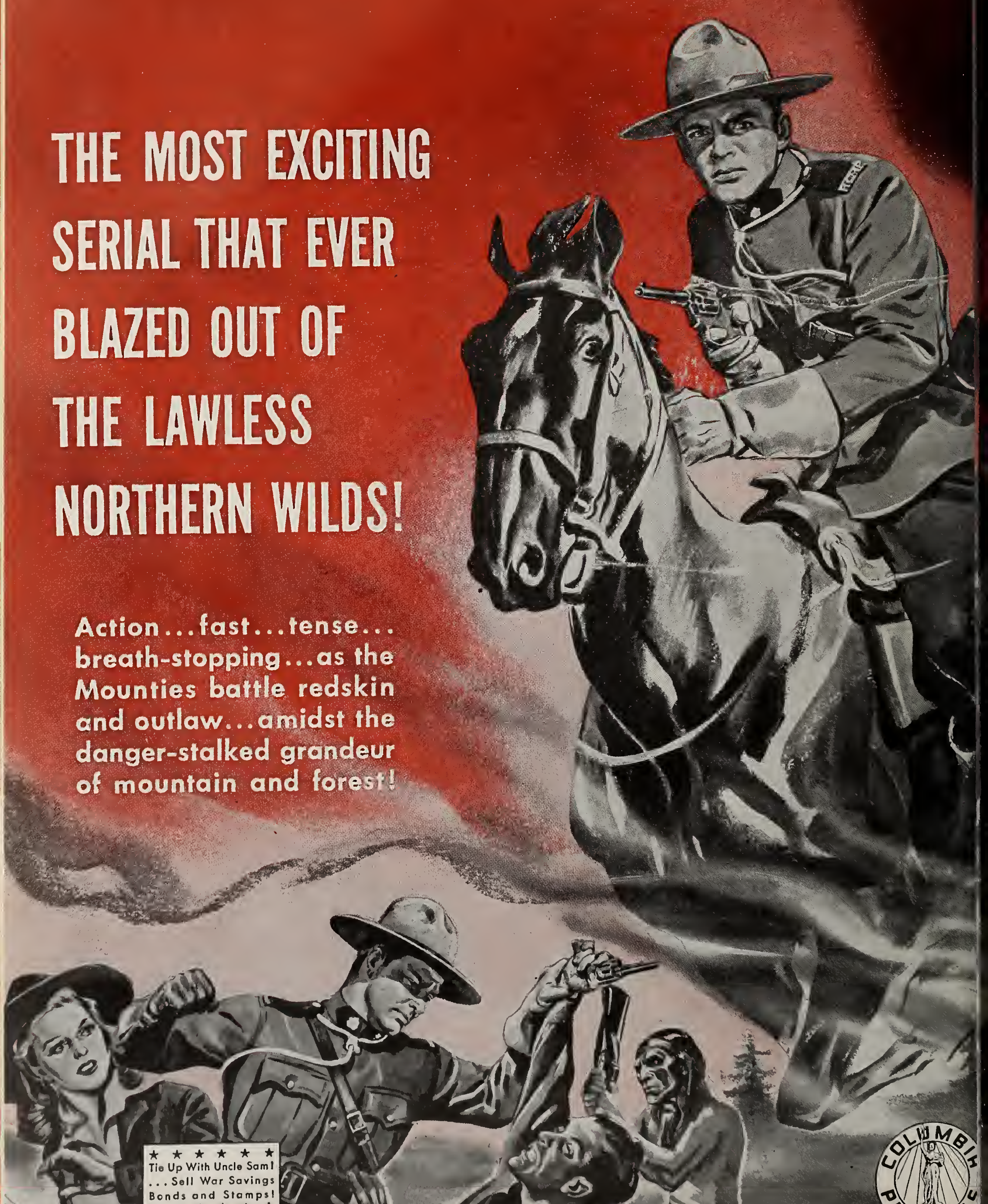
Northwest Allied, occupied with its defense of the Minnesota law and with work of the Northwest war activities committee, is one of the few independent organizations which thus far has taken no stand on the UMPI block-of-twelve plan. Its officers said the organization preferred to wait until it is determined whether the consent decree will be modified according to the UMPI plan, and whether the conciliation program will be put in effect.

E. L. Peaslee, president of Northwest Allied, and Harold Field reported late last week on results of their trip to New York to carry grievances before distributors. They said their conversations with distributors encouraged them to hope some of the problems of the territory may be rectified.

Fox Signs Cornel Wilde

Cornel Wilde, New York actor and playwright, has been signed by 20th Century-Fox for one of the featured roles in the forthcoming production, "Manila Calling." Lloyd Nolan and Carole Landis head the cast. Sol

A THRILL-THUNDERING ANSWE



THE MOST EXCITING SERIAL THAT EVER BLAZED OUT OF THE LAWLESS NORTHERN WILDS!

Action...fast...tense...breath-stopping...as the Mounties battle redskin and outlaw...amidst the danger-stalked grandeur of mountain and forest!

★ ★ ★ ★ ★ ★
Tie Up With Uncle Sam!
... Sell War Savings
Bonds and Stamps!
★ ★ ★ ★ ★ ★

O TODAY'S CRY FOR *ACTION!*

PERILS OF THE ROYAL MOUNTED

with **ROBERT STEVENS**
NELL O'DAY · KENNETH MacDONALD
HERBERT RAWLINSON · RICHARD FISKE
Original Screen play by Basil Dickey, Scott Littleton, Louis Heifetz,
Jesse A. Duffy · Directed by JAMES W. HORNE
A COLUMBIA CHAPTER PLAY

PRIORITY PROBLEMS TO LOCAL WPB, U. S. TELLS EXHIBITORS

Owners Told to Apply to Field Offices for Relief on Materials

Exhibitors experiencing breakdowns of equipment which necessitate emergency repair or maintenance materials were instructed by the War Production Board this week to communicate with WPB field offices in their localities rather than with the board in Washington.

Requests for emergency assistance, it was said by Christopher J. Dunphy, chief of the amusements section of the services branch, may be submitted by telephone, telegram or letter.

"Emergency" was defined by Mr. Dunphy as an actual breakdown of existing equipment or a situation where it is evident that a breakdown or suspension of operations is imminent because of damage, wear and tear, destruction, failure of parts or a similar situation.

In order to expedite the handling of applications for emergency ratings, he explained, it is necessary that the WPB's field offices be used as a means of reviewing them. These field offices were set up to handle such matters, and direct contact with them will result in quicker appraisal of the merits of applications than if they were sent directly to the services branch in Washington.

"In event of an emergency breakdown," Mr. Dunphy said, "get in touch with the War Production Board field office in your locality, state to them the emergency case and they will communicate the facts immediately to the proper authorities in Washington handling emergency repairs and maintenance. If justified, a preference rating for the necessary repairs will then be wired back to you."

Attempts to deal directly with various WPB branches in Washington will result only in unnecessary delay, he warned.

BUFFALO PROJECTS HALTED BY WPB

Two Buffalo theatre projects have been stopped by the War Production Board order banning all such construction costing over $5,000. The order took effect Saturday last. The owners indicated they would appeal.

The theatres are the $150,000 Colvin, owned by Basil Brothers; and the Teck, owned by the Shea circuit. The first is new; the second was being remodelled.

Both chains said their appeal will be based upon asserted availability of materials to finish the jobs.

The H. & E. Balaban circuit, Chicago, has dropped plans to build an outdoor theatre.

The Civic Theatre, outdoor amateur house 10 miles from St. Louis limits, closed. Directors said the cause was the rubber and gasoline conservation program.

The State, Minneapolis, reopened last week after 10 days' installation of 2,400 new seats, new carpeting, and a new marquee.

Credits Cut to Save Footage

An estimated 10,000,000 feet of film may be saved by eliminating all screen credits except titles and casts, according to Hollywood's Film Conservation Committee, recently formed. The Committee, meeting last week, recommended unanimously that this be done.

Although all guilds were represented at the meeting, rebellion appeared coming from the directors. The opposition developed immediately after the Committee meeting. Many said elimination of credits would accomplish a comparatively trifling economy and was not worth the sacrifice.

The Guild board was to report Wednesday night on an authorized survey of the matter.

The film directors' opposition surprised other representatives on the conservation committee. They had expected approval, after a stipulation was made that prints for Hollywood commercial and preview showings would carry the credits.

Approval of credit elimination came from individual guilds and unions. The Screen Writers Guild supported the step, and named a committee of six to produce further economy suggestions. All parties, however, were to report back to the FCC Wednesday night.

Committee spokesmen said they hoped to have a completed conservation program ready Thursday night for submission to the War Production Board. Elimination of credits is but one facet of that program. Ray Klune, representing independent producers on the FCC was expected to appear before the WPB in Washington next Tuesday to present the full FCC program.

Studio managers met Tuesday, to promote collection of scrap rubber. The session was called by Ben Goetz, chairman of the film industry's General Conservation Committee.

Already, 50 basic materials are being diverted from production of films to production of war material, according to a report from purchasing agents of all studios.

Carrier Services Study Reduction

Meetings among film carriers, theatre owners, and exchange managers will begin shortly in key cities, to work out new methods of delivering film. The meetings were advocated at the annual two-day convention of the National Film Carriers' Association, in New York's Hotel Astor, Monday, Tuesday and Wednesday.

The carriers discussed their curtailed deliveries under WPB and Office of Defense Transportation orders. Representing the latter Government agency was Everett Harding, its Philadelphia regional director.

The ODT order limits film delivery service to one pickup per day, at exchanges; one delivery per day to theatres, effective July 1st.

It was pointed out in Monday's session that one result of the curtailment may be longer life for pictures. Rapid transportation heretofore had facilitated bookings; and a picture had an average life of six months, instead of the nine formerly prevailing.

Distributors' representatives attended Tuesday and the convention was extended through Wednesday so that new servicing plans might be formed.

Reelected officers were James P. Clark, Philadelphia, president; Thomas Gilboy, San Francisco, vice-president, and Clint Weyer, Philadelphia, secretary.

Delay In Shipments Abroad Is Deplored

Despite priorities granted American newsreels and other films worthy of showing abroad, their shipment recently has been severely circumscribed, and the value of the newsreels endangered. This was disclosed to major company foreign department heads at a meeting in the New York headquarters of the Motion Picture Producers and Distributors of America, last week.

It was reported some executives want the film industry to appeal to the War Department or to the President. But no decision came at the meeting, it was said.

The commonest cause for delay, it was added, was precedence over American priority granted a newsreel by priority in the country of destination for another article.

Brylawski Returns To Warners

A. Julian Brylawski has returned to his Washington desk as real estate chief for Warner Theatres. He has been serving the Office of Production Management and its successor, the War Production Board.

The film industry is weaving war themes into pictures admirably; but it should broaden the presentation to emphasize the universality of the war. This was said by Nelson Poynter, assistant Coordinator of Government Films, at a meeting of the Hollywood Writers' Mobilization last week. Mr. Poynter asserted emphasis upon spectacular branches of the armed forces tended to minimize equally important work by other factors. He also advocated depiction of the Chinese and Russian efforts.

Industry Puts Bond Campaign in High Gear

The motion picture industry remains well in the vanguard of the Government's effort to spurt War Bond sales through parades, rallies and other "morale-building" ceremonies. Exhibitors, screen stars, publicists and others in all branches of the industry continue to give of their time and talent wherever showmanship is needed to help make the American public more "war conscious."

In New York last Saturday where the huge "New York at War" parade brought 500,000 participants and approximately 2,000,000 spectators to the sidewalks of Fifth Avenue, two large floats and a number of screen stars represented the film industry.

Sponsored by Metropolitan exhibitors, the industry contingent appeared in the home front division representing morale. One float carried Tommy Dorsey and his orchestra and a group of John Powers models. Screen stars Charles Winninger, Martha Scott, William Holden, Charles Ruggles, Roy Rogers, Jeffrey Lynn and others, represented Hollywood on the second float. A highlight of the parade was the distribution among spectators of toy airplanes which carried the slogan, "Movies for Morale," many of them containing passes for downtown theatres. Scores of ushers from the city's film houses marched in the parade.

Arrangements for industry participation in the event were made by an exhibitor committee, which Sam Rinzler headed, and Monroe W. Greenthal, Vincent Trotta and Armando, who planned the floats; David E. Weshner, S. Barret McCormick and Maurice Bergman. Edward L. Alperson was treasurer.

Television trucks from NBC and a float of the American Theatre Wing War Service were among the many displays.

Saturday matinees of all Broadway's legitimate theatres began at 3:00 P. M., 15 minutes later than usual, to permit theatregoers to view the parade.

Stars Sell Bonds in Milwaukee

Last week, a contingent of Hollywood stars helped to sell more than $2,500,000 of war stamps and bonds in five days of Milwaukee's War Exposition. The players, who made two appearances daily in connection with the entertainment features of the Exposition, included Major Donald Crisp, Arlene Whelan, Mary Howard, Shirley Ross, Mrs. Pat O'Brien and Gale Sondergaard.

Exhibitors in Washington and Baltimore participated in arrangements for the War Heroes Parades in both cities, held last Saturday and Friday, respectively. John J. Payette, Warner Bros. zone manager in the Capital, was chairman of the executive committee, and I. M. Rappaport, exhibitor, was local coordinator, representing War Activities Committee, in Baltimore.

Reports continue to come in from key city exhibitors on the industry's War Bond drive. Fred Wehrenberg, chairman of the St. Louis campaign, announced that more than $138,000 in bonds and stamps were sold the first week of the drive in that city's motion picture theatres. Loew's downtown first-run house led with $17,400. A special matinee at 25 neighborhood houses, at which admission was a stamp of any denomination, yielded $4,447 last week.

Sales of War Bonds and Stamps at Loew's theatres during the second week of the drive indicate that the first week's pace of $150,000 was maintained. The two weeks' total was a little over $300,000, of which $125,000 was in stamp sales. The circuit is now accepting checks from patrons who wish to subscribe for bonds.

BONUS GIVEN FOR BONDS

Home office employes of Warner Bros., numbering 800, received an extra bonus last Thursday in payments ranging from a half week's salary upward. The bonus was presented to stimulate War Bond savings under the payroll allotment plan and to help employes meet the quarterly income tax installments due on Monday. Following distribution of the checks, there was an immediate spurt in War Bond pledges as well as outright purchases of bonds, it was reported.

Skouras Theatres Corp., of which George Skouras is president, has been appointed by the Treasury Department as an official issuing agent of War Bonds, Series E, enabling it to make immediate delivery of bonds. The circuit is the first film organization designated as an issuing agent. Purchases of War Bonds will be handled at Skouras houses in the same manner as at post offices and banks. The general procedure is that theatres take pledges for bonds which are then followed up by the Treasury.

Theatre owners of North and South Carolina reported on Tuesday the "record" results of a one-day sale of War Bonds and Stamps. Roy Rowe's Pender Theatre, in Burgaw, N. C., with a population of 1,200, sold $15,000 worth of securities. At Taylorsville, N. C., where 926 persons reside, W. D. Sears' Palace Theatre chalked up $925 in bonds and $28 in stamps. In Plymouth, N. C., with a population of 2,000, the Plymouth, owned by Shep Brinkley, sold $1,800 worth of bonds and stamps.

Final reports on sales of War Bonds through the broadcast sponsored on May 29th by film theatres in Pittsburgh, revealed that $109,870 in bonds and stamps were purchased by radio listeners and the audience of the show. All five local radio stations broadcast the event and seven more of the regional Victory network also carried it. The publicity committee was headed by James M. Totman of Warner Bros., and Kenneth Hoel, of Harris Amusement Enterprises.

"Ship Ahoy" Girls Completing Tour

MGM's two "Ship Ahoy" girls, Jetsy Parker and Dorothy Schoemer, who were selected from the cast of that picture to make a tour of the country selling War Bonds, have disposed of $3,500,000 worth to date, it was reported last week. The girls were in New York last Wednesday where they sold a bond to Alfred E. Smith atop the Empire State Building. Their tour ends next Monday. This week the girls are trekking through New Jersey on behalf of the Treasury Department.

Another MGM juvenile player, Johnny Sheffield, is on a "Tank for a Yank" national tour to promote the sale of wartime securities.

"Let's all be 110 per cent Americans," is the slogan coined by Mervyn Le Roy, Hollywood producer, which will be used by the film industry committee in its campaign to enlist every employe in the industry's payroll savings plan for War Bond purchases.

To date, 94 per cent of all employes of 20th Century-Fox have subscribed to the savings plan. Of 1,069 workers in the field, 1,003 have signed up and 14 exchanges report 100 per cent participation. The percentage of home office employes who have signed up reached 74 at the end of last week.

Theatres Expect $2,200,000 Goal for Relief

With checks continuing to pour into national headquarters of the motion picture industry campaign for Army and Navy Emergency Relief, totaling more than $1,700,000, it is estimated that the country's film theatres will have collected, when all remittances are in, approximately $2,200,000. This amount will set a record for industry collections, it was said.

The drive, held May 14th to 20th, was the first national collection campaign for war purposes in which the industry was asked to assist since the United States entered the war. The bulk of contributions came from theatre patrons in more than 13,000 picture houses and included large donations by film companies and circuits.

Previous high mark for theatre collections set by the industry was for the Infantile Paralysis drive in January, which yielded $1,450,000.

Nicholas M. Schenck was national chairman of the Army and Navy Relief campaign. Co-chairmen were Barney Balaban, Gus Eyssell, George J. Schaefer, Spyros Skouras, Joseph Bernhard, Charles Moskowitz and Harry Brandt. S. H. Fabian was treasurer.

Illinois Sets $117,000 Record

Collections for the drive in the state of Illinois far exceeded the $50,000 quota, it was reported last week, with a total of $117,902. The grand total is expected to reach $125,000 when all checks are in. According to an announcement by Joseph Blumenfeld, chairman of Northern California's drive committee, theatre collections in that area exceeded $75,000. Members of San Francisco's film row contributed another $549, many giving the equivalent of a day's pay.

Downtown and neighborhood theatres and local film exchanges in Indianapolis turned in $12,500 collected from 52 theatres in the city which participated.

A total of $19,238 was raised by 34 theatres in Hartford County, it was announced last week by Fred R. Greenway, manager of the Loew-Poli Palace Theatre, and county chairman for the campaign. In the city proper, $11,847 of the total was collected at 17 theatres.

Legitimate theatres throughout the country brought in a total of $37,700 towards the drive. In addition, Katharine Cornell's revival of "Candida," in New York and Washington performances, collected a total of $122,247 from the 27 Broadway shows and eight in the Capital. Army and Navy Relief funds each will receive $36,817 of this amount, and $9,437 will go to the American Theatre Wing War Service. Expenses of the recent revival amounted to $39,175 and royalties paid to George Bernard Shaw, author of "Candida," were $15,887.

Sues "U" Over Song

Plagiarism of a Hungarian song is claimed in a suit for an accounting and an injunction filed last week in the Federal Court, New York, by Emery Heim against Universal Pictures, Inc., Robbins Music Corp., Universal Music Corp. and Aldo Franchctti. The complaint charges the infringement of plaintiff's "Ma Este Meg Boldog Vagyak" by the defendant's number "Perhaps" sung by Deanna Durbin in the film "Love at Last."

Exhibitors Aid Local Air Raid Precautions

Dim-out Regulations Extended; Extra Shows for War Workers

Theatre men throughout the country rested this week upon their accomplishments in seven months of war: thorough preparation for possible enemy attack, and adjustment and service in the country's various fuel and commodity emergencies.

Meanwhile, although the Office of Civilian Defense' theatre protection manual has been nationally distributed, the program of the Los Angeles Theatres Defense Bureau has been examined and found worthy of study by OCD officials, it was reported from Hollywood last week.

Theatre activities in connection with the war this week are local.

Special Midnight Shows Arranged

The Norside, a subsequent run house in North St. Louis near war industries, is the fifth St. Louis theatre to arrange a special midnight show for late-hour war workers. The Norside will hold special shows Friday nights. It is of the Schucart chain.

Thus far three such houses—the Empress, Capitol and Drive-In—are holding late shows, on Saturday. The Missouri, the only first-run house to include such a program, holds them Tuesday nights.

Nasser Brothers Theatres and Golden State Theatres, both San Francisco neighborhood circuits, are cooperating with the American Women's Volunteer Service, staging exhibitions of bomb fighting equipment in theatres of the two circuits each Saturday morning. Blackout materials and how to use them for civilian protection are emphasized. The demonstrations were introduced in the Alhambra and Castro of the Nasser circuits, and in the Golden State's Uptown and El Rey.

"Better Than Average" Business Reported

Despite numerous dimouts during the past month, plus nightly subdued lighting, the city's theatres are reporting better than average business. Exhibitors were heartened last week by indications that recent agitation for a midnight closing of all bars, which would tend to slow down all night-time activity, has died. The closing was proposed by the Navy, with tavern owners countering that they could not close before their usual 2 A. M. hour unless the state law was changed by the legislature. Observers contended the Navy could force the closing if desired; but nothing more was done, although some tavern operators closed of their own volition.

A possible future obstacle to downtown box-office receipts is an extension of the city's new policy of designating certain downtown streets as "no parking" areas.

Two more, Kearney and Stockton, have been placed in that category as far as Columbus avenue, ten blocks away in each case. They are the ninth and tenth downtown streets so designated. Parking problems always have been critical to downtown merchants and showmen. The $1,000,000 Union Square Garage, built under the city's largest downtown public park and financed by leading citizens, is nearing completion. It will park 1,600 cars.

Connecticut exhibitors hope that patrons will become accustomed to dimmed-out streets and marquees and continue theatregoing. Inroads made into average box offices are blamed by exhibitors on the summer "doldrums" and type of product. None, except the exhibitors in in-shore towns, are prepared to state that either dimout or gas shortage will seriously affect business.

Stonington, Groton, New London, Waterford, East Lyme, Old Lyme and Old Saybrook are listed as definitely in the dimout area, by First Corps Area Headquarters of Major General Sherman Miles. Less restricted were Westbrook, Clinton, Guilford, Madison, Branford, and East Haven. From New Haven to the New York line the dimout will be in full effect, with particular emphasis on sky glow. This includes New Haven, West Haven, Orange, Milford, Stratford, Bridgeport, Trumbull between the Merritt Parkway and the shore, Fairfield, Westport, Norwalk, Darien, New Canaan south of the Merritt Parkway, Stamford and Greenwich. No theatre marquees or signs are permitted lit, street lights are partially blacked out and motorists drive with dim headlights at 20 miles per hour.

Three Pennsylvania towns blacked out Tuesday, Hallstead, Great Bend, and New Milford. The move was ordered by the state defense council.

Connecticut exhibitors this week were warned to remove combustible waste. The warning came from Edward Hickey, state police commissioner, and was contained in a letter accompanying OCD general blackout instructions.

Recommends Regular Inspection

Mr. Hickey asked theatre managers to inspect premises regularly, and note the value of their properties. He also commended installation of emergency lighting as a practice in peace as well as war.

Night baseball has been banned in Newark and Jersey City, popular bases of the International League. The order came from the Army. It follows elimination of the game at night in New York and other Eastern cities.

A 30 minute blackout last week in Memphis hurt downtown theatres, but left those in neighborhoods unaffected. Drive-in theatres were deserted.

The dimout in the Boston area has become more stringent under drastic Army supervision, although enforcement still is the function of the committees on Public Safety.

Meanwhile, national gasoline rationing awaits results from the scrap rubber drive which began this week and extends one more. Rationing of gasoline in 17 Eastern states has brought mixed results, hurting some suburban and drive-in theatres, but benefiting neighborhood and downtown houses in large cities. It also appeared certain that the rationing, generally, is hurting, and eliminating competitors to established theatres; such as beaches, dance pavilions, roadhouses, and suburban bowling alleys.

In New York, former employes of the sightseeing buses now banned, have formed a co-operative, and are leading their tourist charges by foot, street bus, and subway. They report good business; and New York theatre men expect more visitors than usual this year, resultant from the gasoline rationing.

Paramount Signs F. & M.

The fifth and sixth Paramount 1941-42 blocks have been taken by Fanchon and Marco's St. Louis circuit.

Harmon, Mayer, Fabian Lecture On WAC Work

A War Activities Committee meeting, one of a series of gatherings being conducted throughout the country, was held at the Congress Hotel, Chicago, last week, at which Francis S. Harmon, Coordinator and executive vice-chairman of the WAC; Arthur L. Mayer, his assistant, and Si H. Fabian, national director of the Bond and Stamp campaign, were the principal speakers. The meeting was attended by all Chicago exchange managers and some 100 exhibitors representing 400 Chicago, downstate Illinois and Milwaukee theatres.

Chairman Jack Kirch first introduced Mr. Fabian who told the exhibitors they should sell bonds and stamps with every instinct of showmanship they possessed. He discussed future plans for keeping up interest for 52 weeks in the year in the campaign and said that about June 20th an 8-page booklet would be issued and distributed to the exhibitors that would give them many ideas for furthering the sale of bonds.

52 Victory Films a Year

Arthur L. Mayer, assistant to Mr. Harmon, who was associated 13 years ago with the Balaban & Katz and Great States circuits, said there would soon be 52 Victory Films a year. He voiced disappointment in the lack of sufficient bookings by Chicago exhibitors in these shorts, pointing out that of the 728 theatres in the Chicago area, 645 pledges were signed to play all Victory Films but that up to June 1, 1942, play dates numbered 81 to 378 on reels so far released. He told the exhibitors they should be played as a patriotic duty and urged them to set dates immediately.

To remedy this situation, it was agreed among the exchange managers at a meeting later, that every pledged theatre would be booked automatically and the exhibitor notified of the play date, presupposing that he would play the picture on that date or set a later date at once. Answering the complaints of some Chicago exhibitors who said the playing of Victory Films on a long bill would necessitate the paying of overtime to motion picture machine operators, Mr. Kirsch said the Chicago Operator's Union had agreed to give 15 minutes a day gratis for the running of defense reels.

Harmon Urges Industry Unity

Mr. Harmon explained the workings of the WAC organization and its various divisions and told of work the industry was doing without benefit of publicity, such as the furnishing of films for the armed forces in Iceland and the completion of 175 training films. He urged complete unity within the industry. Mr. Harmon left for Los Angeles where he was scheduled to address the Variety Club of Southern California on June 15; confer with the Exchange Committee on June 16 and conduct a luncheon meeting with the Exhibitors Committee on June 19. On June 22 he will hold a joint meeting in San Francisco and then will go Portland and Seattle. Mr. Fabian and Mr. Mayer returned to New York.

Brief remarks were also made by John Balaban, Jules Rubens, J. J. Donahue, Chairman of the Chicago Exchange Manager's Committee; H. Fitzgerald, Chairman of the Exhibitors Committee of Milwaukee; Jack Flynn, MGM Central Division Manager and Eddie Zorn, President of United Theatres of Illinois, Springfield, Ill.

New Records Added by Holdovers

Despite blackouts, dimouts, gasoline and tire shortages and other wartime factors, a number of current releases on Broadway have chalked up four or more weeks of holdovers. Charlie Chaplin's "The Gold Rush," released through United Artists, heads the long-run list of film features, entering in its 10th week at the Globe Theatre this Saturday. Warner Bros. "In This Our Life," starring Bette Davis and Olivia de Havilland, is next for long-run honors, currently in its sixth and last week at the Strand.

"This Above All," 20th Century-Fox film starring Joan Fontaine, at the Astor, completed its fifth week on Broadway and will remain an indeterminate number of weeks depending upon the product lined up for that theatre, according to a company announcement. Gross business for the film is said to be 20 per cent better than for the same number of weeks played by any recent attraction at the Astor.

Paramount's "Take a Letter, Darling," with Rosalind Russell and Fred MacMurray in the stellar roles, began its fourth and final week at the Paramount Theatre on Wednesday.

Other holdovers of the week:

"Mrs. Miniver," MGM: third week, Radio City Music Hall, New York.

"Yankee Doodle Dandy," Warner Bros.: third week of its two-a-day engagement at the Hollywood Theatre, New York.

"The Invaders," Columbia: second week holdover at Mayfair, Trenton.

"Wife Takes a Flyer," Columbia: held a second week at the Bijou, Springfield, Mass.

"Ship Ahoy," MGM: second week holdovers at the State, St. Louis; United Artists, Chicago, and Paramount, Seattle.

"Rio Rita," MGM: held a second week at the Stanley, Pittsburgh.

"Tortilla Flat," MGM: second week holdover at United Artists, Portland, Ore.

"Syncopation," RKO: second week holdover at Orpheum, New Orleans.

"Tuttles of Tahiti," RKO: held second week at Keith's Memorial, Boston.

"Miss Annie Rooney," United Artists: held a second week, Rivoli, New York.

Bernstein to Discuss Anglo-US Film Plans

An account of wartime motion picture cooperation between the United States and Great Britain by Sidney Bernstein, official British film liaison to Washington and the U. S. industry, will be the highlight of a joint Associated Motion Picture Advertisers-War Activities Committee luncheon on Thursday, June 25th, at the Edison Hotel, New York.

Mr. Bernstein will report on the screen in wartime in England and describe the film activities of Britain's industry and government. He is currently engaged in arranging an exchange of official war footage for use by American producers.

Delivery Services To Decide on Cuts

Local meetings of exhibitor representatives, exchanges and film transportation companies, to be summoned shortly in exchange centers, will decide on consolidation of film delivery routes, pick-ups and other changes to conform with truck-transportation rulings of the Office of Defense Transportation. This decision was made Wednesday by exchange representatives and film carriers at the Film Carriers' Association convention in New York.

GOOD BUSINESS IN PENNSYLVANIA

Northern Pennsylvania theatres are doing the best business of recent years, reports from film men in the field indicate. Some of the state's war production centers are now showing the results of increased payrolls. Possible rationing of gasoline in western Pennsylvania, exhibitors believe, will bring better business for theatres.

Zanuck Returns, 20th-Fox Meets

Colonel Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, who had been on active duty with the United States Signal Corps in England, returned to Washington on Sunday, and after two days conferring with War Department officials, left Wednesday for Hollywood. While in London, he attended conferences between American and British military leaders and took part in a Commando raid. International News Service reported his presence with the first raiding party to enter Boulogne.

Spyros P. Skouras, president of Twentieth Century-Fox; Tom J. Connors, vice-president in charge of sales, and Hal Horne, advertising and publicity director, are to leave for the coast studio Friday, June 26th for a series of production conferences with Col. Zanuck. Following the conferences, production plans will be announced for 1942-43 and also the first block of releases for August and September will be set. Other business to be concluded at the meetings will include the plan for sales meetings this year and whether they are to be regional meetings or whether the branch managers are to assemble in New York.

Fox's eastern district sales manager William Sussman returned to the home office Wednesday after a tour of exchanges.

All Vincennes Theatres Taken By Alliance Corp.

The Alliance Theatre Corporation, Chicago, after June 28th, will manage and operate all theatres in Vincennes, Ind. The theatres are the Pantheon, Alice, Fort Sackville, and Strand, of the Welsh-LaPlante-Lyons interests; and the New Moon, of the Alliance company. City manager under the new agreement is Everette Sorensen, manager of the New Moon.

Order NSS Election

Clerical workers in the New York office of National Screen Service, trailer manufacturers, will vote shortly on representation by the Screen Office and Professional Employees Guild, Local 109, C.I.O. The election order came from the National Labor Relations Board, Washington, Wednesday.

Poster Men to Meet

The independent Poster Exchanges of America will convene June 28th at the Broadwood Hotel, Philadelphia.

Trial Starts in Repayment Suit

Trial started Wednesday before New York Supreme Court Justice Carroll G. Walters in the suit brought by six Paramount minority stockholders to compel company officials to repay to the corporation $100,000 paid to George Browne and William Bioff.

Judge Walters at the outset limited the plaintiffs to the specific payments made to the convicted racketeers. They were compelled to drop general allegations of waste and dissipation of company resources from the complaint.

Austin C. Keough, general counsel of Paramount and the first and only witness Wednesday, disputed a claim by Alfred J. Talley, plaintiffs' counsel that the payments were a bribe, and not extortion. Mr Talley frequently used the word "bribe" in reference to the Bioff-Browne payments and Mr. Keough just as frequently corrected him, changing it to "extortion."

Mr. Keough, called by the plaintiffs, in summing up the reasons for meeting the demands of the labor leaders, said that he had been aware that "Bioff was a well-known gangster, a member of Capone's gang. I knew I was dealing desperate men."

Mr. Keough maintained that the distributors were utterly helpless in the face of the labor leader's threats and that Paramount in particular had emerged from reorganization one year before. At the time of the payments the company was losing money and had a very weak production situation, he said. Had Paramount refused payment, he continued, it would have been back in the bankruptcy court very soon.

Barney Balaban, president, was not told of the payments until some time after they were made, Mr. Keough recalled, saying that he had acceded to the demands before Mr. Balaban became president. John Otterson, Mr. Balaban's predecessor, had been informed of the confidential negotiations, but they had not been mentioned in either directors' or stockholders' meetings, Mr. Keough said.

No payments were made to any labor representatives other than Browne and Bioff, Mr. Keough testified.

A pre-trial memorandum from Paramount charged the present action was "a spite suit" since the combined interest of the plaintiffs totaled only 212 shares. Their entire stock would appreciate only $7.12 if the $100,000 was paid back, the company said.

Adolph Zukor will be the next witness called by plaintiffs, followed by Mr. Balaban, Mr. Talley said. Three similar suits by Loew, Warner Brothers and Twentieth Century-Fox stockholders are pending.

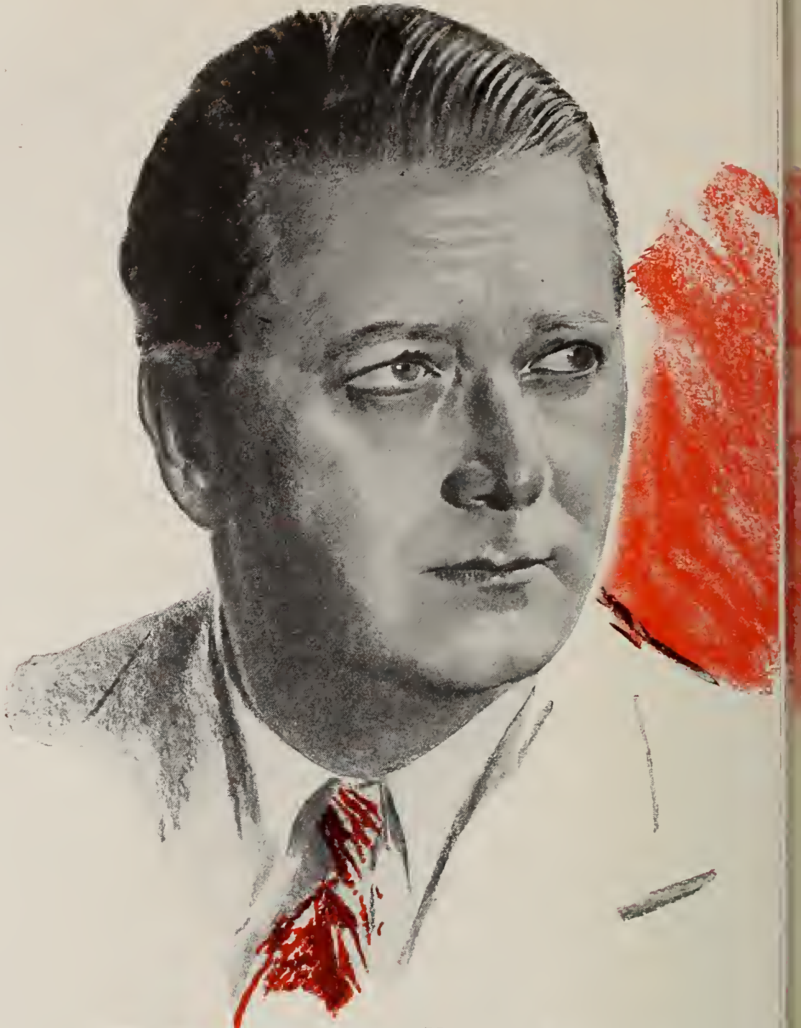
Court Hears Moskowitz Plea for Probation

Federal Judge Grover M. Moscowitz Wednesday reserved decision at New York on an application of Joseph H. Moskowitz, Twentieth Century-Fox executive, for admission to probation and for the suspension of his sentence of one year and a day for income tax evasion. John W. Davis, attorney, based the application on the final disposition of the sentence imposed on Joseph M. Schenck for the same charge. Mr. Schenck's three-year sentence was suspended and he is now serving a sentence of a year and a day imposed after he pleaded guilty to one count of another indictment.

Fadiman to Coast

William Fadiman, MGM Eastern story editor, is to be given a "farewell" luncheon in New York Monday, by friends. He is to leave for the Coast Wednesday next, to be assistant to Kenneth McKenna, head of the company's story department.

THE WOMEN
NORTHWEST PASSAGE
THE GREAT ZIEGFELD
PRIDE AND PREJUDICE
THE THIN MAN
TREASURE ISLAND
MARIE ANTOINETTE
SMALL TOWN GIRL
NAUGHTY MARIETTA
AH, WILDERNESS
ROSE MARIE
WIFE VERSUS SECRETARY
HIDEOUT
LETTY LYNTON
BOMBSHELL
PENTHOUSE
THE PRIZE FIGHTER AND THE LADY
RED DUST
IDIOT'S DELIGHT
CHAINED
OUR DANCING DAUGHTERS
SWEETHEARTS
ESKIMO
SPORTING BLOOD
AFTER THE THIN MAN
WHITE SHADOWS OF THE SOUTH SEAS
SUSAN AND GOD
NIGHT MUST FALL
THE FIREFLY
GUILTY HANDS
THE BRIDGE OF SAN LUIS REY
MAYTIME



United Artist

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There's a Prediction for the Future in HUNT STROMBERG'S *Achievements in the Past. His Vision, Initiative and Showmanship Will Find Their Fullest Scope in the Future Productions He Will Release Thru*
UNITED ARTISTS

is proud to

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romberg

have grossed

0,000

His 'Firsts' Have Revolutionized Box-Office Receipts To New Highs!

FIRST *to produce the picture that brought Greta Garbo to the American screen . . .* "THE TORRENT."

FIRST *to produce the picture that sent Joan Crawford to stardom and box-office heights . . .* "OUR DANCING DAUGHTERS."

FIRST *to produce the picture that presented Clark Gable . . .* "DANCE FOOLS DANCE."

FIRST *to produce the picture that presented Nelson Eddy . . . that brought new glory to Jeanette MacDonald . . .* "NAUGHTY MARIETTA."

FIRST *to produce the pictures that presented James Stewart . . .* "SMALL TOWN GIRL," "WIFE VERSUS SECRETARY," "ROSE MARIE," "AFTER THE THIN MAN."

FIRST *to glorify the American musical — to produce the spectacle that screened for three hours . . . the Academy Award winning* "THE GREAT ZIEGFELD."

FIRST *to bring to the screen a new style in murder mysteries . . .* "THE THIN MAN" *with its immortal "Nick" and "Nora."*

FIRST *in honors paid to box-office performance — by "Fame" in its Poll of Box-office Champions—by "Box-office" in its Blue Ribbon Awards—first in "Photoplay" Magazine Gold Medal Awards for best pictures of the year.*

Universal, Columbia Profits Increase

Cowdin Announces Net of $3,741,634 for 26 Weeks Ended May 2nd

J. Cheever Cowdin, Chairman of the Board of Universal Pictures, reported on Tuesday that net profits of the company and its subsidiaries after all charges but before provision for Federal income and excess profits taxes and special reserve for write-off of equities in subsidiaries operating in foreign territories, amounted to $3,741,634 in the 26 weeks ended May 2, 1942. This compares with a profit, similarly computed, for the 26 weeks ended May 3, 1941, of $1,759,534, or an increase of $1,982,300 in 1942.

After provision for Federal income and excess profits taxes of approximately $1,778,500 and after provision for the write-off of equities in foreign subsidiaries in the sum of $232,075, the profit for the 26 weeks amounted to $1,731,100. After providing for Federal income taxes of $390,000, the net profit for the 26 weeks ended May 3, 1941 amounted to $1,369,334. The profit of $1,731,100 as shown above for the 26 weeks ending May 2, 1942 includes an increase of $409,969 in restricted funds in Great Britain during the 26 weeks.

Profits Doubled in Second Period

Net profits before Federal taxes amounted to $2,223,319 in the second 1942 period of 13 weeks, more than double the $1,055,539 in the comparable 1941 period. Provision for Federal income and excess profits taxes amounted to $1,337,902 in the 13-week period, compared with $240,000 in the same 1941 period. Net after taxes was $885,158, which compares with $815,539 in the like period in 1941.

"Gross revenues of the Company's pictures have been running well ahead of a year ago in both domestic and foreign markets," it was said. Mr. Cowdin attributed the better market to a combination of circumstances, some of which apply as well to the whole motion picture industry. All pictures to be released before September 1 have already been completed and work on the new year's schedule is well under way, he added.

Columbia Earnings Increase $667,186

The nine months' report of Columbia Pictures, for the period ended March 28, 1942, lists net profits of $941,950, after provisions for Federal income and excess profits taxes amounting to $648,257, which compares with a net profit for the nine months ended March 29, 1941 of $274,764, after provisions for Federal income taxes amounting to $120,785.

Columbia continues to receive dollars currently under restrictive agreements with the Governments of England, Australia and New Zealand, but cannot at this time determine the exact amount, if any, of the cash balances which may be permanently restricted in these countries, said a company announcement.

The balance sheet shows current assets of $14,203,000 and current liabilities of $1,637,000. Working capital amounted to approximately $12,566,000.

Two Toronto Units Declare Dividends

The board of Marcus Loew's Theatres, Ltd., operating Loew's and the Uptown theatres, Toronto, has declared a dividend of one and three-quarters per cent on the preferred for the quarter ending June 30, payable June 15. Hamilton United Theatres, Ltd., affiliate of N. L. Nathanson's General Theatre Investments, Ltd., and operating houses in Hamilton, Ont., has declared a dividend of one and one-quarter per cent on the preferred, payable June 30.

Stockholders of Loew's London Theatres, Ltd., operating Loew's in London, Ont., have been asked to ratify a board resolution to appoint Midland Securities, Ltd., as exclusive agent for six months for the sale of the theatre's assets at a cash price of not less than $250,000.

Schenck and Rubin Cut Loew Holdings

Transactions involving the securities of only two motion picture companies were reported this week in the first April summary of the Securities and Exchange Commission, Washington.

The SEC report showed that Nicholas M. Schenck, Loew's president, disposed of 1,800 shares of Loew's common stock during the month, leaving him with 1,017 shares, and that J. Robert Rubin, vice president, sold 100 shares, reducing his holdings to 10,315 shares.

Sale of 100 shares of General Theatres Equipment capital stock was reported by Edward C. Delafield, New York, director, who held 300 shares at the close of the month.

Universal Managers Shift

James Prichard, for three years manager for Universal in Charlotte has returned to the Memphis branch which he previously headed, while Roy Brauer, Memphis manager for the company, has been shifted to Charlotte. Both executives attended Universal's New York sales convention recently.

Sunday Films in Natchez

Sunday motion pictures were inaugurated in Natchez, Miss., by the Star Theatre last week, with no attempt being made to invoke Mississippi blue laws. Two other film theatres owned by a syndicate remained closed and no indication has been given as to whether they will follow the Star's lead.

Edward Howe Missing

Edward Howe, 19, a Marine, last reported at Corregidor Fort, Philippines, was reported missing this week, presumably a prisoner. He had been usher at the Roxy Theatre, New York. His father is M. D. "Doc" Howe, Twentieth Century-Fox exploitation director.

Servicemen Are Premiere Guests

Non-commissioned servicemen were the guests of four women's volunteer wartime organizations Friday night at the special premiere of "Friendly Enemies," at New York's Rivoli Theatre. The Edward Small production, released through United Artists, began its regular run the following day.

Mr. Small was honored, along with the film's stars, Charles Ruggles and Charles Winniger, at a cocktail party in New York Tuesday evening.

Under arrangements by UA with Mrs. Douglas Gibbons, director of sales of the New York War Savings Staff, 2,000 tickets to the premiere were given to those members of the women's groups who sold the largest amounts of war bonds and stamps during a "friendly enemies" sales drive preceding the opening. Each of the 2,000 winners had as her guest to the picture's debut a soldier, sailor or marine. The service organizations were: Women's Division of the National Security League; American Women's Voluntary Services; Retail Volunteer Corps and the Office of Civilian Defense.

Charles Winninger and Charles Ruggles, co-stars of the film, were scheduled to appear at the premiere. Their supporting cast includes: James Craig, Nancy Kelly, Otto Kruger and Ilka Gruning. "Friendly Enemies," based on the famous stage play by Samuel Shipman and Aaron Hoffman, was directed by Allan Dwan.

World premiere of "Eagle Squadron," Walter Wanger's production for Universal, will be held at the Orpheum Theatre, San Francisco, on June 25th. Flying Officer John M. Hill of the Royal Air Force Eagle Squadron, technical advisor for the picture, was in New York on Monday, to begin a four-weeks' assignment, assisting in special openings of the film in 12 key cities.

Samuel Goldwyn's picture on the life of Lou Gehrig, "Pride of the Yankees," with Gary Cooper in the Gehrig role, is scheduled to open at the Astor Theatre, New York, following the current engagement of "This Above All." The Goldwyn film will be released by RKO.

Discuss Levey Suit Against Gell, Johnston

The suit by Arthur Levey against Monogram, W. Ray Johnston, its president, and William Gell, managing director of Pathe, Ltd., was the subject of discussions in New York last week and this between William Jaffe, Mr. Gell's attorney, and a representative of Davis, Auerbach & Cornell, Mr. Levey's attorneys.

Mr. Levey asks $225,000, which he asserts is due him for arranging distribution of Monogram product in England. He alleges he was to receive five per cent of all monies received from Pathe.

Open New Iowa Theatre

The Tri-States Theatre Corp., of Des Moines, Iowa, opened their new 1600 seat Ottumwa theatre at Ottumwa, Iowa, on May 29 with the midwest premier of "Reap the Wild Wind." The new theatre replaced a theatre that burned a year ago.

Cliff Reid at MGM

Cliff Reid who recently resigned a production post at RKO, has been signed by MGM to undertake special production assignments.

TO AMERICA'S MEN-IN-THE-RANKS

..Edward Small dedicates
the Exciting Premiere of

"Friendly Enemies"

at the Rivoli Theatre, Friday Evening, June 19th!

A HUMAN INTEREST PREMIERE FOR A GREAT HUMAN PICTURE!

A strictly "private" affair..to which the thousand girls who have sold the most War Bonds and Stamps for The American Women's Voluntary Service, will each bring her favorite buck private, gob or Marine! A gala occasion at which New York will cheer the picture based on one of Broadway's most famous plays!

Edward Small
presents

Friendly Enemies

featuring

CHARLES WINNINGER · CHARLIE RUGGLES
JAMES CRAIG · NANCY KELLY
with ILKA GRUNING · OTTO KRUGER

From the Comedy Drama Stage Success
by Samuel Shipman and Aaron Hoffman

Adaptation for the Screen by Adelaide Heilbron

Directed by ALLAN DWAN
RELEASED THRU UNITED ARTISTS

Uncle Sam Is Calling All Exhibitors — To Sell War Savings Bonds and Stamps.

MPPDA to Broaden Public Relations

Periodical 'News Letter' Planned by Eastern Press Agents Committee

Directors of the Motion Picture Producers and Distributors of America, Inc., meeting on Monday at New York approved initial proposals of the eastern branch of the Public Relations Committee for a broadened public relations program in behalf of the entire industry.

A census of all workers in the industry, and their jobs, the publication of a periodical newsletter, organization on a national basis and the compilation of a master list of MPPDA field representatives are among the projects to be launched at once by the public relations committee. Several are already underway.

Charles Francis Coe, assistant to Will Hays, president of the MPPDA outlined the principal points contained in the dozen pages of the publicity committee's report. It was drafted from the recommendations of the publicity directors of all the major distributors.

The public relations committee has already started organization on a national basis. Leaders of the film industry in key cities will be asked to be local representatives, or correspondents, of the national publicity committee. Glendon Allvine, executive secretary of the public relations committee is at present compiling a list of prominent men in the field who will be asked to serve. They include circuit executives, district or branch managers for the distributors, exhibitor organization officers, and others prominent in either distribution or exhibition.

Industry-wide Census Planned

The census of industry workers will be taken as quickly as it can be organized, Mr. Coe said. It is intended to embrace all branches of the motion picture industry and will compile for the first time accurate figures on the number of persons engaged in making, distributing and showing motion pictures, and the nature of their jobs.

Each studio, distributor, laboratory, circuit and independent exhibitor organization will be asked to make its own census of staffs along lines suggested by the national committee. Figures will then be compiled in New York to provide information on the total number of workers dependent on motion pictures for a livelihood, and the numbers in each job category.

The periodic issuance of a news letter under the publicity committee's letter head will be one of the major projects of the new group Mr. Coe indicated. The bulletins will be sent to an extensive mailing list of film critics, newspaper editors, columnists, radio stations and others in executive or organization positions within or independent of the industry.

"It will be a real news letter. It is not to be a clipsheet, or mail ballyhoo," Mr. Coe declared.

The letter will be issued only when developments within or affecting the industry warrant a semi-official report it was indicated. The letters will be cumulative, it was said, and Mr. Coe expressed the hope that at year's end the file of letters would present an accurate digest of important developments during the year.

Mr. Allvine, who will edit the messages, said they were intended as a running supplement to the yearly report of the MPPDA and would generally be confined to factual reports on developments in the industry. They will be issued as the need arises, he said, and at no regular interval.

The work of compiling a master mailing list of newspaper film critics, correspondents, columnists, radio commentators and others which the public relations committee launched as one of its first projects is continuing. The list will be kept up to date and probably will form the basis for circulating the newsletter.

To Explore Use of Radio

The publicity committee will also devote increasing attention to the activities of the MPPDA speakers bureau, contacts with educational groups, and other organizations. Under discussion for future action also are a survey of advertising media, including a check of newspaper rates for amusement copy, magazines and other outlets. Presumably this will include a further investigation of radio and the possibilities of an all-industry sponsored institutional radio program.

The public relations committee met on June 11th at the New York Athletic Club to elect a new six-month chairman and take final action on the report preparatory to submitting it to the MPPDA directors. Election of the chairman was deferred for one week when a full complement of votes was not mustered. The initial ballot, it was reported, was split 4 to 4 between S. Barret McCormick of RKO and Mort Blumenstock of Warner Brothers. Robert Gillham of Paramount is the retiring chairman.

Priorities Under Discussion

The directors of the MPPDA at their deferred quarterly meeting on Monday continued a discussion of priorities begun the previous Wednesday. Unrestricted cooperation with all Government requests for conservation and continuing efforts to devise substitutes for all critical materials was pledged.

A meeting of a special sub committee on priorities on Tuesday was scheduled to present further facts on the raw film situation and a possible plan for joint conservation efforts.

The directors also examined requests from several charities for the production of benefit pictures, starring several top ranking players, for distribution nationally in behalf of charitable causes. Such sponsorship, the committee of company leaders decided, is a matter for individual producing companies, rather than for all-industry action.

The International Film Relations Committee, composed of the foreign department public relations chiefs of all distributors, at their Monday meeting elected Joel Swensen chairman. Mr. Swensen, head of the public relations staff of the MPPDA, succeeds Kenneth Clark on the international committee. Mr. Clark has entered the army.

Harry Smith, Jr., also a member of the MPPDA press staff, succeeded Mr. Swensen as secretary of the international committee. The committee adopted resolutions calling for closer cooperation with the Coordinator of Inter-American Affairs, the Office of War Information and other Government agencies. They also passed a resolution of thanks to Mr. Clark for his services.

Industry's USO Drive Postponed

Industry participation in the USO war fund drive for $32,000,000, scheduled to begin shortly after the theatre campaign for Army and Navy Emergency Relief was completed, will be postponed until September, it was decided last week at a meeting of the committee in New York. The date was set ahead, it was learned, to avoid conflict with other national fund-raising campaigns in which the industry is interested. Approximately $400,000 was the sum expected to be raised through the motion picture and amusement industries.

Chester I. Barnard, president of USO, reported to its board of directors in New York this week that the organization spent $1,765,328 in May to provide off-duty social and recreational services for men in the armed forces. USO-Camp Shows, Inc., spent $280,000; the administrative division, $21,847; overseas division which operated 33 units with a personnel of 90 professional workers, spent $85,477; the field service division, $46,529, and $49,412 went for program materials and service for the USO clubs. The organization is currently operating in 324 cities and towns in 45 states and nine possessions, territories and off-shore bases.

The final total in the Hollywood studios' drive for USO is $143,152, which is 40 per cent of the total amount in the Los Angeles area, it was reported this week.

Recent addition to the star roster appearing in USO-Camps Shows, is Jean Arthur, who joined the cast of "Going to Town," a Camp Show production, at the Naval Air Station. Lakehurst, N. J., on Monday. Miss Arthur will remain with the company for 10 days.

Hamrick-Evergreen Promotion

M. M. Mesher, for the past five years publicity director for Hamrich-Evergreen circuit in Oregon, has been named assistant to general manager Albert J. Finke. Earl Hunt is director of advertising and publicity. Mr. Mesher was appointed head of the Portland theatre defense council by Mayor Earl Riley. He also is publicity director for Oregon's war activities committee in Oregon and is member of the state's theatre committee for the War Bond drive.

Tax Collections Up

Admission tax collections in Mississippi during April touched a new all-time high for that month at $45,099. This compares with $42,482 in April, 1941.

Storin Leads Advertisers

The Advertisers Club of Springfield, Mass., last week re-elected Harry Storin as a director. He is publicity and advertising head of the Riverside Park-In Theatre.

COLUMBIA LISTS 48 FEATURES 16 WESTERNS FOR 1942-43

Star Value Emphasized in Program; Convention Opens in New York

Columbia Pictures, the seventh distributor to announce its product plans for the 1942-43 season, will have 48 features, 16 westerns, four serials and 140 short subjects. Estimated budget outlay for the new season is $18,000,000.

During the past month, Paramount, Universal, United Artists, Republic, Producers Releasing Corp. and Monogram all have reported on next season's plans.

Columbia's product announcement was made on Tuesday at its three-day, national sales convention held at the Warwick Hotel, New York. At last year's national convention, Columbia promised 48 features, 16 Westerns, four serials and 130 shorts.

The new program includes four Rita Hayworth productions, the Kaufman-Hart musical, "The American Way," a Jerome Kern musical, Paul Muni's "The Commandos," two Technicolor productions and a Cole Porter musical among the top offerings. Three films dramatizing war headline subjects will be "Destroyer," "Salute to Sahara" and "Knights Without Armor."

Marquee Names For New Product

Among the top-ranking stars to appear in forthcoming productions are Brian Aherne, Jean Arthur, Fred Astaire, Janet Blair, Humphrey Bogart, Olivia de Havilland, Melvyn Douglas, Irene Dunne, Glenn Ford, Cary Grant, Rita Hayworth, Paul Muni, Jack Oakie, Rosalind Russell, Virginia Bruce, William Gaxton, Evelyn Keyes and Claire Trevor. Producers and directors who will be at the helm include George Stevens, Max Gordon, Alexander Hall, Gregory Ratoff, Charles Vidor, B. P. Schulberg, Harry Joe Brown, Louis F. Edelman, William Seiter and Samuel Bischoff.

Highlighting its shorts subjects program, Columbia will offer "America Sings With Kate Smith," which will present the radio singer in a series sponsored by, and with the net proceeds going to, United Service Organization. Of the 16 Westerns announced, eight will star Charles Starrett and eight will feature Russell Hayden and Dub Taylor. This program will be supplemented by four serials. In addition to the Kate Smith shorts subjects, there will be three series of two-reel comedies and 10 series of one-reel attractions.

Titles, Casts for Features Set

Product line-up for the new season is as follows:

"The American Way," George Stevens' production of the George S. Kaufman-Moss Hart Broadway hit.

"The Gay Senorita," co-starring Fred Astaire and Rita Hayworth, in a musical written by Jerome Kern and Johnny Mercer; now in production under direction of William Seiter and produced by Louis F. Edelman.

"The Cover Girl," starring Rita Hayworth in a Technicolor production "glorifying" America's magazine cover girls, to be produced by Samuel Bischoff. Janet Blair, Evelyn Keyes, Jinx Falkenburg, Marguerite Chapman and 15 cover girls chosen by 15 national magazines will be featured.

"Defense Town," with Rita Hayworth and Humphrey Bogart in a drama of the nation's war boom towns, to be produced by Edward Kaufman.

"Miss Grant Takes Richmond," starring Rita Hayworth and Melvyn Douglas in a romantic comedy to be produced by Edward Kaufman.

"The Commandos," marking the return of Paul Muni to the screen in C. S. Forester's timely *Cosmopolitan Magazine* story. To be directed by Lieut. Commander John Farrow, now on leave from the British Navy. Adapted by C. S. Forester and Irwin Shaw. To be produced by Lester Cowan.

A Cary Grant-Rosalind Russell Production, reuniting the combination of "His Girl Friday."

"A Young Girl's Fancy," starring Jean Arthur and Brian Aherne in a romantic-comedy.

An Irene Dunne-Melvyn Douglas Production.

"The Gang's All Here," a Cole Porter musical, starring Don Ameche with Jack Oakie, Janet Blair and William Gaxton in a Gregory Ratoff production. Screenplay by Laura and S. J. Perelman and Frederick Kohner.

"Destroyer," based on a story by Lieut. Commander Frank Wead. A drama of the Navy, to be made in cooperation with, and the approval of, the United States Navy. Louis F. Edelman will produce.

"Wild Is the River," based on the best-seller novel by Louis Bromfield, serialized in *Cosmopolitan Magazine* and published as a book by Harper. A romantic drama of early New Orleans.

"Knights Without Armor," starring Olivia de Havilland and Brian Aherne in a drama of Europe's guerilla fighters. Directed by Charles Vidor, and produced by B. P. Schulberg.

"The Desperadoes," now in production, Columbia's first Technicolor picture, a drama of the American frontier, with Randolph Scott, Glenn Ford, Claire Trevor and Edgar Buchanan. Based on Courtney Riley Cooper's last novel. Directed by Charles Vidor, produced by Harry Joe Brown.

"City Without Men," featuring Glenn Ford, Claire Trevor and Evelyn Keyes, produced by B. P. Schulberg and Samuel Bronston.

"The Return of Mr. Jordan," sequel to last season's comedy, "Here Comes Mr. Jordan." Edward Kaufman will produce.

"Salute to Sahara," starring Brian Aherne and Glenn Ford; directed by Charles Vidor for producer Harry Joe Brown.

"Klondike Kate," a drama of Alaska's gold rush days.

Three "Blondies," featuring Penny Singleton, Arthur Lake, Larry Simms and their dog, Daisy. Based on Chic Young's famous cartoon strip, with Robert Sparks producing.

Mysteries, Comedies On Schedule

Two Lone Wolf Productions—"The Lone Wolf in Scotland Yard" (now in production) and "The Lone Wolf Goes to a Party," both starring Warren William with Eric Blore and Thurston Hall.

Two Boston Blackie Productions—"Boston Blackie in Trouble" and "Boston Blackie Goes Hollywood," both featuring Chester Morris, George E. Stone and Richard Lane.

"Harbor Patrol," a drama of the fight against submarine raiders.

"Shall I Tell 'Em?," a comedy romance with music, teaming Jinx Falkenburg, one of the company's new starlets, with The Mad Russian, radio comedian.

"How Do You Do," featuring the new team, The Mad Russian and Jinx Falkenburg in another comedy romance with music.

"The Spirit of Stanford," (now in production) starring Frankie Albert, Stanford's All-American quarterback, in the true story of his football career, with Charles Barton directing.

"Smith of Minnesota," starring Bruce Smith, Minnesota's famous All-American half-back, in a football drama.

"Two Senoritas from Chicago," comedy romance with music, featuring Jinx Falkenburg, Joan Davis and Marguerite Chapman.

Jinx Falkenburg In Comedies

"Gin Rummy Murder," a mystery-thriller.

"The Redhead from Rio," with Lupe Velez playing the title role in the comedy.

"Professional Model," featuring Jinx Falkenburg.

"Varsity Girl," a jitterbugging comedy with music about college co-eds.

"Two-Man Submarine," another headline drama production.

"Beautiful But Broke," presenting Jinx Falkenburg, Joan Davis and Marguerite Chapman in another comedy romance with music.

"Junior Generals," a service school drama featuring Freddie Bartholomew.

"Reveille with Beverly," based on the popular radio program with music of Station KFEL,

(Continued on following page)

RKO SALES MEETING SET FOR JULY

RKO Radio plans to hold its annual sales convention in New York late in July, it was learned last week. Plans for the meeting are still tentative, however.

Headed by Ned E. Depinet, vice-president in charge of distribution, a group of home office executives left New York last Friday night for the company's studio in Hollywood, to confer with Charles W. Koerner, general manager in charge of production. Discussion at the meetings will center on new season product plans and other production matters which will be announced at the forthcoming sales convention.

Accompanying Mr. Depinet were S. Barret McCormick, advertising and publicity director; Edward L. Alperson, general manager of RKO theatres; James Mulvey, vice-president and Eastern representative of Samuel Goldwyn Productions, and Sol A. Schwartz, RKO Western division manager.

COLUMBIA SEES RECORD YEAR

(Continued from preceding page)

Denver, with Jean Ruth, its M.C., featured in the picture.

"Eve Knew Her Apples," a comedy romance which will serve as a vehicle for a well-known feminine star.

"Kansas City Kitty," based on the popular song featuring the company's most promising young starlets.

Eight Musical Westerns, starring Charles Starrett and featuring Arthur Hunnicut. With Jimmy Davis and His Boys, Texas Jim Lewis and His Lone Star Cowboys and Ernest Tubb providing a triple musical attraction.

Eight Musical Westerns, featuring Russell "Lucky" Hayden and Dub Taylor with Bob Wills and His Playboys, top cowboy band, supplying the musical entertainment.

Four Serials Planned

The Secret Code, a new type of adventure story exposing intrigues of enemy saboteurs, will star Paul Kelly, who is making his chapter-play debut. Attached to each episode there will be a short film called "Lessons in Coding and Decoding Secret Writings."

"The Valley of Vanishing Men," western drama with comedy relief.

"The Batman," by the creators of "Superman," based on the exploits of the famous "Batman Magazine" cartoon character.

"The Fighting General," a timely war thriller based on the battles raging in the Pacific.

Varied Shorts Program Set

To supplement its feature film program, Columbia Pictures will offer a diversified line-up of single reels and two reel comedies.

8 Three Stooges Comedies, starring the slapstick comedians.

4 Gloveslingers, a collegiate series featuring boxing, music and youth.

18 All Star Comedies, featuring Harry Langdon, El Brendel, Givot & Nazarro, Andy Clyde and others, including several two-reel musicals.

8 "America Sings with Kate Smith" Specials —sponsored by U.S.O. with net proceeds donated to it.

16 New Color Rhapsodies. Specials—Technicolor cartoons produced by Dave Fleischer, formerly director of the "Superman" and "Popeye" cartoons.

16 Columbia Phantasies, cartoon comedies introducing many new characters also under Dave Fleischer supervision.

8 Famous Bands, presenting such top music-makers as Shep Fields, Teddy Powell and Hal McIntyre.

8 Columbia "Panoramics," which will include "Quaint Folks," a new idea by Andre de la Varre about such famous American sects as Quakers and Mennonites.

6 Columbia Tours, movie trips to interesting places.

10 "World of Sports," narrated by Bill Stern, famous NBS sports announcer, presenting highlights in all sports.

10 "Screen Snapshots," the famous series entering its 22nd year, continues to picture the stars at work and at play.

8 Columbia "Quiz" Reels, featuring radio's best quiz hits, with special emphasis on the "Kitchen Quiz" subjects.

10 Community Sings, presenting for audience participation the most popular song hits of th day.

On Tuesday, Jack Cohn, Columbia vice-president, opened the convention with a welcoming speech to the 90 delegates who were present. Harry Cohn, president of the company, arrived from Hollywood on Monday to attend the sales meetings. Robert Taplinger, his assistant, accompanied him.

That Columbia would top last season's domestic gross by at least $4,000,000 this year, was prophesied by A. Montague, general sales manager of the company, at Tuesday's session. The year ending June 30th, Mr. Montague declared, is not only Columbia's greatest year in dollars grossed, but also the greatest in number of accounts served and in number of pictures sold per each account, he said.

An "open door" policy, now new—"because it made our company a success"—but which is increasingly necessary, was reemphasized by Mr. Montague, in a special interview to the trade press Wednesday, closing day of the three day convention.

Mr. Montague said he wanted small town exhibitors to "come in and speak their piece," and said the company would even "seek them out."

"We know there's a shift in population," he said; "seventy-five men taken from a small town can mean a great deal."

Mr. Montague warned that adjustments of contracts must be individual; Columbia will not deal with third parties.

He also said Columbia's selling policy would remain the same because exhibitors wanted it. He added that the United Motion Picture Industry's selling plan would not be adopted because the "large majority" of exhibitors disliked it.

The selling method for the "Victory" films will be determined later, Mr. Montague said.

In addition to Mr. Cohn and Mr. Montague, other speakers were: Rube Jackter, assistant sales manager; A. Schneider, treasurer; Lou Weinberg and Lou Astor, circuit sales; Max Weisfeldt, sales executive, and David A. Lipton, director of advertising, publicity and exploitation.

Home office executives who were present included: Louis J. Barbano, Leo Jaffe, Irving Moross, Leonard Picker, Hank Kaufman, Maurice Grad, Mort Wormser, George Josephs, Bill Brennan, Bernie Zeeman, Hortense Schorr, Frank P. Rosenberg, Vincent Borrelli, Joe Freiberg, Nat Goldblatt, Seth Raisler, Al Seligman, Irving Sherman, Jack Segal, Arnold Picker, and Harold Sachs. Present from the field were the following:

Southern division manager Sam Moscow of Atlanta; branch managers Bob Ingram of Atlanta; Joe Gins of Charlotte, N. C.; Jack Underwood of Dallas, Texas; Jimmy Rogers of Memphis, Tenn.; Dewey Gibbs of Oklahoma City, Okla.; and Huston Duvall of New Orleans, La.

Mid-Central division manager Phil Dunas of Chicago; branch managers Mel Evidon, Des Moines, Iowa; Oscar Ruby of Milwaukee, Wisc.; Hy Chapman of Minneapolis, Minn.; and Joe Jacobs of Omaha, Neb.

Central division manager Carl Shalit of Detroit; branch managers Guy Craig of Indianapolis, Ind.; Ben Marcus of Kansas City, Mo.; Clarence Hill of St. Louis, Mo.

Mid-Eastern division manager Sam Galanty of Washington; branch managers Allan Moritz of Cincinnati, Ohio; Lester Zucker of Cleveland, Ohio; Art Levy of Pittsburgh, Pa.

Western division manager Jerome Safron of Los Angles; branch managers Bob Hill of Denver, Colo.; Wayne Ball of Los Angeles; Jimmy Beale of Portland, Ore.; Bill Seib of Salt Lake City, Utah; Jack Tillman of San Francisco, Cal.; Neal Walton of Seattle, Wash.

New York division manager Nat Cohn of New York; branch managers Irving Wormser and Sol Trauner of New York; Joe Miller of Albany; Harry Rogovin of Boston, Mass.; Phil Fox of Buffalo; Tim O'Toole of New Haven, Conn.; and Harry Weiner of Philadelphia, Pa.

Also: Lou Rosenfeld, general manager of Canada; Sam Glazer, A. Cass of Toronto; Bill Ellman of Montreal; Harvey Harnick of Calgary; J. Cohen, I. Levitt of Winnipeg; Nat Levant of Vancouver and Joe Lieberman of St. John.

Exploiteers Jack Thoma of Chicago, Mike Newman of Los Angeles, Al Sherman of Washington, D. C., Eddie Rosenbaum of Philadelphia and Abe Bernstein of Boston.

Warners to Hold District Meeting

Ben Kalmenson, general sales manager for Warner Bros., announced in New York on Tuesday that a meeting of all the company's district managers will be held at the home office on July 2nd and 3rd, at which time plans for the 1942 sales sessions will be determined.

Among those expected to attend are: Sam Lefkowitz, metropolitan district; Norman Ayers, Eastern district, Boston; Robert Smeltaer, mid-Atlantic District, Washington; Harry Seed, Central district, Pittsburgh; William S. Shartin, midwest district, Chicago; Hall Walsh, Prairie district, St. Louis; R. L. McCoy, southern district, Atlanta; Henry Herbel, West Coast district, Los Angeles and Wolfe Cohen, Canadian district, Toronto.

Home office executives who will participate in the meeting, in addition to Mr. Kalmenson will be Roy Haines, Eastern and Canadian sales manager; Arthur Sachson, sales executive; A. W. Schwalberg, supervisor of exchanges; Norman H. Moray, short subjects sales manager, and others.

At a meeting of the New York metropolitan sales staff and bookers held at Warner's home office over the week-end, handling of the company's patriotic shorts and the Summer sales drive were discussed. Sam Lefkowitz, district manager, and Roger Mahan, New York branch manager, presided. Norman Moray, short subjects sales manager, spoke on the new season's shorts' schedule and reported it would include more musicals, comedies, adventure and sports reels to balance wartime subjects.

Play Date Drive for Blumberg

Universal launched a play date drive in the company's distribution department to honor Nate J. Blumberg, president. It will continue for the next 20 weeks. Approximately 2,500 persons comprising the sales force in the United States, Canada and 16 foreign countries, will share in the awards.

Under campaign rules, domestic exchanges will be set up into three groups, each containing exchanges of comparatively equal strength. The contest will be within such groups, rather than between them as customarily prevailed.

Prizes for the first five exchanges in each group will be posted. The first prize will be three weeks' salary to manager, salesmen and bookers; two weeks' salary to all front office employes and one and one-half weeks' salary to accessory managers, shippers and inspectors.

To those district managers whose exchanges lead at the end of the drive, three separate prizes will be awarded. Separate awards of approximately $2,000 will go to bookers, bookers' stenographers and clerks in domestic branches. The six Canadian and 16 foreign offices also will participate.

Republic Producer in Army

Hiram S. Brown, Jr., executive producer in charge of Westerns and serials for Republic, will report to Wright Field, Dayton, O., next Monday for service as an Army Lieutenant.

NOTICE OF TRADE SHOWINGS

FOR THE BENEFIT OF EXHIBITORS GENERALLY

20th CENTURY FOX

ALBANY —	June 24	United We Stand	1052 Broadway	10:30 am
		This Above All	1052 Broadway	2:30 pm
ATLANTA —	June 24	United We Stand	197 Walton St. N.W.	10:30 am
		This Above All	197 Walton St. N.W.	2:30 pm
BOSTON —	June 24	United We Stand	115 Broadway	2:30 pm
BUFFALO —	June 24	United We Stand	290 Franklin St.	2:30 pm
CHARLOTTE —	June 24	United We Stand	308 South Church St.	10:30 am
		This Above All	308 South Church St.	3:00 pm
CHICAGO —	June 24	United We Stand	1260 S. Wabash Ave.	10:30 am
		This Above All	1260 S. Wabash Ave.	2:30 pm
CINCINNATI —	June 24	United We Stand	1638 Central P'kway	10:00 am
		This Above All	1638 Central P'kway	2:00 pm
CLEVELAND —	June 24	United We Stand	2219 Payne Ave.	10:30 am
		This Above All	2219 Payne Ave.	2:00 pm
DALLAS —	June 24.	United We Stand	1801 Wood St.	2:00 pm
DENVER —	June 24	United We Stand	2101 Champa St.	2:00 pm
DES MOINES —	June 24	United We Stand	1300 High St.	11:00 am
		This Above All	1300 High Street	1:00 pm
DETROIT —	June 24	United We Stand	2211 Cass Ave.	10:30 am
		This Above All	2211 Cass Ave.	1:30 pm
INDIANAPOLIS —	June 26	United We Stand	326 N. Illinois St.	10:30 am
		This Above All	326 N. Illinois St.	2:00 pm
KANSAS CITY —	June 24	United We Stand	1720 Wyandotte St.	2:30 pm
LOS ANGELES —	June 24	United We Stand	2019 S. Vermont Ave.	2:30 pm
MEMPHIS —	June 24	United We Stand	151 Vance Ave.	10:00 am
		This Above All	151 Vance Ave.	2:00 pm
MILWAUKEE —	June 24	United We Stand	1016 N. 8th St.	2:00 pm
MINNEAPOLIS —	June 24	United We Stand	1015 Currie Ave. N.	11:00 am
		This Above All	1015 Currie Ave. N.	2:00 pm
NEW HAVEN —	June 24	United We Stand	40 Whiting St.	11:00 am
		This Above All	40 Whiting St.	2:00 pm
NEW ORLEANS —	June 24	United We Stand	200 S. Liberty St.	10:00 am
		This Above All	200 S. Liberty St.	2:30 pm
NEW YORK —	June 24	United We Stand	345 W. 44th St.	2:30 pm
OMAHA —	June 24	United We Stand	1502 Davenport St.	2:00 pm
OKLAHOMA CITY —	June 24	United We Stand	10 N. Lee Ave.	9:00 am
		This Above All	10 N. Lee Ave.	1:00 pm
PHILADELPHIA —	June 24	United We Stand	302 N. 13th St.	10:30 am
		This Above All	302 N. 13th St.	2:30 pm
PITTSBURGH —	June 24	United We Stand	1715 Blvd. of Allies	11:00 am
		This Above All	1715 Blvd. of Allies	2:00 pm
PORTLAND, ORE. —	June 24	This Above All	Star Film Exchange 925 N.W. 19th St.	10:00 am
		United We Stand	Star Film Exchange 925 N.W. 19th St.	2:00 pm
SALT LAKE CITY —	June 24	United We Stand	216 E. 1st S. St.	11:00 am
		This Above All	216 E. 1st S. St.	1:30 pm
SAN FRANCISCO —	June 24	United We Stand	245 Hyde St.	2:00 pm
SEATTLE —	June 24	United We Stand	2421 Second Ave.	2:00 pm
ST. LOUIS —	June 24	United We Stand	SRENCO Scr'n'g Rm. 3143 Olive St.	11:00 am
		This Above All	SRENCO Scr'n'g Rm. 3143 Olive St.	1:30 pm
WASHINGTON, D. C. —	June 24	United We Stand	932 N. J. Ave. N.W.	1:00 pm

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Trend to Comedy —and Escape

Though the background of war remains still the major canvas against which British producers continue to set their motion pictures, a gradually widening vein of escapism or distraction is discernible in the future plans of many of the companies now at work. The battle and the breeze are not likely to be abandoned as the principal inspiration and fount of the producers ideas. None the less, increasingly the view is gaining ground that picturehouse audiences may want to be helped to a little laughter, may even wish at times to have their attentions taken off the war for a brief hour or two, now and again.

British National, with their Flanagan and Allen musical now on the floor at Elstree, with a Max Miller extravaganza to follow; Two Cities with a Noel Coward subject written before the war, and another by "Tole" de Grunwald with a pre 1939 setting and theme; Gainsborough's Arthur Askey musical "King Arthur Was a Gentleman," are all based on the policy *"C'est magnifique mais ce N'est pas la guerre."*

Producers with such schedules on their tables and with money in their banks are not facing the immediate future without a sharp twinge of commercial neuralgia. Recent activities of the Ministry of Labor in calling up grades of technicians who, it was understood would be retained in employment by the process of continued deferment, have caused some consternation within and without the studios, and impelled the fear that the industry faces yet another manpower crisis, that unless these callups are halted and the Ministry of Labour branches made to fall into line with the expressed policy and promises of Whitehall officials, production may be reduced to a mere trickle even more infinitesimal than at the present moment. Among those affected are the producers of short films who, swamped with orders for propaganda films on behalf of the services, and other Government departments, are finding it next to impossible to carry out their commissions.

Thrills and Comedy on ABP Program

Almost entirely escapist in flavor is the programme of Associated British, whose Welwyn produced films are released by Pathe. Thrills and comedy would seem to be the policy which impresario W. J. Gell is bent on pursuing. With a thriller, "Suspected Person," now being made ready for trade show, on to the stocks has gone another Drayton-Hare comedy, "Women Aren't Angels," by Vernon Sylvaine, who likewise wrote "Aren't Men Beasts" and "Warn That Man." Bernard Mainwaring has written the scenario, with the author. Laurence Huntington directs. Second on the roster is "Thursday's Child," a family comedy with a middle class flavor by author Rodney Ackland. John Argyle will produce this. Third will be "48 Hours Leave," another comedy, and fourth of the quartette, "Quiet Weekend," by Esther McCracken, author of the highly successful "Quiet Wedding."

Ambitious Projects Announced

Despite these obstacles producers not only manage to carry on, but continue virtually to ignore the tangles ahead, and to announce ambitious programs for the forthcoming season. Among the companies whose purposes seem undeterred by manpower and other difficulties, is Two Cities whose Generalissimo Major A. M. Sassoon and General Manager Filippo del Giudice, have this week gone to town with a most imposing production pattern in hand. Two Cities, not content with capturing practically all the available newsprint of recent months with production stories of the Noel Coward film "In Which We Serve," intend going straight ahead with a string of other films aimed at the home and world markets.

Before the anchor will finally have been dropped on the naval epic they will have gone to work at their Highbury studio on a dramatization of British women's part in the war, in the shape of a story of seven women who join the A.T.S. (the Women's Auxiliary Territorial Service). Titled "We're Not Weeping,"—fanciful exploitation of Kingsley's "For men must work and women must weep"—the film is by Moie Charles, who looks after the Selznick interests at Denham. It will be made with War Office collaboration, and will have considerable name appeal here, with Joyce Howard, Rosamund John, Lilli Palmer, Joan Greenwood, Barbara Waring and Joan Gates as the women in khaki. Derrick de Marney will produce and Adrian Brunel will be director.

Noel Coward's contribution to the pattern will be a subject of pre war vintage, "This Happy Breed." Originally written in play form it has been reshaped for the screen by Coward, and will be directed as a film by David Lean, his co-director in "In Which We Serve." It will not be launched until October.

Anglo-Russian Friendship

Before it goes into production yet another Two Cities film will probably have been launched, also devoid of any war setting or subject matter. This will be Anatole de Grunwald's own "The Demi Paradise," a story with a moral, the moral of friendship between Britain and Russia, but a moral to be pointed only with reliance on comedy, satire, and dramatic action. De Grunwald, whose story achievements to date include "Pimpernel Smith," "The Day Will Dawn," "Jeannie" and "The First of the Few," is said to have another winner here. "Log Book" by seaman Frank Laskier, noted British broadcaster, will also be made by Two Cities later this year.

"Thunder Rock" On Way for MGM

Taking shape at Denham, currently, is what may well prove to be one of the year's outstanding production achievements, and which, it is hoped, will be worthy of American release by Metro. The film is "Thunder Rock" which the Boulting Brothers—Roy, director, and John, producer—are making for MGM, with a cast topped by Michael ("Kipps") Redgrave, James Mason, Lilli Palmer and Barbara ("Jeannie") Mullen. The subject is an intensely dramatic one, with a marked significance in regard to present day problems and conditions. Report has it that Redgrave's performance is likely to lift him way up high with critics and fans.

▽

Comedian Tommy Trinder, who scored in Ealing's "The Foreman Went to France," is starred in another Ealing picture, with a war documentary flavor, "The Bells Go Down," a story of the work of the wartime Auxiliary Fire Service during the 1940 Blitz on London's Dockland.

▽

Michael Balcon will later make, at Ealing, "San Demetrio," the tale of an oil tanker in the Jervis Bay convoy.

▽

Harold French, director; Bernie Knowles, director of photography, and Hugh Williams, leading man, all of whom worked together on Soskin's "The Day Will Dawn," are teamed together again on Marcel Hellman's "Secret Mission." Dillon Damen, who had charge of publicity on the Soskin film, functions likewise for the Hellman outfit.

▽

Underground in Belgium

"Uncensored" is the new title for the Gainsborough story of the Belgian underground movement, and which was born as "La Libre Belgique" and later christened "We Shall Rise Again."

▽

Music by the British composer Victor Hely-Hutchinson has been set to Concanen's "Blue Waters," a screen story of the Polish Merchant Service in the war. The London Symphony Orchestra recorded it.

▽

Leonard W. Brockington, former chairman of the board of governors of the Canadian Broadcasting Corp., will return shortly to England to become advisor on Empire affairs to Brendan Bracken, Minister of Information. Mr. Brockington also will be engaged in writing and broadcasting in and from Great Britain.

▽

Lieut. Com. John Farrow, on leave from the British Navy, was signed this week by Columbia to direct "The Commandos," with Paul Muni.

ADMISSION INCREASE CUTS BRITISH THEATRE GROSSES

Net Profits Decrease as New Tax Is Added; Public Buys Cheap Seats

by AUBREY FLANAGAN
in London

Early though it may be to take stock of the box-office situation as affected by the recent all-'round increase in picture house admissions, British exhibitors, with two weeks of the new scales gone into the ticket takers have come to a fear that the net result may well be less income rather than more for the trade exchequer, irrespective of what may go to the Chancellor as a result of the increased Entertainments Tax.

With the essential proviso that the two weeks during which the increased admissions have operated have been abnormal from the boxoffice viewpoint—one preceded the Whitsuntide holiday and the other followed it—the only conclusion possible is that so far net profits have appreciably decreased. It would be wrong to assess the whole trade year's workings on the strength of these two exceptional weeks, but the facts are there none the less.

Into the bargain it is apparent that the theorists who foresaw a possible change in the habits of picture house patrons in regard, at least, to which seats they pay for, may not have been far wrong. In many areas cinemagoers have been unwilling to pay the extra seat price and have gone back to the cheaper rows..

Cost of Living Increasing

A vital consideration in the situation is that not only have the price of picture house seats been raised, but other commodities, beer, tobacco, and cigarettes, for instance, have been affected by increased duties in the same Budget. The cost of living all around is rising at a brisk tempo, and economies are necessary to enable most working class patrons to carry on. The cinema seat has been chosen as the target for this economy, for the simple reason that its tariff is variable. Whilst cigarettes are generally sold at two shillings for twenty and bitter beer costs sixpence a half pint, there are seats at ninepence and tenpence if one shilling and threepence is too much to pay.

Unless there are more war bonuses for British workers, to enable them to face the increasing cost of living, the gross revenues of American companies operating here may well be affected.

Lancashire and Yorkshire, two of the industry's most valuable areas, both of them heavily industrialized in parts, have, during the first two weeks of the new admission scales, shown an appreciable drop in takings. To a great extent this has been a reflection of the general drop in expenditure following the Budget and the prohibitive cost of green vegetables, fish, clothing, etc.

The Whitsuntide holiday, with "Stay at Home!" as the national keyword, did not prove the profitable session which has been its wont of recent years. Good business was registered in many areas, but in few as good as was hoped for and expected, in some it was downright bad. London's West End reputedly took less than an average Sunday.

It is clear from Whitsun's experience and from the reports of exhibitors in the more working class districts, in London and the Provinces, that the most noticeable effect of the new scale has been that patrons are stepping down their cinema seats to the next lowest priced seat to that which they had been in the habit of previously occupying. In many cases this had happened before the new admission rates were enforced, a suggestion here that the whole problem is enwrapped with the broader economic problem of meeting the increasing cost of living, which was put up by the 1942 Budget.

An odd factor in the situation is that in most instances where the patron is paying less for his seat—and the exhibitor gross is suffering—the Exchequer is netting more in the form of tax.

The problem is exemplified by an analysis of figures registered by a Lancashire picture house:

Patrons	Gross Receipts	Tax
	April Period	
3,546	£131. 12. 1.	£30. 9. 3.
	May Period	
3,162	£130. 19. 6.	£55. 5. 4.

The figures show:

(1) A drop of patrons of 11 per cent—which may mean much or nothing, with

(2) Practically no change in receipts, and

(3) A rise in tax of 83 per cent.

Reduced to individual seats, it shows that patrons are paying a penny more for seats, 9.9 pence instead of 8.9. The significant and alarming fact, however, is that, whereas in April the exhibitor's net return, after deducting tax from total and dividing the remainder by the total patronage, was 6.8 pence per seat, the May net seat earning was only 5.7 pence, a loss of over a penny per seat.

Meanwhile exhibitors are watching the situation keenly and nervously. The circuits in particular refuse to commit themselves to any judgment based on the first two weeks under the new tax. At least a clear normal month will be needed ere any finite decision can be taken. The prospects are not pretty.

Charity Fund Reaches £2,000,000

Since 1932, when the Sunday Opening Act came into force, the industry has paid to charity, compulsorily under the terms of the license conditions, £1,813,460. This figure is deduced from the accounts published by the Cinematograph Fund. This fund is administered by the Privy Council.

Under the 1932 Act, it is required that of all money collected under the Charity Tax clause, five per cent must be allocated to this fund. Since the Act came into effect until the last published accounts, the sum received by the fund totalled £78,673. The accounts for this year have not yet been published, but on a conservative basis they will show at least the same figure as last year, which was just over £12,000. Adding this sum, and counting the result as 5 per cent of the charity tax, gives the result quoted of nearly £2,000,000.

Receipts by the Cinematograph Fund have mounted steadily from year to year as new districts were added. The only exception was in 1940, with a sharp drop of 17.4 per cent.

The following is a record of the total receipts to the Fund since its inception:

1934	£5,351
1935	£7,821
1936	£9,940
1937	£11,004
1938	£11,359
1939	£11,595
1940	£9,564
1941	£12,039

The money paid to the Cinematograph Fund goes almost exclusively to the British Film Institute.

The last published accounts of the Fund showed a balance brought in at April 1, 1940, of £10,180. A grant was made in that year of £9,750 to the British Film Institute, and administration expenses totalled £300, leaving a balance with which to start the year ended March 31, 1942, of £12,170.

BRITISH THEATRES PUSH WAR SHORTS

The general council of the Cinematograph Exhibitors Association last week decided to appeal to all exhibitors to abide by the agreement to show a five-minute propaganda subject of the Ministry of Information on each program, following discussion of Ministry allegations that the agreement was being evaded.

Subsequent to exhibitor explanations of distribution difficulties with the films, the council decided to ask the Ministry to discuss the situation. The council also will study the proposed plan for longer films to be played once each month, instead of the present five-minute subjects. Criticism was leveled against the physical distribution of the present subjects and it was suggested by Arthur Jarratt that the longer films would be more practicable.

Roy Rogers on Tour

Roy Rogers, Republic's singing cowboy star, appeared at the opening of the Tall Cedars Rodeo Friday night, in the Municipal Stadium, Baltimore. Mr. Rogers is scheduled to make personal appearances following the rodeo, at the National Theatre, Richmond, Va., and at Warners' Earle, Washington, D. C. Steve Edwards, of Republic's home office publicity department, was advance man for the star in all three cities.

NEWS about EAGLE

EDITORS APPLAUD FILM

Harry Katz heard some very important newspaper editors applaud "Eagle Squadron" in the screening room.

A TERRIFIC EXPERIENCE

An editorial writer who came to New York to see the picture wired her publisher that, "I have just lived and died a thousand times through 'Eagle Squadron'. It's the most terrific experience I have ever had at any picture, anywhere and any time. It's a competitor for all time fame . . ."*

**Name on request.*

A RECORD OF REAL MEN

Mr. Johannes Steel, famed WMCA commentator, said: "With its heartstopping scenes and a plot to hold everybody's attention, 'EAGLE SQUADRON' is essentially an actual record of real men in a really great picture."

INSPIRING! THRILLING!

"IN THE FOREMOST RANKS OF MOTION PICTURES THAT HAVE SOMETHING IMPORTANT TO SAY REGARDING OUR WORLD OF TODAY IS 'EAGLE SQUADRON.' WALTER WANGER HAS PRODUCED A FILM OF TOWERING INSPIRATIONAL STRENGTH, ALMOST DOCUMENTARY IN QUALITY, BUT PRIMARILY A THRILLING ENTERTAINMENT. THE FLYING SEQUENCES ARE AMONG THE FINEST EVER SEEN.

FIRST ON THE MARKET WITH COMMANDO ACTION, THE WANGER PRODUCTION WILL CERTAINLY TAKE A BITE FROM SUBSEQUENT MOVIES THAT DEAL WITH THE SAME SUBJECT. *'EAGLE SQUADRON' WILL BE ONE OF THE TOP MONEY-MAKERS ON THE UNIVERSAL RELEASE SCHEDULE . . . AND DESERVES TO BE."* —*Hollywood Reporter*

PULSE-STIRRING

"A timely, hard-hitting dramatic film . . . a pulse-stirring picture, laden with action and punch. There is no let up in the motor-roaring, bombing and sky fighting which dominate the scene at all times."
—*Motion Picture Daily*

SMASH BOX OFFICE HIT

"Walter Wanger should have another smash box office hit in this one, for 'Eagle Squadron' is simply loaded with solid, brilliant entertainment. Yes, 'Eagle Squadron' is a cinch bet. You can exploit it to the skies and your customers will thank you for enticing them in. Okay for all audiences." —*Film Daily*

LONG DISTANCE CALL

Walter Wanger said the thrill of getting a long distance call from a very important magazine editor who saw "Eagle Squadron" will never be forgotten by him.*

**Name on request.*

MORE THAN A PICTURE!

John W. Vandercook, NBC commentator, said: "Eagle Squadron" is more than a picture . . . it is a slice of life with actual shots that make the picture a masterpiece.

A GREAT MOTION PICTURE

Charlie Hayman of Buffalo, New York, says "Eagle Squadron" is a truly great motion picture.

PICTURE OF THE MONTH!

Scholastic Magazine chose "Eagle Squadron" its Picture of the Month! "We give it our most enthusiastic approval," says Jack Lippert, managing editor . . . "It's in the 'must see' class!"

"EXCEPTIONAL"!

A member of the Eagle Squadron thought that the flying scenes in the picture were* "Exceptional."

**Name on request.*

SQUADRON

AN HISTORIC MESSAGE

An important editor said that in his opinion the Quentin Reynolds foreword to "Eagle Squadron" will go down in the annals of American history as one of its great historic messages.

(NOTE: We suggest that all theatre men show this message to their local editorial writers.)

VOLUNTEER SERVICES

Leaders of 40 important organizations after seeing "Eagle Squadron", volunteered to ask their memberships to assist in the publicizing of "Eagle Squadron." They believe it to be the most important picture ever produced.

A "MUST"!

Mr. Bob Emery, WOR commentator, said: "Easily taking top place, this picture of the Second World War, 'EAGLE SQUADRON', with its deftly interwoven staged scenes and actual shots of the real Squadron in action in England, is definitely a 'must', as it ranks as an historical record."

POWERFUL DRAMA!

"UNIVERSAL GAVE THE SCREEN 'ALL QUIET ON THE WESTERN FRONT,' A GREAT FILM EPIC OF WORLD WAR I. IT REACHES SIMILAR HEIGHTS WITH 'EAGLE SQUADRON,' WALTER WANGER'S POWERFUL DRAMA OF THAT DARING GROUP OF AMERICANS FIGHTING THE PRESENT WORLD WAR WITH THE ROYAL AIR FORCE. FROM ITS FOREWORD, STATED WITH QUIET FORCE BY QUENTIN REYNOLDS, TO THE FINAL SCENE RECORDING THE NAMES OF NAZI WAR CENTERS VISITED BY VENGEANCE-EXACTING BRITISH BOMBERS, 'EAGLE SQUADRON' IS COMPELLING SCREEN FARE OF THE HIGHEST QUALITY."—*Daily Variety*

Walter Wanger's

Eagle Squadron is BIG!

UNIVERSAL PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Lynchburg, Virginia, is no town for movie-pass-using reporters.

A policy of "not employing anyone who accepts any complimentary passes of any nature whatsoever," with only working press passes and circus tickets excepted, has been adopted by the *Lynchburg* (Va.) *News* and *Advance*, of which Powell Glass and Carter Glass are associate publishers, and M. K. Deuerson, business manager. The editor of each paper may accept a pass to any paid entertainment for a working reporter provided the newspaper, prior to the performance, has given a free notice that it is to be held. Circuses are excepted from the ban because a business arrangement involving passes is made with the business office! ! !

▽

Almost any one of those scores of screen writers who crave to return to the newspaper profession from which they migrated to Hollywood should be interested in the following advertisement in *Editor & Publisher,* from far-off Alaska, where American doughboys are daring the Japs to attack:

> FLASH! NEW! First time offered. 80% control unopposed Alaskan daily. Pays well. Write for location and terms.

▽

Millionaire William S. (Bill) Paley's Columbia Broadcasting System, in New York, broadcasts word to the press that Fred Allen is advocating a pooling of vacations by millionaires. They explain funnyman Allen points out that it is reasonable to assume that 20 millionaires could spend their holidays on one yacht this year, since they're all in the same boat anyway.

▽

And then there was this sign-of-the-times advertisement in the New York Sun, the other night:

> EX-KENNEL owner desires to walk dogs. EN-2-2341.

▽

Any guns for sale, trade or exchange? Get in touch with Don Herbert Finestone, who, at 13, is probably New York's youngest gun collector and trader. He has a collection of firearms, including rifles, muskets and a revolver —one 102 years old—and an assortment of such bric-a-brac as World War helmets, cartridge belts, clips, cartridges, shells and the like.

Three years ago his grandfather gave him a .37-millimeter shell of World War vintage, and that gave rise to the urge in Don to become a student and collector of firearms. He has been instrumental in starting a firearm cult among youngsters in his neighborhood in Queens, and the Finestone menage has become something like an arsenal.

Little Donnie's Dad, Alfred Finestone, is on Sam Shain's staff at *Motion Picture Daily.*

▽

Frank Libuse, zany stooge usher in the bedlam Broadway musical, "Sons O' Fun," had to pay $3 the other evening to put on his act. The Ushers Union, affiliated with the International Alliance of Theatrical Stage Employees, threatened to withdraw all ushers at the performance unless Libuse signed a contract and paid $3 initiation fee. This is the fourth union the dead pan comic has had to join. He is also a member of the Actors' Union, the Musicians' Union and the Waiters' Union.

▽

Republic Pictures had the only horse in last Saturday's 10-hour parade of 500,000 persons who observed "New York-at-War." Roy Rogers, Republic's Western star, rode Palomino, the stallion of screenland.

Anent 'Flower, the Skunk,' a merry little character in the new Walt Disney feature cartoon of "Bambi," coming up, we hear from Disney publicity that "there are no skunks in South America," and that Walt himself first discovered this during his recent film survey below the Rio Grande.

South Americans, we assume, would not object if skunks lived and prospered elsewhere exclusively, but it just so happens that the furry-tailed animal with the pungent aroma is known (and how!) throughout Latin America, although under different names. In Mexico and Central America, it is known as "zorrillo." Below the Panama Canal, with the exception of Venezuela, its name is "zorrino." Venezuela calls it "mapure." The only countries where the Walt Disney publicity department is right are the insular ones. The skunk, not being adept at swimimng, is entirely unknown in the Caribbean islands. At least in furry-tailed form.

▽

Leonard Lyons, in the New York *Post*, tells the story about Neil Agnew, Paramount Pictures' general sales manager, witnessing a home office preview of one of his company's new features just freshly arrived from Hollywood. The preview audience tried to mask its indifference to the stale story. "This originally was a Broadway play, wasn't it?" Mr. Agnew asked. "No, it wasn't," he was assured. "But it must've been a play," Agnew insisted. "No, it wasn't," he was told. "I'm positive it was a play," he repeated, "because it certainly isn't a movie."

▽

Twentieth Century-Fox in New York reports that its press department is having trouble, "struggling with the longest cast listing in motion picture history," for a new picture, entitled "United We Stand." The *dramatis personae,* says Fox, in this order, includes 15 Presidents, 4 Emperors, 21 Kings, 12 Queens, 11 Princes, 5 Princesses, Prime Ministers, 12 Premiers, 7 Dictators, 20 Generals, 6 Chancellors, 13 Foreign Ministers, 5 Regents, 21 Envoys, 1 Mahatma and 1 Pope. United they stand?

▽

Press dispatches telling about the recent raid by the British Commandos on Boulogne, mentioned that a United States Signal Corps Colonel had gone along, as a 'guest,' to see how it's done. The guest was Colonel Darryl Francis Zonuck, who is also of Twentieth Century-Fox Studios. He had been visiting England and Russia, on official business. He returned to the U. S. this week.

▽

Dr. Charles F. Deatherage, of the Dental Advisory Committee, Illinois State Council of Defense, warns that removable bridges should be removed in the event of an air raid. The good Doc says that the vacuum created by a bomb explosion might cause one to swallow the bridge. Or, if one receives a blow on the head the bridge might become a second projectile, shooting downward.

▽

The columns of the New York *Times* had a special li'l drama, the other morning, for those who remember 'way back when. It was a bare three-liner buried deep in the agate of that newspaper's 'Purely Personal' items, as follows: "WANTED, address 'Herb Lubin,' motion picture producer, original promoter Roxy Theatre. Agent, P 206 Times."

Correspondent Aubrey Flanagan, in London, airmails from the London war scene the bulletin that Esther McCracken, author of the recent motion picture "Quiet Wedding," has written a sequel, "Quiet Weekend."

▽

Bert Ennis, motion picture writer, exploiteer and press agent almost from the beginning of the commercial screen in New York, tossed across the desk, the other morning, a little item from his collection of film-iana. It was a faded page from *The Morning Telegraph* of Sunday Morning, February 13, 1916.

The Morning Telegraph was quite a newspaper for amusements in those days, and it was the custom, for the benefit of its advertising columns, to conduct a Sunday page labeled: "Directory of Leading Photo-Players and Directors," at so much per listing. One hundred and twenty-one players and directors spread their record of the day across that Sunday morning page in 1916. But the names of only a bare dozen have lingered on in performance or memory.

One does remember Tom Terriss, and "Fat and Funny" George Bunny. Also Lambert Hillyer, Edwin Carewe, Anita Stewart and Wally Van, Pat O'Malley, Harry C. Myers, Paul Panzer and Charlie Murray, Oscar Apfel and Harry Beaumont. The names of the rest have faded as the newsprint on which they were spread has faded.

And the structures of the principal film companies under whose banners the stars and directors were grouped have also either long since passed or gone through such structural changes as to be unrecognizable from their original form. It was Metro 26 years ago, but transformations down through the years have led to the Loew-Metro-Goldwyn-Mayer organization of today. And The Vitagraph of 1916 is but a style name now for a distribution division of Warner Brothers Pictures. The old Fox Film Corporation is no more. Instead, we now have Twentieth Century-Fox Film Corporation. The Universal of 1916's Carl Laemmle is now the Universal of J. Cheever Cowdin, et al. Gone entirely are Eastern Film Corporation, of which Bert Ennis was general manager, and which, in 1916 listed some offices at Providence, Rhode Island. It would be considered strange for a big picture company to headquarter there now. Now it's Hollywood or New York.

Gone, too, are Thanhauser Film Corporation, New Rochelle, N. Y., a mighty name a quarter of a century ago. And World Film, Selig, Mutual, Edison Company, and all the others mentioned on that Sunday morning of February 13, 1916.

▽

William Brandt, of Hollywood—no relation to exhibitor William Brandt, of New York—and Arthur Anderson, of nearby South Pasadena, Cal., met, for the first time, in 1917, as two 'buck' privates boarding a troop train for World War I. They became corporals at about the same time, then sergeants, finally lieutenants, and buddies. With the Armistice they separated, and didn't meet again until the other day, after 23 years, when each reported for duty for World War II, each as a captain from the reserve list.

▽

The State of California's liquor control board is called the Board of Equalization.

▽

Mr. Will Hays' 'right-hand man,' Charles Francis (Socker) Coe, has a dislocated jaw.

NEW SALES PLAN WAITS ON LAWYERS' TINKERING

Unity Committee Studying Final Text of Plan Before Submitting It

The United Motion Picture Industry's new sales plan was still in the hands of the lawyers at midweek.

A drafting committee of exhibitor and distribution attorneys was still continuing search for the proper legal phrases for the selling plan. They sought also to iron out a number of minor objections raised by both distribution and exhibition.

Following a meeting on Tuesday at New York of the home office attorneys it was indicated that all parties had reached virtual agreement on a text for the plan. This, it was expected, would be sent to out-of-town members of the committee for their final approval.

Then the plan will be submitted to the Department of Justice for its examination. After which the proposal will be taken before Judge Henry Goddard at the New York district federal court with the request that he incorporate the changes in selling into the consent decree as a formal amendment.

Meanwhile most of the consenting distributors were completing their plans for 1942-43 without signs of undue worry over whether the pictures are to be sold in blocks of-12 or five or otherwise. See convention story on page 27.

Among details which the committee ironed out at meetings last week were a rephrasing of the blocks-of-12 provision to insure the right to sell pictures singly, or in smaller selections. This will protect the right of top first run theatres, such as the Radio City Music Hall, to buy pictures by special negotiation. Also it was agreed that the blocks need not be calculated on a quarterly basis. Producers making more than the 48 pictures a year which this would imply thus will be able to sell a fifth block of films should their total production reach 60 or more.

New Provisions For Spot Booking

Arrangements were also made for split or spot booking under the new plan. The lawyers were understood to have further elaborated the provisions covering resale of pictures cancelled from a block. These may not be included in subsequent blocks.

A margin of 21 to 30 days after first run showing in which exhibitors may cancel pictures on religious, moral or racial grounds was also agreed upon by the attorneys. The sales plan had agreed to an extension of the 10 days now allowed for cancellation.

Austin Keough, general counsel of Paramount and chairman of the committee working on the legal phrasing of the sales plan probably will name a delegation from the committee to present the plan to Robert Wright, of the Department of Justice motion picture anti-trust unit. He would not confirm predictions that the plan might be ready by this weekend, but said that work was still in progress.

JERSEY ALLIED HITS HIGHER RENTALS

A meeting of the Allied Theatre Owners of New Jersey at their New York City headquarters on Monday unanimously approved a resolution condemning high film rentals and supporting the National Allied stand on the question. Army dimout orders for 1/4 watt per square foot marquee illumination were explained and exhibitors told that they could keep lights burning until one hour after sunset.

The resolution declared:

"Resolved, that the Allied Theatre Owners of New Jersey protest to the distributors against continued demands for increased film rentals already unjustifiably high, as revealed by the large increases in earnings reported by these distributors and that we point out to them that unless these demands are immediately discontinued we shall be forced to seek relief from our government and that such action will greatly endanger everything accomplished toward industrial unity."

Other attorneys from the home office who worked on the plan this week included J. Robert Rubin, and Stanley Thompson, MGM; Felix Jenkins and Richard Dwight of Fox; William Zimmerman, RKO; and Robert Perkins, Warners. The out-of-town members of the committee include Abram Myers, general counsel of national Allied, George P. Aarons, Philadelphia, and Robert Barton of Richmond, Va.

Action on the arbitration and conciliation plans proposed to the UMPI general committee remain in abeyance meanwhile until the sales formula is completed and approved by the court. When such approval is forthcoming it is understood that immediate steps will be taken to put unity conciliation mechanism into action and to draft changes in the decree for the improvement of arbitration. The committee of the whole also probably will meet within a week or two after approval of the selling plan.

MGM Sets Three Exhibitor Forums

Three more exhibitor forums to discuss advertising and promotion were announced this week by Metro-Goldwyn-Mayer for late in June and in mid-July. All will be held in the midwest under the direction of Henderson Richey, exhibitor relations contact.

They will be held at the Nicollet Hotel, Minneapolis, on June 24th; at the Schroeder Hotel, Milwaukee on July 13th and at Lake Wawasee, Ind., on July 15th.

Similar in pattern to previous exhibitor gatherings sponsored by Metro, the meetings will feature discussions of showmanship and exploitation by theatre operators, newspaper advertising executives, and exploitation specialists. The MGM "Show Builder" will also visit the meeting.

Invitations have been sent to 600 northwest exhibitors for the Minneapolis meeting. William Ferguson, home office exploitation chief, Edward Salzberg, Bluefield, W. Va., exhibitor; Seymour Morris, advertising manager of the Schine circuit, and Ken Prickett, who has visited several hundred theatres with "The Show-Builder," will speak.

Forum Planned On Advertising

Harold E. Perkins, national advertising manager for the Minneapolis *Star-Journal,* will discuss newspaper advertising. Mike Simons will present a 35-minute slide presentation of material from the Bureau of Advertising of the American Newspaper Publishers Association. Robert Workman, branch manager at Minneapolis, is in charge of local arrangements.

The same group of speakers are expected to appear at the Milwaukee meeting, with the exception of Mr. Perkins. He will be replaced by a leading Milwaukee newspaper advertising man. Sam Shurman, branch manager, is sending invitations to exhibitors in the area.

The Indiana meeting will be a one-day feature of the convention of the Independent Theatre Owners of Indiana convention at the Lake Wawasee resort. Foster Gauker, Indianapolis, is in charge of arrangements.

Regional Allied Meet Called in New Haven

An eastern regional conference of national Allied will be held at New Haven some time during the week of July 6th Joseph Reed, regional vice-president, announced this week. He described the meeting as "an important one." The sessions will be held at the Hotel Garde. A number of national leaders of Allied are expected to attend and will participate in a general exhibitor discussion of industry problems.

Penn Allied Calls Pottsville Meeting

Upstate Pennsylvania independent exhibitors will meet at Pottsville on July 1st Eastern Pennsylvania Allied announced. The session will be held at the Necho-Allen Hotel and is intended as a partial solution for travel and gasoline rations. The activities of the Philadelphia Committee of 38 will be discussed.

The annual convention of the Theatre Owners of North and South Carolina scheduled for July 19th and 20th has been cancelled, Roye Rowe, president, announced on Tuesday. Directors voted unanimously to abandon the meeting because of the war and travel restrictions. A business meeting will be held at the call of the president, instead.

40 Chicago Theatres Now Using Triples

Competition Called Chief Reason for Policy; Lower Quality Pictures Used

More than 40 of Chicago's 350 motion picture theatres are running triple features during the week and several of them have adopted triple bills as a steady policy. The number has increased steadily in the past few weeks from 16 or 17 houses to the present amount, the highest it has yet reached. Some exhibitors are not stopping with three features but include several short subjects and giveaways besides, on the same program, resulting in four-hour shows.

A check-up of newspaper advertising over the week-end disclosed 20 theatres showing triple features on Saturday and Sunday. One theatre advertised three features, three short subjects and free candy for the children; another showed three features, short subjects and gave away War Bonds via Bingo.

Managers Cite Profitable Runs

Asked why triple features were being exhibited, managers and owners replied that they had been forced to by their competition and that they had been found profitable. Several explained that they used triple features to rid themselves of inferior product, figuring that the public, in their bargain hunting, would overlook the quality of three features as long as they got quantity.

One independent exhibitor said, "I don't want to run triple features but my nearest competitor is running them and taking some of my business away so I am compelled to fight fire with fire. I tried to effect an agreement with him but he wouldn't listen so all I could do was to follow suit. As soon as he abandons the policy I'll do likewise."

Arthur Schoenstadt of H. Schoenstadt & Sons circuit said, "We run triple features because we find it is good business. On days when double features leave plenty of vacant seats and we find that adding a feature will fill them, then we resort to triple features. It doesn't cost much more and gives us a chance to get rid of the poorer pictures."

Lays Blame on Competition

Edwin Silverman, head of the Essaness Theatres Corporation, said, "We only use triple features in a couple of spots and we wouldn't use them there but we are forced to. When the fellow around the corner or down the street puts on three features and lowers his admissions we have to protect ourselves. The whole thing is a mess and it will never be cleared up until there is complete unity within the industry."

One neighborhood circuit head said their reason for using triples was because most of the product was sold to other houses in the vicinity of their theatres and the only policy left was to bunch three pictures together on one program and give the customers quantity rather than quality.

Walter Immerman, general manager of Balaban & Katz when asked why his company pursued the triple policy at the circuit's Crystal and Biltmore theatres, said, "We do it because our competition does it; besides we find it a profitable policy at those houses."

Benefit for RCAF Grosses $100,000

The stage show which Herbert Wilcox produced and staged for the benefit of the Air Marshal Fund of the RCAF and which will tour Canada, grossed more than $100,000 at its premiere Monday night, at the Victoria Theatre, Toronto. The receipts are reported to have broken all records for a benefit performance in Canada. More than 400 men from the RCAF, the Northwest Mounted Police, the Army, Navy and Women's Air Service are in the show, appearing with screen stars Anna Neagle, C. Aubrey Smith, Colin Keith-Johnson, Lady Hardwicke, Robert Coote, Richard Gaines, Victor Carrell, Moyna McGill and David Tihmar. Famous Players Canadian donated the use of its theatres, equipment and personnel for the benefit performances.

Theatre Pool in Chicago

Under a pooling agreement between the Welsh-LaPlante-Lyons interests of Vincennes, Indiana, and the Alliance Theatre Corporation, Chicago, which becomes effective June 28, all theatres in Vincennes will be operated and managed by the Alliance company on and after that date. Houses involved are the Pantheon, Strand, Alice and Fort Sackville theatres, of the W-LaP-L company, and the New Moon Theatre, owned and operated by the Alliance company. Everette Sorenson, manager of the New Moon, becomes city manager of the pool under the new arrangement.

New Owners for Keith House

B. F. Keith's theatre building and property in Indianapolis were purchased last week from the United Theatres Company of Cincinnati, by the Keith Operating Company, organized this year by Anton Scibilia, Nicholas Boila and Sam Roberts. The long-term lease formerly held by United was acquired by the new owners. The Keith theatre has been presenting combination stage and screen shows for the past eight weeks and will continue its present policy through the summer, it was learned.

Double Bill for B & K House

Balaban & Katz inaugurated a double feature policy at the United Artists Theatre, in the Loop, recently making four of the circuit's six downtown theatres now on a dual feature policy. The only remaining single feature houses in the Loop now are the Chicago and State-Lake theatres. The company announced the move as an experiment.

Humberstone at Fox

The contract of H. Bruce Humberstone, director, was extended for one year this week by 20th Century-Fox, according to a company announcement. Mr. Humberstone directed "To the Shores of Tripoli."

SHORT PRODUCT PLAYING BROADWAY

Week of June 14th

ASTOR		
	Tricky Business	20th Cent.-Fox
	Feature: This Above All	20th Cent.-Fox
CAPITOL		
	Dog Trouble	MGM
	Woman in the House	MGM
	Barbee-Cues	MGM
	Feature: Broadway	Universal
CRITERION		
	Fit to Fight	Columbia
	Rings of Steel	Victory Film
	Feature: Mayor of 44th Street	RKO
MUSIC HALL		
	Art of Skiing	RKO
	Feature: Mrs. Miniver	MGM
PARAMOUNT		
	Hands of Victory	Paramount
	Feature: Take a Letter, Darling	Paramount
RIVOLI		
	Rings of Steel	Victory Film
	Art of Skiing	RKO
	Feature: Miss Annie Rooney	United Artists
ROXY		
	All About Dogs	20th Cent.-Fox
	Dutch Guiana	20th Cent.-Fox
	Feature: Ten Gentlemen from West Point	20th Cent.-Fox
STRAND		
	Bond Cartoon, Shoot Yourself Some Golf and California Junior Symphony	Vitaphone
	Feature: In This Our Life	Warner Bros.

Bank Sells Theatre

The Central Hanover Bank and Trust Company which acquired the Ambassador, legitimate theatre in New York, last January, has resold it to theatre interests for investment, it was reported this week. The property is assessed at $500,000. The resale was on an all-cash basis, it was said. J. Arthur Fischer, Inc. was broker in the deal.

Warner Lawyer Drafted

Harold Berkowitz, Warner Brothers home office attorney, on Friday was directed to report for induction into the army on June 8th by his local draft board at New York City. He was among the first Manhattan 1-B registrants called for service under amended Selective Service orders.

Name Ohio Film Inspector

Lou Holleb has been appointed Ohio state inspector of films by Kenneth C. Ray, head of the Ohio Censor Board at Columbus. Mr. Holleb will check films throughout the state for board approval seals. He previously operated the New theatre in Columbus.

Lewellen Joins Paramount

W. C. Lewellen has joined Paramount, as district advertising representative, Cleveland. He resigned his sales post for Warners in southeastern Oklahoma.

Pollock Musical for Broadway

Lou Pollock, former Eastern advertising and publicity chief for Universal, has written a musical, "Strip Lively, Please," which is scheduled for production on Broadway this autumn.

RKO RADIO PICTURES, Inc.
TRADE SHOWINGS
of
ORSON WELLES'
"THE MAGNIFICENT AMBERSONS"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Tues. 6/30	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Tues. 6/30	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Tues. 6/30	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Tues. 6/30	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Tues. 6/30	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Tues. 6/30	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16th St.	Tues. 6/30	11:00 A.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Tues. 6/30	11:00 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Tues. 6/30	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 6/30	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Tues. 6/30	11:00 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 6/30	11:00 A.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Tues. 6/30	11:00 A.M.
Kansas City	Paramount Projection Rm.	1800 Wyandote	Tues. 6/30	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Tues. 6/30	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Tues. 6/30	11:00 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Tues. 6/30	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Tues. 6/30	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Tues. 6/30	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Tues. 6/30	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Tues. 6/30	11:00 A.M.—2:30 P.M. and 4:00 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee Ave.	Tues. 6/30	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Tues. 6/30	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Tues. 6/30	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Tues. 6/30	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St:	Tues. 6/30	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 6/30	11:00 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Tues. 6/30	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Tues. 6/30	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Tues. 6/30	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 6/30	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Tues. 6/30	11:00 A.M.

Networks impede FCC Operations Fly charges

Lashing out at opposition to the FCC network regulations, Chairman James L. Fly on Wednesday charged that the Sanders bill for reorganization of the Commission had been supported only by "two or three special interests in the broadcasting field."

Resuming his testimony before the House Interstate and Foreign Commerce Committee, Mr. Fly was subjected to a barrage of questions by members apparently weary of his long drawn out explanation of the Commission's activities, who demanded that he get down to the bill.

The Chairman told the committee flatly that the Sanders bill was controversial and had consumed "a vast amount of time of an agency that is devoting itself to war work 24 hours a day." He declared that the present was not the time to disrupt that agency. However, he admitted, there might be need for some specific legislation, but he did not think anything he would propose would have the approval of the broadcasters.

Pressed for identification of the "two or three" special interests which he said made a "big noise" in support of the bill, Mr. Fly said they were Columbia, National Broadcasting and the National Association of Broadcasters. Mutual, he said did not support the bill, but was just as apt to oppose the Commission "tomorrow" as the other networks, which, he charged, exerted a great influence over public opinion "far beyond their size" because they had their hands "on the throat" of the microphone.

Mr. Fly had spent two hours last Friday, confining himself to a further explanation of war activities and the cooperation between the commission and the War, Navy and State Departments, civilian defense and other war agencies, sometimes "off the record" and finally in executive session where he gave members of the committee details of the work which could not be published for military reasons.

Mr. Fly indicated at last week's hearings his argument would stress the inopportunity of radio legislation in war time.

The Sanders Bill, upon which the House Committee hearings revolve, asks FCC reorganization, and that Congress alone should originate radio policies.

Mr. Fly told the press this week that smaller radio stations were suffering from labor shortages, and that requests for deferment might be requested of the Selective Service System.

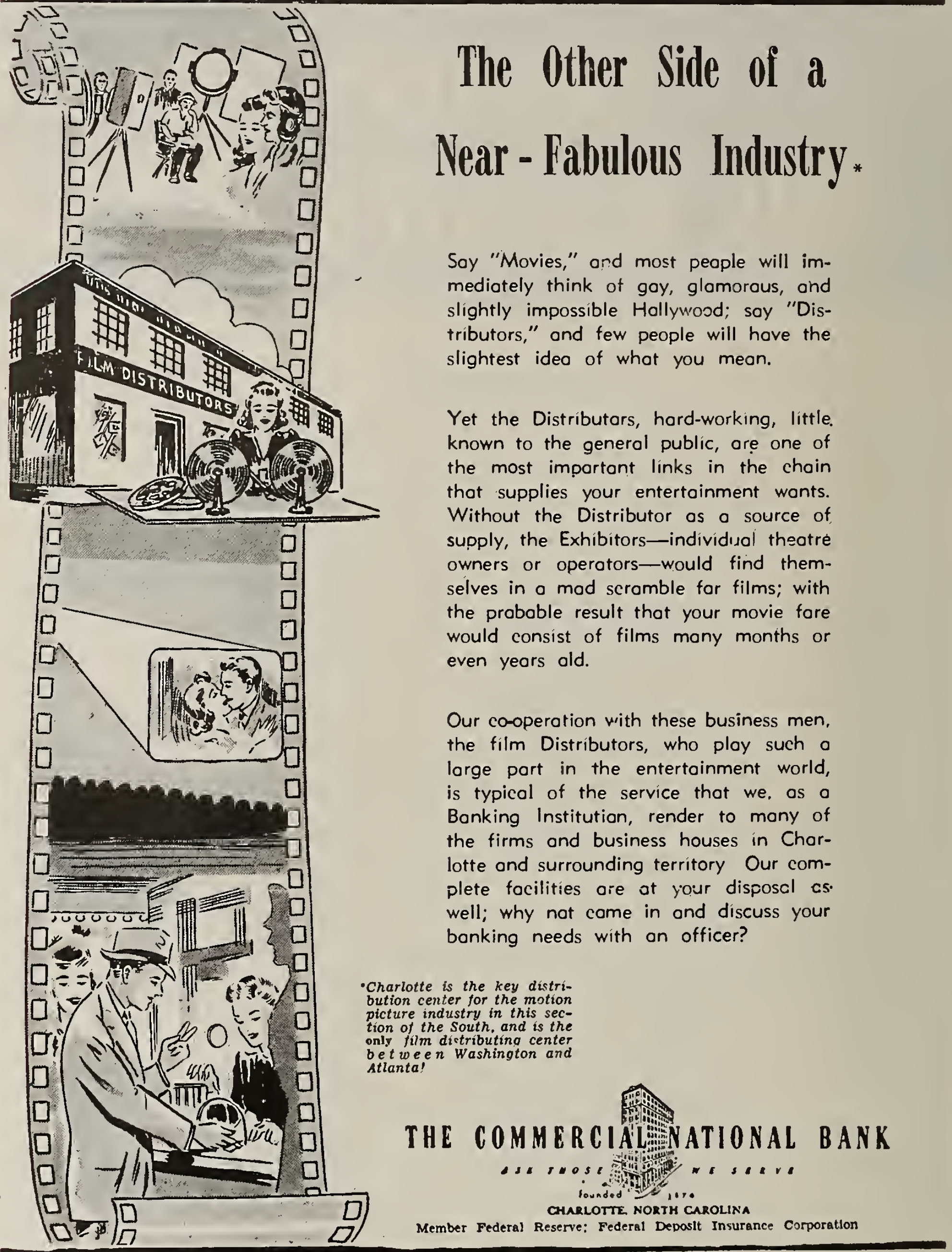
More Research Urged Upon Radio Makers

Radio manufacturers attending the 18th annual convention of the Radio Manufacturers Association at the Stevens Hotel, Chicago, last week were told to "perform and search out undreamed of discoveries" to permit the Jimmy Doolittles and the Colin Kellys of the army and navy to finish the battle with the Axis in shorter time.

The plea was made by William Batt, chairman of the Requirements Committee of the WPB who said: "No industry in the land should excel radio in searching out the hitherto unknown, undreamed of ways in which to hasten our winning of the war." He pointed out the need for more precision detection equipment and warned that many substitute materials would have to be uncovered.

All officers and executive personnel were reelected with the exception of H. E. Osmun, vice-president, who was replaced by Roy F. Sparrow. Mr. Henyon was elected an additional vice-president. New directors include J. J. Nance, W. P. Hilliard, L. L. Kelsey and Max F. Balcolm.

Bank Advertising Promotes Industry Public Relations



The Other Side of a Near-Fabulous Industry.*

Say "Movies," and most people will immediately think of gay, glamorous, and slightly impossible Hollywood; say "Distributors," and few people will have the slightest idea of what you mean.

Yet the Distributors, hard-working, little known to the general public, are one of the most important links in the chain that supplies your entertainment wants. Without the Distributor as a source of supply, the Exhibitors—individual theatre owners or operators—would find themselves in a mad scramble for films; with the probable result that your movie fare would consist of films many months or even years old.

Our co-operation with these business men, the film Distributors, who play such a large part in the entertainment world, is typical of the service that we, as a Banking Institution, render to many of the firms and business houses in Charlotte and surrounding territory Our complete facilities are at your disposal as well; why not come in and discuss your banking needs with an officer?

**Charlotte is the key distribution center for the motion picture industry in this section of the South, and is the only film distributing center between Washington and Atlanta!*

THE COMMERCIAL NATIONAL BANK

ASK THOSE WE SERVE

founded 1874

CHARLOTTE, NORTH CAROLINA

Member Federal Reserve; Federal Deposit Insurance Corporation

THE Commercial National Bank of Charlotte, N. C., handling the accounts of three major distributors with exchanges in that city, explained the other side "of a near-fabulous industry" in local newspaper advertising to illustrate its service to business men. The advertisement was one of a series run in local newspapers.

Renovating Warner Theatres

Six Warner Bros. theatres in various Connecticut towns are undergoing improvements, it was learned this week. The 2,067-seat Roger Sherman in New Haven is in the process of re-seating; the 1,800-seat Garde of New London already has been re-seated. The 1,800-seat Warner, at Torrington, will be reseated, as well as the 1,297-seat Commodore. The Capitol, Danbury, a 1,300-seat house, will be completely re-decorated, Hull, in Derby. The Palace, Danbury, has had a complete lobby renovation with installation of new display frames.

Move P.R.C. Exchange

Sam Zobel, new owner of Producers Releasing Corporation's northern California exchange, San Francisco, has moved the office to 247 Golden Gate Avenue, with Armand Cohn general manager, and Minnie Levy booker and office manager.

On Chamber of Commerce

Edward J. Carroll, Agawam, Mass. exhibitor, was named to the executive committee of the Springfield, Mass., Chamber of Commerce this week.

Evolution of a World-shaker

Helping you to please the ears of the world—through finer sound recording and reproduction—has been Western Electric's privilege for 16 years.

So small a thing as a simple disk of thin duralumin—stamped into a microphone diaphragm—touched off a revolution throughout the world of motion pictures. It made possible the first step in the practical and economical recording of high quality Sound in pictures! This little diaphragm with its fluted rim is the modern counterpart of that trail-blazing original—one of many *basic contributions* made available to the industry by Western Electric.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

Third of a series of advertisements covering basic developments in the art of talking pictures

Equipment Sought For Chinese Films

Documentaries, Features Being Made in Chungking Caves during Raids

Regardless of the current Japanese advance—which he admits is "critical"—China will proceed with its plans to educate and amuse its people, with films, according to T. Y. Lo, vice-president of the China Motion Picture Corporation.

T. Y. LO

Mr. Lo, interviewed in New York, said the Chinese Government was convinced that films were the desirable medium for quickly educating large masses of the people; and that they are a necessary medium for preserving morale.

Hence, the production which continues in underground studios at Chungking, much bombed Chinese capital, is of both documentary and dramatic films, which in most cases intermingle.

Five hundred theatres, as soon as possible, are wanted by the Chinese Government; and his company will erect them with Government financial aid, Mr. Lo said. The theatres will have 16 mm equipment because of the necessity of making it portable.

The difficulty, he emphasized, is first in transporting the 16 mm projection equipment to China. This must still be arranged and is one of his reasons for being here. Another reason is that he hopes to distribute here the Chinese features made by his company, among them "Lone Battalion," a thriller of the present war. The features are being edited, and will be supplied with English sub-titles. He hopes a major distributor will accept at least one for distribution; and he thinks that, with our entrance into the war, and the United Nations spirit, it should go well, even as a curiosity piece.

Wants American Product

Mr. Lo pointed out that his company was not directly a Governmental organization. Its capital is still 50 per cent from private sources. In erecting the theatres, it hopes to obtain American product because the product from the much hampered Chinese film industry is patently insufficient for such a circuit.

He said last week he was discussing 16 mm rights with American distributors. Barring military reverses more severe than those which have occurred and which may be reasonably expected, the theatres should undergo construction by January 1st, he said.

The United States is practically the only source of both films and equipment, Mr. Lo noted. Russia, he remarked, manufactures only 35 mm equipment; and, currently, is preoccupied with manufacture of war materiel.

Mr. Lo is in America on one additional project: the production, jointly, with his company, of a Sino-American picture, the story for which he has brought to the attention of producers here. It is "Four Millions in Migration," by Sun Yu, a Chinese author and director.

Mr. Lo cited some statistics anent Chinese film making. Average production cost is approximately $8,000 to $16,000, one third of which is for film stock. These sums represent from 150,000 to 300,000 Chinese dollars. Four hundred Chinese dollars per month is now considered good pay for a Chinese film star. Mr. Lo noted this as a contrast to American films, in which stars' salaries constitute a large part of production costs.

Mr. Lo pointed out that before the war, the majority of Chinese studios were in Shanghai. Exceptions were the China Motion Picture Corporation, at Hankow; and the Central Film Studio, at Nanking. These cities, too, have been taken by the Japanese.

The two latter studios were allied with the Government, and produced army training films, and educational films for the masses. Shanghai was China's "Hollywood."

Chungking Center of Film Activity

The war brought writers, actors, technicians from Shanghai to Hankow and Nanking; it then brought all to Chungking. Mr. Lo paid tribute to those from Shanghai who, he remarked, gave up the "easy life" in that city's International Settlement to work under hardship for the national idea.

The film industry in Chungking is probably the only one underground, Mr. Lo thinks. It comprises two units. Shooting, printing and developing are done in rock caverns, safe from the biggest bombs.

One studio has a staff of 500, he said, adding that, while most filming is done underground, between bombing raids the companies move to the open air. This means, however, he pointed out, that when raids occur, all the equipment must be conveyed to dugouts.

Among the films made in Chungking's studios have been "Fight to the Last," "The Light of East Asia," "Secret Agent of Japan," "Under the White Clouds," "Roar China," "A Blood Stained City," "The Devil's Paradise," "Protect Our Country," "The Fatherland Calls," "The Light of East Asia," "Defend Our Homes," all of which have patriotic themes. Production includes newsreel coverage of the war on many fronts.

Mr. Lo, in addition to being vice-president of the China Motion Picture Corporation, is a delegate of the political department, Military Affairs Commission, Chinese National Government; technical director of his company, member of the Visual Education Committee, Ministry of Education; director, Grandland Motion Picture Corporation; member of the Committee of Technical Experts, National Educational Film Studio; president, Society of Chinese Motion Picture Engineers; and vice-chairman, Preparatory Committee for the Formation of the China National Film Corporation.

His office is at 44 Chun Yank Tung, Chungking.

MIDNIGHT SHOW BAN EXPECTED IN CANADA

Recent action of the Police Commission in Hamilton, Ont., in banning carnival and all midnight shows, is viewed by exhibitors as the first official move towards banning midnight shows throughout Canada. The police granted permission to hold New Year's Eve shows and possibly late performances before Labor Day and Victoria Day, but other Sunday or holiday shows were forbidden.

Observers believe that the move is under way to prohibit late performances as a war measure. It expected the action will be made Dominion-wide by the Wartime Prices and Trade Board when the Canadian power controller deals with illuminated signs and marquees in a drive for power conservation.

"Hidden Hunger" Opens

The two-reel film on nutrition, "Hidden Hunger," which was made for the Federal Security Agency, produced by the American Film Center in Hollywood and sponsored by Swift and Company, had its premiere last Saturday, June 13th, at the Little Carnegie Playhouse, New York. The picture features Walter Brennan in the principal role. Mr. Brennan was loaned to the FSA by Samuel Goldwyn. The film was written and directed by Joseph Krumgold and Henwar Rodakiewicz of Film Associates, Inc.

Camera Units to South America

Scientific Films, Inc., which produces short subjects for Paramount, has sent a camera unit to South America and one to Canada. Three films of a series for Paramount are: "Speaking of Animals," "Popular Science" and "Unusual Occupations." Jerry Fairbanks is president of Scientific. The South American unit will work with the Office of Coordinator of Inter-American Affairs and will make a six-month tour of Latin-American countries, with James B. Shackleford heading the group.

Schine Manager in Army

John Wolfberg, city manager of Schine theatres in Lexington, Ky., has been accepted for training in the Volunteer Officers Corps of the Army and reports this week for duty in Cincinnati. Mr. Wolfberg, formerly on the publicity staff at Warner Bros. home office, is the son of Harris P. Wolfberg, district manager for MGM in Lexington.

Cast for "Cargo of Innocents"

Robert Taylor, Charles Laughton, Brian Donlevy and Walter Brennan have been cast by MGM for prominent roles in "Cargo of Innocents," according to a company announcement in Hollywood. The film will be made in cooperation with the U. S. Navy and will be directed by Robert Z. Leonard, with O. O. Dull as producer. Commander Harvey Haislip and R. C. Sheriff have written the story.

THE HOLLYWOOD SCENE

By **WILLIAM R. WEAVER, Hollywood Editor**

From Equalization to Defense Unit

William G. Bonelli, director of the California State Board of Equalization, has been made a member of the governing board of the Amusement Industries Committee of the Los Angeles Defense Council.

Amusement Industries Committee is the expanded title of the Los Angeles Theatre Defense Bureau, organized by B. V. Sturdivant of the Fox West Coast circuit, who resigned a fortnight back, and proceeding now under temporary directorship of Rodney Pantages. Night clubs, bowling alleys and ballrooms have been grouped in this organization's province from the start.

Mr. Bonelli's Board of Equalization is the agency in charge of licensing business enterprises which dispense intoxicants.

Merle L. Templeton, chief officer of liquor control in Los Angeles County, has been named a member of the cabaret defense division of the AIC.

It is an untold story that some of the niteries were dilatory about fireproofing the premises.

Signal Corps Builds Technical Library

Gordon S. Mitchell, executive secretary of the Research Council of the Academy of Motion Picture Arts and Sciences, has been appointed West Coast member of the Advisory Board of the Army Signal Corps.

Mr. Mitchell's assignment is the making of arrangements for obtaining and transmitting to the Signal Corps Library in Washington reference works on motion picture photography and allied matters, a work in which the Research Council of the Academy has been active on an informal basis before now. Communications engineering societies have been performing a similar service to the Corps.

The announcement of Mr. Mitchell's appointment, issued by the Chief Signal Officer, states, "The assistance of these outside agencies has made it possible for the Signal Corps to assemble a working library much more rapidly than would be the case if the acquisition of books were confined solely to the regular commercial channels, and also has made available back numbers of trade journals and technical books."

Among the Academy's possessions of pertinence is the most complete file of MOTION PICTURE HERALD and other Quigley Publications to be found elsewhere than in the home office of the periodicals.

Credits Cut for Conservation

The conversations about conservation narrowed down to facts and figures last week Thursday when the Film Conservation Committee, under chairmanship of M. C. Levee, put the scissors to that stretch of credit-listings between the main title of the motion picture and the picture proper.

Statistics compiled by the Committee indicate that this paring off of informative but not entertaining adjunct to product will save 10,000,000 feet of positive film per year.

Guild and crafts executives in attendance at the meeting of the Committee, of which all are members, forecast immediate and uniform acceptance of the dictum—it has the technical status of a recommendation—in the interests of conservation and for the period of the duration.

Due to contractual clauses which in some cases bind producers to the screening of credits—a circumstance of long standing which may explain much to exhibitors who have perhaps wondered why—it is necessary that guild and craft memberships okay the proceeding.

By way of simplifying that detail, and also because the Committee considers the exception warranted, the recommendation provides that credit titles will continue to be used in prints exhibited in the Hollywood and Los Angeles areas, both for general exhibition and for previews, for reasons which are local and professional.

Trailers also came in for shortening.

The program submitted by National Screen Service, under directions from its New York office, calls for a limit of 250 feet for trailers on super-A pictures, 200 feet for A pictures and 150 for B's. (Interjection to exhibitors: Don't tip this to the customers or they'll clock the trailers and find out which pictures are which.)

Trailers have varied considerably in length up to now, according to a National Screen Service spokesman, but this set of limitations is counted upon to effect a 30 per cent saving of footage.

"Rhythm" Rolls

Paramount started "Star Spangled Rhythm" rolling and before it's through just about everybody on the studio list of personalities will appear in front of the camera for stints ranging from specialty sequences to walk-throughs.

Technically, the principals in this undertaking are Betty Hutton, Eddie Bracken, Walter Abel and Gil Lamb, but what showman wants to be technical when the supporting cast of a picture includes names that mean money on the marquee?

Supporting players in this enterprise are such as Bing Crosby, Bob Hope, Dorothy Lamour, Paulette Goddard, Veronica Lake, Mary Martin, Ray Milland, Fred MacMurray, Lynne Overman, Zorina, Dona Drake, Alan Ladd, Betty Rhodes, Marjorie Reynolds, Cecile B. DeMille, Preston Sturges, all of whom appear as themselves, plus Eddie (Rochester) Anderson and Katherine Dunham—with other namefolk being added to the cast daily.

Starting of this enterprise was a highlight of a big week in production, as per the following accounting by titles:

Completed

PARAMOUNT
Wake Island

UNIVERSAL
Lone Star Trail

Started

COLUMBIA
Trail's End

M-G-M
Cargo of Innocents
Man on America's Coinscience
Whistling in Dixie

MONOGRAM
Arizona Stagecoach
King of the Stallions

PARAMOUNT
Star Spangled Rhythm
Missing Men

RKO-RADIO
Once Upon a Honeymoon
Mexican Spitfire's Elephant

REPUBLIC
Call of the Canyon

20TH-FOX
China Girl

UNIVERSAL
Sherlock Holmes Fights Back
Get Hep to Love

WARNER
Watch on the Rhine

Shooting

COLUMBIA
Spirit of Stanford
Gay Senorita
My Sister Eileen

M-G-M
Andy Hardy's Last Fling
Ox Train
Eyes in the Night
White Cargo
War Against Mrs. Hadley
Random Harvest

MONOGRAM
Isle of Fury

PARAMOUNT
Lost Canyon
Submarine Alert
No Time for Love
Happy Go Lucky

RKO-RADIO
Sweet or Hot
Name, Age and Occupation
Here We Go Again
Navy Comes Through
Big Street

REPUBLIC
Ice-Capades Revue of 1942
Flying Tigers

ROACH
Prairie Chicken

20TH-FOX
Girl Trouble
Man in the Trunk
Black Swan

UNIVERSAL
Love and Kisses, Caroline
Deep in the Heart of Texas
Who Done It?
Mummy's Tomb

WARNER
Now, Voyager
George Washington Slept Here
Hard Way
Gentleman Jim
Casablanca
You Can't Escape Forever

MUSICIANS AGAIN DEMAND 'LIVE' MUSIC IN THE THEATRE

AFM Convention Kills Resolution for Union Member in Each Booth

The nation's 15,000-odd wired film theatres apparently were undisturbed last week by the thunderous demand from Dallas, Texas, that they dismiss their "canned music" and reemploy the thousands of musicians they dropped when talking motion pictures arrived.

The demand was from the American Federation of Musicians, which convened last week, and adopted 91 other resolutions, many of which also had relation to motion pictures.

A resolution demanding a "musician in every booth" was voted down by the 700 delegates.

Contract Requiring Seal Requested

The Federation's executive board was asked to secure from studios a contract which would compel each picture to undergo Federation inspection and bear its seal, and the words, "music approved."

The request to the board followed adoption of a resolution asserting that the International Alliance of Theatrical Stage Employees, and the Screen Writers Guild enjoyed such privileges. The resolution cited "The practice of piracy and dubbing in connection with vitaphone and moving picture production"; and it said Federation inspection would add to its prestige and aid it to enforce union standards.

The delegates also demanded reestablishment of WPA orchestras; and responsibility of booking agents for the salaries of bands they place.

Transcription Fee To Be Exacted

The convention decided that musicians playing for a broadcast, of which a recording is made, must be paid a transcription fee.

James Caesar Petrillo, reelected president, declared that after August 1st no members would be allowed to make recordings or transcriptions the effect of which would be to create musicians' unemployment.

A resolution requiring members to strike at functions attended by Senator Harry Byrd, of Virginia was killed. Mr. Byrd's attack on WPA orchestras is resented. However, the AFM will "answer" him, it was decided, through statements and action by Mr. Petrillo.

Expense Money To Buy Bonds

Also rejected were a resolution requiring each delegate to buy a $50 war bond out of his $22 daily convention expense allowance; and a proposal to limit the autonomy of locals. This was regarded a move for continuance of "stand-by" pay enforced by locals. Locals' delegates contended limitation of autonomy might deprive them of the right to set their own wage scales and conditions.

Reelected in addition to Mr. Petrillo, were C. L. Bagley, vice-president; Harry Brenton, financial secretary; Fred Birnbach, secretary.

Next year's convention site will be decided by the executive committee. Only Jacksonville, Florida, bid.

Publicists Nominate Rosenfield President

In New York, Jonas Rosenfield, Jr., advertising copy director for Twentieth Century Fox, was nominated to replace Joseph Gould as president of the Screen Publicists Guild. Mr. Gould is in the Army. Elections will be July 9th.

The Guild last week protested Attorney General Francis Biddle's order deporting Harry Bridges, labor organizer.

It also complained that producers were using non-union printing plants for press books and other publicity matter.

Ballots which will indicate whether members wish to join the CIO, are to be returned by June 20th. The projected affiliation would be with the CIO's United Office and Professional Workers New York film union, the Screen Office and Professional Employees Guild, Local 109.

IATSE to Organize Theatre Ushers

The IATSE is renewing efforts to organize ushers in New York through locals B-183, legitimate theatres; B-171, Manhattan film theatres; B-170, Brooklyn; B-172, the Bronx. Richard Scott, B-183 president, is directing the drive.

Next Monday, employees of Columbia, Monogram, Paramount, Producers Releasing Corporation, RKO, United Artists, and Vitagraph exchanges in St. Louis, will decide whether they wish to be represented by the American Federation of Labor's Stenographers, Typists, Bookkeepers, and Assistants union, local 17,707. The election is under the National Labor Relations Board.

The Board last week authorized an election in the RKO circuit home office publicity department, New York.

Court Orders Owner To Observe Contract

David Dubin, operator of the Grand Central Newsreel Theatre, New York City, last week was ordered by the New York Supreme Court to observe provisions of a contract with Local 306, the city's projectionists' union, until September 1st, 1946. The court ruled Mr. Dubin had no basis for voiding the contract. Mr. Dubin asserted there was no signed contract.

For damages to his theatre, for the burning of 4,000 feet of film, and for stoppage of a show, Rudolph Navari, operator of the Liberty Theatre, Verona, Pennsylvania, is suing the territory's projectionists' union, Local 171. It was asserted a union member, John Adams, on New Year's Eve, tore burning film from a projector, tossed it into the rewind room, where it damaged the 4,000 feet; and that the film also burned a woman who was in the booth without the management's knowledge.

Aid Sought for Service Men

A committee of trade paper publishers has undertaken to sponsor a drive for equipment and furnishings for the recreation hall provided for the men stationed at the Army Signal Corps Photographic Center, recently established in the Paramount Long Island City studios. Contributions of cash or equipment are sought from the industry.

More than 300 men are stationed at the center. When the studios were remodeled for the Army Center, transferred from Fort Monmouth, N. J., provision was made for a recreation hall, but the equipment for it has not been provided. Most of the personnel at the Center were identified with the industry before entering the service.

The publishers' committee, including Martin Quigley, Abel Green, Red Kann, Jay Emanuel, Chick Lewis and Jack Alicoate, has volunteered its services to Lt. Col. Melvin E. Gillette.

Initial pledges of equipment and furnishings already have been received. Warners is contributing ping-pong tables, MGM a piano, National Screen Service radio-phonograph, and United Artists four lounge chairs. However, it was pointed out that recreational facilities for 300 men require a great deal more than that. Games of all sorts are sought, for example, as well as records for the phonograph. Another necessity is a well-rounded library of books, and the committee suggests technical books on the industry, as well as novels, adventure books, biographical works and late magazines of all sorts.

Additional chairs of the lounge and club variety are needed, as well as tables and pictures for the walls. Film companies, it is said, are contributing specially designed posters for decorative purposes.

The committee requests that contributions from the industry, in the form of cash or items of equipment or furnishing, be sent to the Signal Corps Photographic Center Recreational Fund in care of MOTION PICTURE HERALD.

Paramount Acquires "Decoy"

Paramount announced in Hollywood this week acquisition of "Decoy" a story of submarine warfare in the Atlantic written by James Edward Grant. Fred MacMurray and Alan Ladd will head the cast.

Greenberg Adds Sixth

Jack Greenberg, Philadelphia exhibitor, has added a sixth house: the Star, Camden, New Jersey. Possession begins in July, but reopening is in September, after renovations.

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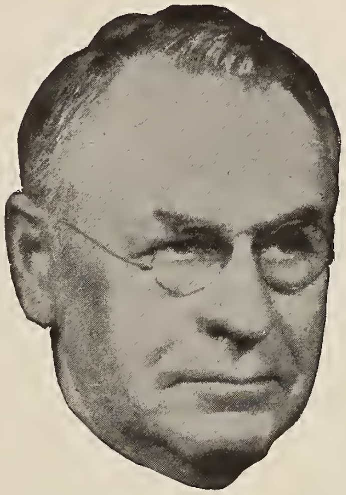

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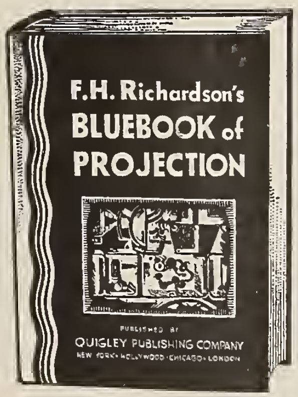
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5 Cases, 2 Awards on Arbitration Docket

Indianapolis Clearances Ruled Fair; Reduction Granted in Buffalo

Five new cases, all involving clearance, and two awards marked an increased activity in arbitration this week.

At Indianapolis Harold Bredell, arbitrator, ruled that the existing clearances between four theatres catering to city's Negro patronage were fair. He dismissed part of the complaint, the city's third filed by S. S. Stephens, operator of the subsequent Regal theatre, granting a partial definition of clearance on the second part of the complaint.

Mr. Bredell found the 30-day margin held by the first run Negro Walker theatre and 14 days in favor of the Park theatre were reasonable. Under agreements for the Regal to show pictures ahead of the Lido theatre he specified 14 days as a reasonable maximum, and said that one day should be the maximum clearance granted the Lido on pictures which it showed ahead of the Regal. Mr. Stephens had asked a 30-day margin over the Lido.

All of the Negro theatres are competitive for a limited clientele, Mr. Bredell found. He said that the variance in accommodations, prices, revenue to distributors and operation of the four theatres justified the maintenance of clearance margins which have been in existence from 13 to three years.

Filing costs were charged against each party and the complainant assessed arbitrator's fees. All five distributors were involved.

At Buffalo, Louis B. Dorr, arbitrator in the twelfth case reduced the clearance held over M. M. Konczakowski's Regent theatre by the Basil Brothers New Ariel from seven to three days on all films licensed by RKO, MGM and 20th Century-Fox.

A stipulation signed by all parties also set a three-day maximum clearance for the Apollo theatre over the Regent. The intervening Apollo is also operated by Basil Brothers. Costs were divided.

Boston

Boston's 12th case, a clearance action, was filed Thursday, June 11th, by Currie and Harmon, Inc., operators of the Darlton theatre in Pawtucket, R. I. All five consenting distributors were cited and 20 Pawtucket and Providence first run and subsequent houses named as interested parties.

The complaint charged that on MGM, Paramount and RKO pictures the Darlton must wait an unreasonable 30 days after the first run Strand in Pawtucket. On Warner and 20th-Fox product the Darlton complains against a 30-day margin granted the Le Roy in Pawtucket.

The demand seeks a maximum of seven days after first run Pawtucket and Providence theatres and requests a stipulation that pictures be made available not later than 30 days after the close of Providence first run.

Theatres named in Providence are the first run Loew State, Majestic, Strand, RKO-Albee, Fays and Carlton and the subsequent run Empire, Park, Palace, Liberty, Hollywood, Castle, Community and Avon. In Pawtucket the first run Leroy, Strand and Hope and subsequent Fairlawn, Capitol, Broadway and Lafayette theatres were cited.

Philadelphia

Joseph Engel, operating the Plains theatre in Plains, Pa., has filed a 19th case in the Philadelphia tribunal against Loew's, Paramount, and Warners. He charges arbitrary delays by prior runs and asks elimination of the clearance of the Parsons theatre and 28 days maximum clearance behind Wilkes-Barre. Philadelphia's 17th case, a similar action by Mr. Engels, was filed in January and withdrawn in April.

New York

At New York on Thursday Rhinehook Theatres, Inc., filed the city's 38th and 39th cases, clearance actions against All Five for the Star theatre, Rhinebeck, N. Y., and the Lyceum in Red Hook, N. Y.

Naming the Bardavon and Stratford theatres in Poughkeepsie, the Star asserted that their first run margin of 14 days was unreasonable. It asked a reduction to one day with a proviso protecting the Rhinebeck theatre against booking delays.

The complaint for the Lyceum was divided into five parts. It charged that (a) MGM licensed pictures 14 days after first run Poughkeepsie and one day after first run Hudson with a provision that if pictures are not dated by Hudson within 30 days of availability the clearance is waived; (b) clearance on Paramount product is 14 days after Poughkeepsie; (c) RKO grants 14 days to both Poughkeepsie and Hudson first runs; (d) it plays 20th-Fox 14 days after Poughkeepsie and immediately after Hudson with clearance waived if Hudson does not book within 30 days; and (e) Warners grant 14 days to Poughkeepsie and one to Hudson.

The Lyceum asks elimination of all the Hudson clearances and a cut of Poughkeepsie margins to one day. It also asks continuance of protection against Hudson booking delays. The Community, Warner and Star theatres, Hudson, and the Bardavon and Stratford in Poughkeepsie were cited.

Chicago

Reopening of the Freeport theatre, Freeport, Ill., clearance case at Chicago has been postponed until June 23rd. Arbitrator Arthur J. Goldberg is out of town.

Declarations of intervention have been filed in the Palace theatre, Gary, Ind., case by Warner Brothers Theatres, Inc., in behalf of their Parthenon, Paramount and Orpheum theatres, Hammond, Ind., and by the Federal Theatre Corporation, a Warner subsidiary, operating the Capitol and Avalon theatres, Chicago. These theatres, while not named in the second complaint filed by the Gary theatre, would be affected by an award.

Two distributors have also filed lists of theatres whose business might be affected by a favorable award in the Palace Theatre, Gary, Ind., clearance case.

Paramount Pictures, Inc., named the Parthenon, Orpheum, Hohman, Rio and Calumet theatres, Hammond, Ind.; the State and Roseland, Palace and Piccadilly theatres, Chicago; two Balaban & Katz Southside houses, the Tower and Regal, and the circuit's six Loop theatres, the Chicago, United Artists, Apollo, Garrick, Roosevelt and State-Lake theatres.

20th Century-Fox listed Balaban & Katz' Tivoli and Southtown, Chicago; Warners' Capitol and Avalon, Chicago; the Grand and Lyric, Blue Island, Ill.; the Lincoln, Dixie and Rex, Chicago Heights, Ill.; State, Gary, Ind., and the Indiana-Illinois circuit's Hoosier and Capitol, Whiting, Ind.; Vogue and Forsythe, East Chicago, Ind., and Indiana Theatre, Indiana Harbor, Ind.

An intervention in the Gary case has been filed by G. G. Shauer & Sons, operating the Premier and Lincoln theatres, Valparaiso, Ind.

The Oriental Theatre case has been postponed again by request of the complainant. New date set is June 30th.

Los Angeles

John F. McCarthy, an attorney, is arbitrator of the 9th Los Angeles case, clearance and specific run action by the Monterey theatre, Los Angeles.

Richard T. Davis has been named secretary of the Appeal Board at New York to succeed Francis Swayze, who has entered the U. S. Army. Mr. Davis is a recent graduate of Harvard Law School.

J. Noble Braden, executive secretary of the American Arbitration Association, and James J. Murphy, his assistant in charge of the administration of the motion picture arbitration tribunals, left this week on inspection visits to all tribunals. Mr. Braden will visit southern and midwestern cities while Mr. Murphy is checking Pacific Coast and western operations.

Briskin Signs Five-Year Deal with Columbia

Samuel Briskin, producer, has signed a new five-year contract with Columbia, the company announced in Hollywood this week. His new deal, it is reported, will permit him more time to devote to war activities.

Columbia also announced renewal of the contract of Irving Briskin as head of his own unit.

Jane Withers On Tour

Jane Withers left Hollywood on Monday for Philadelphia where she began a week of personal appearances at the Earl theatre. Following that engagement she was scheduled at the Stanley, Pittsburgh, for one week. She will vacation for a week in New York before returning to the West Coast.

Woodward in Paramount Post

Walter E. Woodward has been named Paramount short subjects and news representative in the Atlanta district, according to announcement from Oscar A. Morgan, the company's general sales manager in charge of shorts. Mr. Woodward succeeds Harry Dodge who resigned.

Legion Elects Showmen

Henry Friedman, operator of the Lawndale Theatre, Philadelphia, and Commander of the newly-organized American Legion Post of the Philadelphia Variety Club, has been appointed delegate to the Philadelphia County Council of the American Legion. Jack Kraker, Ross Federal branch head, is his alternate.

Sunnymount Acquires Five

Sunnymount Theatres, Inc., California, has acquired five theatres from A. Blanco: The Cinema and Mountain View, Mountain View; Sunnyvale, Sunnyvale; Los Gatos, Los Gatos; Campbell, Campbell. All are in Santa Clara Valley. Operators are Bruno Vecchiarelli, J. Leslie Jacobs, and W. B. David.

$2,558 for Salvation Army

Ben Amsterdam, head of Atlantic Theatres Circuit, Philadelphia, reported this week that that city's film industry went "over the top" in raising 150 per cent of its quota in the Salvation Army Drive. Mr. Amsterdam, who headed the industry committee for the local film area, announced collections amounted to $2,558.

OBITUARIES

George Quigley, Vitaphone Aide

George E. Quigley, attorney, who aided in the early development of talking motion pictures through his association as vice-president and general manager of Vitaphone Corporation, died June 15th in Park East Hospital, New York. He was 55 years old.

Mr. Quigley was born in Weehawken, N. J., in September, 1886. He attended the College of the City of New York and graduated from the Law School of New York University in 1906.

He was associated with prominent attorneys from 1906 to 1910, including James Troy and Asa Bird Gardiner, and then became a member of the legal department of Western Electric Company. Later he served as general attorney for that company and its associated Graybar Electric Company. He also was general attorney for Electrical Research Products, Inc.

In 1927, Mr. Quigley became a director of Warner Bros. Pictures, Inc., resigning a year later to become vice-president and director of First National Pictures. He continued as vice-president and general manager of the Vitaphone Corp. which post he held at the time of his death. He was chairman of the board of Keller-Dorian Colorfilm. Several years ago, Mr. Quigley resumed his law practice in New York.

He leaves a widow, the former Muriel White; two sons of an earlier marriage, George P. and John Q. Quigley; his father, James H. Quigley, and two brothers, Dr. Frederick J. and William H. Quigley.

A Masonic funeral service was held on Wednesday evening at the Campbell Funeral Church, New York. Interment took place on Thursday.

Margaret Turnbull, Author, Scenarist

Margaret Turnbull, novelist, playwright and motion picture writer, died last Friday in Yarmouthport, Mass., after a brief illness. She wrote numerous books and plays and from 1916 until some years later, she adapted plays and fiction for the silent screen. One of her novels, "Bad Little Angel," was filmed by MGM in 1939. Miss Turnbull made her home at the Hotel Grosvenor in New York City.

W. C. Gehrig

Funeral services were held in Buffalo on last Sunday for W. C. Gehrig, father of William C. Gehrig, central division manager for 20th Century-Fox. The elder Mr. Gehrig died at his home in Buffalo June 11th. He was a retired railroad man.

George Guy

George R. Guy, last surviving member of the Guy Brothers' Minstrels, popular vaudeville company of the late 1890's, died June 11th in Springfield, Mass. A native of Hartford, Conn., he was 86 years old.

John Goetz

John Goetz, 76, father of Chester, Monroe, Wis., exhibitor, died, June 8th in Miami, Fla. Mr. Goetz, a native of Monroe, had been living in Florida.

Paul Bierbrauer

Paul J. Bierbrauer, 58, projectionist at the Grand theatre in Wausau, Wis., was killed by an electrical shock June 5th while working on a neon sign in the basement of his home.

Services for Mrs. Fox

Funeral services were held on Monday in Racine, Wis., for Mrs. Kate Fox, 62, mother of Matthew J. Fox, Universal vice-president now on leave of absence for Government service, and of Mrs. N. J. Blumberg, wife of the president of Universal. Mrs. Fox died June 12th in Hollywood. She is survived by two other daughters, Mrs. Ben Erlich and Mrs. James Feiner, both of Los Angeles, and another son, Sol Fox of Chicago.

Richard Carlyle, Actor, Dies

Richard Carlyle, stage and screen actor, died June 12th in the Veterans' Hospital at San Fernando, Calif. He was 66 years old and was a veteran of the Spanish-American war. He was born in Little Rock, Ark.

Mr. Carlyle appeared in many Broadway stage successes, among them "The Copperhead," in which he shared acting honors with Lionel Barrymore. From 1920 to 1927, he was general manager and director of the White-Myers Chautauqua and Lyceum Circuit. One of the first motion pictures in which he appeared was "The Young in Heart," in 1938. Other screen roles were in "Back Street," "The Howards of Virginia," "No, No, Nanette," "Too Many Girls," "Little Accident," "Dancing Co-ed" and "The Duke of West Point."

He was a member of the Lambs and the old Greenroom Club in New York and of the Masquers in Hollywood.

Surviving is his widow, Mirza Marston, actress.

James Lynch

James E. Lynch, manager of the Famous Players Canadian Runnymede Theatre in Toronto, died June 9th in a military hospital in that city. He was 49 years old. Mr. Lynch was ill for some years as a result of being gassed in the first World War.

Charles Marqua

Charles Marqua, retired, one of the first motion picture operators in Cincinnati, died June 10th. He was 85. Mr. Marqua operated a theatre on Montgomery Road in that city 42 years ago.

Charles Dalton Dies, Actor 57 Years

Charles Dalton, prominent actor who was known for his classic and modern roles on the English and American stage, died June 11th at his home in Stamford, Conn. He was 77 years old.

After his debut on the New York stage in 1893, Mr. Dalton played opposite some of America's outstanding stars of the theatre. His last appearance was with Maurice Evans in the revival of "Richard II," in 1940. He appeared with Helen Hayes in "Mary of Scotland"; Katharine Cornell in "Romeo and Juliet" and in "Saint Joan"; and with Sir Herbert Beerbohm Tree, Ethel Barrymore, Laurette Taylor, Fay Bainter, Maxine Elliott, Blanche Walsh, Olga Nethersole and Forbes Robertson.

Surviving are three sons, Robert A., of Fairfield, Conn., Philip Charles and Eric, of Stamford, and three grandchildren.

Rudolf Besier, British Dramatist

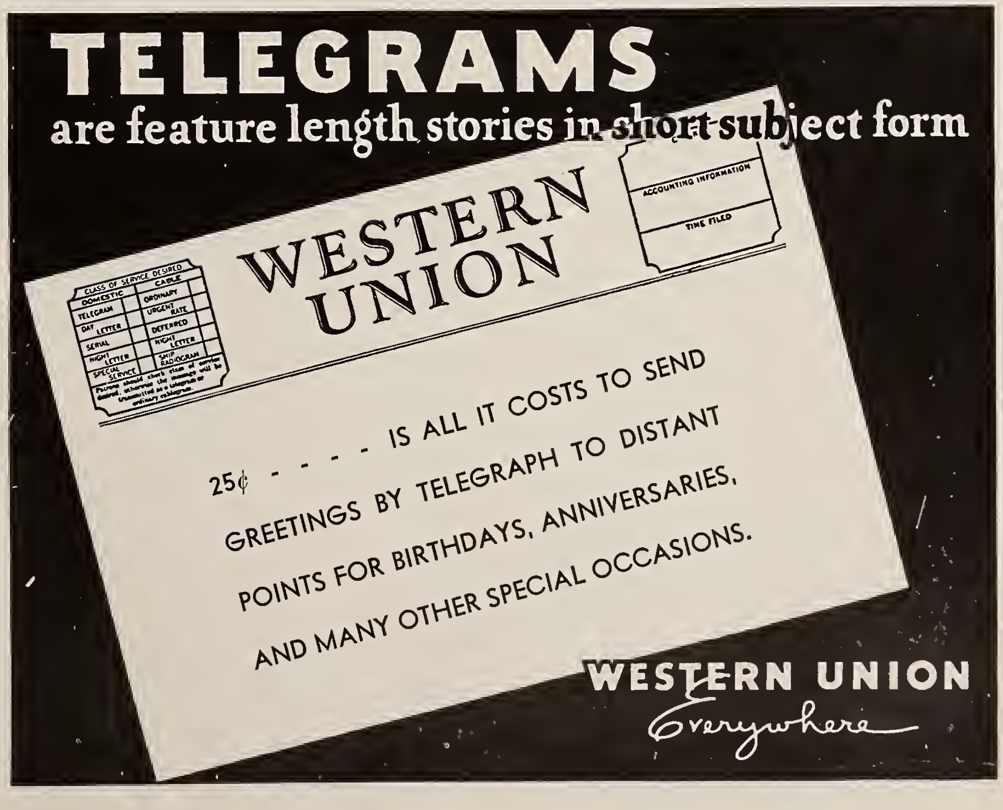
Rudolf Besier, British playwright whose works included "The Barretts of Wimpole Street," which was filmed by MGM several years ago, died June 15th at his home in Surrey, England. He was 63. Author of many plays, Mr. Besier was best known for "The Barretts" which was based on the lives of Robert Browning and Elizabeth Barrett Browning. Katharine Cornell played the role of Elizabeth in most of America's leading cities, giving more than 700 performances. In 1934, MGM made the screen version, starring Norma Shearer.

Charles Rigsby

Charles A. Rigsby, 22, formerly head usher at Loew's State in Louisville, Ky., was killed at Greenville, Miss., in an air crash of two Army training planes. Three other air cadets also were killed.

William Scully

William J. Scully, a Sergeant in the U. S. Army, died of gunshot wounds on May 23rd at the Gorgas Hospital in the Panama Canal Zone. He formerly was a member of the staff at Loew's Poli, in Springfield, Mass.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FROM READERS

Buying, Booking Service For Exhibitors in West

To the Editor of the Herald:

Upon reading the article "War, Decree Give Impetus to Co-operative Buying" in your issue of June 6th, we were disappointed that no mention was made of Exhibitors' Service, Inc., of Los Angeles, serving exhibitors in Southern California, Arizona and Nevada for the past six years, buying and booking for 40 theatres at the present time.

Our organization is not a "co-operative" organization in the strict sense because we operate on a fee basis. However, the exhibitors we represent are of necessity benefitted by our combined ability to buy and book. We buy film for twelve theatres on an individual basis and advise with the remainder. Besides booking, we pay film bills and other items for a considerable number of the accounts, buy advertising, equipment and supplies, place program copy with printers, write program copy, special heralds, etc., for some accounts, and in addition furnish such incidental services as notifying film delivery services of bookings, place ad copy in the various newspapers, etc.

This service was started in June, 1936, by Harry L. Rackin, simultaneously with the building of his Franklin Theatre in the Highland Park district of Los Angeles, which theatre he later sold to Max and Kurt Laemmle. Prior to this undertaking, Mr. Rackin was for six and one-half years assistant to Mike Rosenberg of Principal Theatres, a Fox West Coast partnership operating 20 theatres in California and Arizona. In August, 1941, Mr. Rackin resigned the presidency of Exhibitors' Service, Inc., to become general manager of Lou Metzger's Spreckels Theatre in San Diego and the Metzger-Srere Theatres in San Diego and Pasadena.

The business of Exhibitors' Service, Inc., has since been successfully carried on by Roy Dickson, president and buyer; James Rackin, vice-president; J. L. Stephens, booker; J. N. Finkler, booker, and two young lady office assistants.

—Ezra E. Stern, *sec'y-treas., Exhibitors' Service, Inc., Film Exchange Building, Los Angeles, Calif.*

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

War Closing Summer Stock Theatres

Operations of summer stock theatres this season are expected to be considerably reduced as a result of gasoline and tire shortages, dimouts and other wartime factors. At present, 13 theatres are remaining dark while a few others which opened have found it necessary to close.

Summer theatres now open include: Tower Bell, Nyack, N. Y.; Erlanger, Buffalo; Central, Passaic; Cape, Cape May, N. J.; Paramount, Asbury Park; Paper Mill Playhouse, Millburn, N. J.; Majestic, Boston; Brattle Hall, Cambridge; Playhouse, Providence, R. I.; Hilltop, Baltimore; Windsor, Bronx, and Flatbush, Brooklyn.

Redmond Succeeds Ames

John Redmond will succeed Morgan Ames, as general manager of the Mort Singer theatre circuit, on July 15. Mr. Redmond, who relinquished his position as manager of the circuit's Orpheum Theatre, Sioux City, Iowa, last week, will travel around the circuit until that date when he takes over Mr. Ames' duties at the Chicago office. Robert Whalen, former assistant manager of the Orpheum Theatre, became its manager on June 8th. Mr. Ames, who has been in an executive capacity with the Singer circuit for the past nine years, joins the Frederick Bros. Artists Bureau, Chicago, as vice-president on August 1.

Montague Judges News Contest

W. P. Montague, editor of Paramount News, headed a group of judges over the weekend in Atlantic City to select winners in the contest sponsored by the National Headliners' Club for outstanding achievements in the newsreel, newspaper, radio, cartoon and other allied fields. Presentation of silver plaques to the winners will be made at the Headliners' Frolic, under auspices of the Press Club of Atlantic City, June 26th, 27th and 28th, at the Claridge Hotel in that city. More than 250 of the nation's leading newspaper, magazine and newsreel editors, radio commentators and news photographers are expected to attend.

Taylor Honored at Dinner

City, motion picture and theatre officials of Buffalo were present at a testimonial dinner, Tuesday night, tendered Charles B. Taylor, director of advertising and publicity for the Shea Theatres in Buffalo.

An MGM plaque was presented through Mayor Joseph J. Kelly, of Buffalo. The dinner, which was held at the Buffalo Club, was given the upstate showman by Vincent R. McFaul, general manager of the Shea Theatre and Ralph Maw, MGM Buffalo branch manager.

Stage Shows in Providence

Edward Gould, New York theatrical producer, has leased the Playhouse Theater in Providence, R. I., for a Summer stage season of 16 weeks. It opened June 1st with George S. Kaufman and Moss Hart's "George Washington Slept Here," starring Eddie Dowling, Luella Gear, J. C. Nugent and Marjoris Peterson.

Writers Go to Washington

Norman Panama and Melvin Frank, Paramount contract writers, have been appointed consultants in the radio branch of the War Department, the company announced in Hollywood this week. The writers will work under Lieut. Col. E. M. Kirby.

IN NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 24.—British capture of Madagascar. . . Allied war heroes honored. . . . King of Greece in U. S. . . . U. S. Army and R.A.F. fly bombers to Britain. . . . Mothers work for victory. . . . Glider unit practices.

MOVIETONE NEWS—No. 81, Vol. 24.—New York Victory parade cheered by 2,500,000. . . . President Roosevelt talks on rubber conservation. . . . Allied war heroes tour nation. . . . Molotov ends secret visit to Washington. . . . Carrier Lexington lost after great Coral Sea victory.

NEWS OF THE DAY—No. 278, Vol. 13.—Battle of Madagascar filmed under fire. . . . Ferry Commando delivers the goods. . . . Nurseries aiding the home front. . . . U. S. acclaims war heroes. . . . President greets King of Greece.

NEWS OF THE DAY—No. 279, Vol. 13.—Story of Victory pageants....President launches scrap rubber drive....King of Greece in first U. S. public address....Molotov's visit to America.

PARAMOUNT NEWS—No. 83.—White House salutes free Greece. . . . Ferry command rushes bombers to Britain. . . . Britain's raid on Madagascar. . . . General Arnold, Air Force head, gets honorary degree at Iowa Wesleyan.

PARAMOUNT NEWS—No. 84.—Refugee exodus from Burma. . . . President Roosevelt tells nation how to save rubber. . . . New York parades its war effort; 500,000 march while 2,000,000 see spectacle. . . . Molotov trip seals Russian pact.

RKO PATHE NEWS—No. 83, Vol. 13.—British attack Madagascar. . . . F.D.R. welcomes King of Greece. . . . Moving planes pick up glider. . . . Nursery for war workers' babies. . . . U. S. designers camouflage plants.

RKO PATHE NEWS—No. 84, Vol. 13.—Half million march in great war review. . . . Molotov in secret visit to U. S. . . . F.D.R. starts scrap rubber drive. Sport stars give benefit show. . . . Philadelphia greets war heroes.

UNIVERSAL NEWSREEL—No. 92, Vol. 15.—British occupy Madagascar. . . . Mothers in defense jobs. . . . F.D.R. greets King of Greece. . . . Record Army review held. . . . Glider pick-up perfected.

UNIVERSAL NEWSREEL—No. 93, Vol. 15.—War parades grip country. . . . F.D.R. seeks rubber. . . . Soviet Commissar flies to U. S. . . . Elmer Davis press chief. . . . Carnival of all sports. . . . Garden party for soldiers in Washington.

National Legion Approves 7 Films

The National Legion of Decency this week reviewed and classified seven new features, all of which were approved. The films listed in Class A-1 (Unobjectionable for General Patronage) are: "Atlantic Convoy," Columbia; "Bambi," RKO; "Cyclone Kid," Republic; "In Old California," Republic; "Magnificent Dope," 20th Century-Fox, and "Strictly in the Grove," Universal. Listed in Class A-2 (Unobjectionable for Adults) is "Calling Dr. Gillespie," MGM.

Paula Gould on Loew's State Staff

Paula Gould has been appointed newspaper contact for Loew's State Theatre, New York, succeeding Terry Donoghue who resigned to re-enter newspaper work. Miss Gould has conducted her own publicity bureau for the past ten years. She formerly was general press representative for RKO Productions in New York. She is the author of many short stories and a novel, "Publicity Girl."

Film Associates Elect

Election of officers of the Motion Picture Associates in Philadelphia, held last week, resulted in Saul Krugman, United Artists salesman, becoming president of the group for the 1942-43 term. He succeeds Ely J. Epstein. Other officers elected were: J. J. McFadden, vice-president; William G. Humphries, treasurer, and Jack G. Engel, secretary.

WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product, providing a service of the exhibitor for the exhibitor.

Address your reports to What the Picture Did for Me, MOTION PICTURE HERALD, Rockefeller Center, New York, N. Y.

Columbia

BED TIME STORY: Loretta Young, Fredric March—A real good picture but for some reason did not do business.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—Played this with "Joe Smith, American" to a better crowd than I expected since college is closed. During the summer, if we do not go into the red, we consider it good. There actually was a small profit this time so they must have liked it. This film is a comedy western full of action and music. It should go over well with any crowd. Some were quite enthusiastic about it. Played June 4-5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ROYAL MOUNTED PATROL: Charles Starrett, Russell Hayden—This one pleased our western fans. Had plenty of action and laughs. Running time, 59 minutes. Played May 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ROYAL MOUNTED PATROL: Charles Starrett, Russell Hayden—Nice picture for dual bill.—Harland Rankin, Centre Theatre, Chatham, Ont.. Can.

SHUT MY BIG MOUTH: Joe E. Brown, Adele Mara—A very fine Joe Brown picture. Well received. —Harland Rankin, Centre Theatre, Chatham, Ont.. Can. General patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—Played this late and did a fair business on it. It's still a good show. Running time, 118 minutes. Played May 31-June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BABES ON BROADWAY: Mickey Rooney, Judy Garland—Good picture that drew better than average business, but not so good as the two previous Sunday programs. Seems like there is just too much Rooney in this picture. He needs another "Young Tom Edison" to break the monotony of his clowning. Played May 31-June 2.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Good little picture which pleased on family night. Running time, 118 minutes. Played June 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—A good picture but not nearly as good as the reviews would lead you to believe. Our business was off both nights even with a good sized cash prize. Gave us the lowest Friday-Saturday receipts of the year. Played May 22-23.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Even though college was closed, we ran this with "Go West, Young Lady" to a good turnout. It is a nice drama with patriotism brought in nicely. It held interest throughout and the cast did a good job. Should be played up especially near war industries. Played June 4-5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—A swell picture to big business. Running time, 107 minutes. Played May 10-11.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

LADY BE GOOD: Ann Sothern, Robert Young—A very smart musical enjoyed by all of my patrons, especially the negro dancers, elaborate sets, and good tunes. Good entertainment; would recommend this one for any point. Running time, 100 minutes. Played May 30.—A. L. Dove, Bengough, Saskatchewan, Can. Rural and small town patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Good jungle show which pleased the kids on Friday-Saturday. Running time, 81 minutes. Played May 22-21.—E. M. Freiburger, Paramount Theatre. Dewey, Okla. Small town patronage.

Paramount

BUY ME THAT TOWN: Lloyd Nolan, Constance Moore--Very good picture. Lloyd Nolan is very popular here. Running time, 70 minutes. Played May 6-7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—Just a program picture which failed to draw average business. Running time, 77 minutes. Played June 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—General comments were good and we had no complaints. Did considerably better than "Joe Smith, American" the previous week, same days. Martha O'Driscoll drew praise from our patrons. Hope to see more of her. Played May 29-30.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—Nice picture played on weekend to satisfactory business.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

REMARKABLE ANDREW, THE: William Holden, Ellen Drew—Box office flop for me. Played May 27-28.—E. L. Danielson, Castle Theatre, Mabel, Minn.

SHEPHERD OF THE HILLS: John Wayne, Betty Field, Harry Carey—After this had been shown by a traveling circuit all around my territory there was not much gravy left in it. Not the same story as the old production. My print was very poor and sound very spotty. Outdoor scenery good where it could be seen between the scratches. Very disappointed in this one. Running time, 95 minutes. Played June 4.—A. L. Dove, Bengough, Saskatchewan, Can. Rural and small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Bad weather kept the attendance down to a lower level than we anticipated. The feature was spotty, ranging from good to indifferent. McCrea, while not classed as a top ranking box office attraction, performed creditably. As yet we have not been able to determine just whom Miss Lake appeals to. Running time, 91 minutes. Played May 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—A fine color picture that we brought back with no regrets.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Republic

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—Republic can be proud of this super western. It's good enough and long enough for Sunday date. Running time, 88 minutes. Played June 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM CHEYENNE: Roy Rogers, George "Gabby" Hayes—A typical Rogers western. Well received.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

SLEEPYTIME GAL: Judy Canova—Well received. Played against "How Green Was My Valley" and feel satisfied we got our share.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—A natural for a college town, this one gets plenty of laughs and we managed to show it to quite a good sized crowd. Barbara Stanwyck does an extra good job of her part and altogether it should please anywhere. Running time, 111 minutes. Played May 26-27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FANTASIA: Disney, Stokowski—Even though it has been shortened for general use, this remains a real masterpiece of cartooning. I always do well with Disney features and this one was no exception. However, it has more limited appeal than the others and the college students were already leaving for home so business was not up to the others. The picture is still very, very good. Perhaps some of you will not do too well with this picture because of its class appeal but give me more like it. It is definitely not for young children. Played 81 minutes. Played May 28-29.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—One of the best pictures ever made. Drawing power limited. Running time, 118 minutes. Played May 28-29.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial, neighborhood patronage.

LONE STAR RANGER: John Kimbrough, Sheila Ryan—A fair western, though not in it with Cassidy or Autry.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Good western. Better than average. Running time, 65 minutes. Played June 3-4.—E. L. Danielson, Castle Theatre, Mabel, Minn.

RISE AND SHINE: Jack Oakie, Walter Brennan, Linda Darnell—Very, very funny. Our sympathy is extended to both Oakie and Brennan, but particularly to the latter as he was never before to our knowledge called upon to waste his splendid ability. Running time, 92 minutes. Played May 27-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ROXIE HART: Ginger Rogers, George Montgomery, Adolphe Menjou.—Died with this one and don't know why. I personally thought it was a good show. Running time, 74 minutes. Played May 31-June 1.—E L. Danielson, Castle Theatre, Mabel, Minn.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—Very good musical in color. Did extra business and pleased all. Played May 24-26.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Good picture and it sure brought in the business. Running time, 97 minutes. Played May 8-9.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

United Artists

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Akim Tamiroff—Good production. Did not produce at box office. Running time, 111 minutes. Played May 7-8.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial, neighborhood patronage.

Universal

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Fairly good but we do more business on Abbott and Costello. Running time, 84 minutes. Played May 3-4.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Nice business but nothing to brag about.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

PARIS CALLING: Randolph Scott, Elisabeth Bergner—A real good picture. Give it the works.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—A real good program picture, well received. Could have been a big picture with stronger cast.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Warner Bros.-First National

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf—A sleeper. 100% entertainment. Advertise "My Mama Done Tole Me" especially if you have

(Continued on following page)

(*Continued from preceding page*)

any Negro patronage. Running time, 88 minutes. Played April 19.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial, neighborhood patronage.

LAW OF THE TROPICS: Jeffrey Lynn, Constance Bennett—Fair "B" picture. Good for small town double feature only. Running time, 76 minutes. Played May 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This report comes from an old timer of many years experience. We need more pictures like "One Foot in Heaven." This picture will stand all you put behind it. I played it to extra business without a word of criticism. Pleased 100%. This is the first report I have sent in since 1928. Played May 30-June 1.—Roy E. Mitchell, Wallace Theatre, Andrews, Tex. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—Slapstick comedy. Very funny. Great for kids and those who are looking for relaxation. Running time, 79 minutes. Played May 24.—Abe Berenson, Hollywood Theatre, Gretna, La. Industrial, neighborhood patronage.

Short Features

Columbia

SCREEN SNAPSHOTS, NO. 7: One camera angle throughout most of the footage shows Charlie McCarthy and James Stewart in a well-known radio court martial. The crowd seemed to like it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

DOG TROUBLE: Technicolor Cartoons—Very good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUNGRY WOLF, THE: Technicolor cartoons—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

LADY OR THE TIGER: Miniatures—A short story that leaves the ending to your own imagination. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LAND OF THE QUINTUPLETS: Fitzpatrick Traveltalks—Nice color shots of the quints. Use your own judgment. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

NIX ON HYPNOTRICKS: Popeye the Sailor—Popeye, for some reason is not as popular here as he used to be. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

RKO Radio

DONALD'S SNOW FIGHT: Walt Disney Cartoons—One of the funniest Disney cartoons in a long time. Full of action and clever ideas. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION PLEASE, NO. 6: Howard Lindsay is guest again in a series popular here. I am sorry they are planning to discontinue them. It is hard to run a show where the audience won't go for what patrons like everywhere else.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

CALL OF CANADA: Magic Carpet—A very good pictorial. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

FLYING FEVER: Terrytoons—Not much. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

HAPPY CIRCUS DAYS: Terrytoons—Not too good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

SECRET OF THE FJORDS: Father Hubbard Alaskan Adventures—An extra good pictorial. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Universal

DIZZY KITTY: Color Cartoon—Just so-so. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Vitaphone

CALIFORNIA JR. SYMPHONY: Broadway Brevities—A bunch of kids playing classical music for 20 minutes. The music lovers liked it, others did not. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG TIRED: Merrie Melodies Cartoons—Good color catroon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DON COSSACK CHORUS: Melody Masters Bands—Another singing reel which pleased some and bored others, but it's high class stuff. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EMIL COLEMAN & ORCHESTRA: Melody Masters Bands—Good enough band reel but rather inappropriate with "Fantasia" where I played it when it came as a substitution. It made a little too much music for an evening. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NUTTY NEWS: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serial

Republic

SPY SMASHER: Episode 1—This new serial started off nicely and looks like another good one from Republic.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

U.A. May Release Two From Rabinovitsch

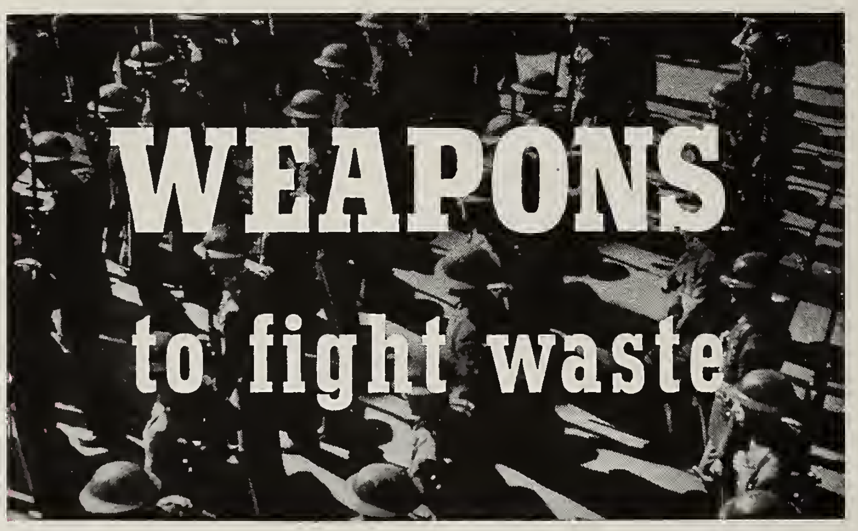
United Artists may distribute two productions which Gregor Rabinovitsch plans to remake in Hollywood, it was learned in New York this week. Mr. Rabinovitsch will remake two French productions which he did several years ago, if the players being sought are available. The producer is now in Hollywood where he is trying to obtain the desired casts. UA has reserved the right to approve the casts before concluding distribution arrangements, it was reported.

Altec Signs 53 Houses In Los Angeles Area

Altec Service Corp. announced this week the expansion of its activities to the servicing of the 53 theatres, in Los Angeles and vicinity, formerly under the supervision of the Sound Maintenance Company. R. D. Barry, of the latter company, has been appointed to act as special representative for Altec in that area.

Ice Show Record in Seattle

One of the largest grosses ever registered by an indoor amusement attraction in the history of Seattle was recorded last month by the Ice Follies of 1942, in its 17-day engagement at the Civic Ice Arena. Playing one engagement daily at a top of $2.30, the show played to 82,500 paid admissions with a net take of approximately $123,000, not including $15,000 in federal and $7,500 in state taxes. Net receipts from one performance totaling approximately $7,000, were donated to the Navy Relief Fund. Local promoters of the engagement were Fred Hixen, manager of the Ice Arena, and Al Wilson, treasurer of the Metropolitan theatre.



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OUR KNOW-*HOW* • • • OUR KNOW-*WHY* • • • ARE YOUR FAITHFUL ALLY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor

GERTRUDE MERRIAM, Associate Editor

HATS OFF

Some years ago it was said of a well known theatre circuit that to join it was to see the world. Its managers were transferred with a rapidity that kept their families continually a jump behind them. It was the custom for these men to come to the theatre from their hotels and open all the mail from the home office before removing their hats; it saved them the trouble of putting them on again when they went to make arrangements for moving.

But today a new era has not only dawned but is definitely a part of most theatre circuits' operating policies. Today, it is considered better for a man to remain at his post long enough so that he can become reasonably acquainted with his city and its people and that they in turn may come to know him. Of course, this policy is not intended to keep a man from advancing; given a reasonable chance to prove his ability in a small town, it is still possible for a man to advance to a larger theatre in a larger city.

Sometimes it's called decentralization, sometimes it has some other name; but whatever it's called, it's a far better shake for the theatre manager and his staff.

Those bygone days were productive of many an amusing anecdote; there's the one of the manager's little girl who asked her mother, "Who's that man, mommy? Every time we move I see him." There's also the experience of another man, probably often duplicated, who was beginning to feel secure after three months in a Texas city; one day a letter arrived almost at the same time as his successor, transferring him to one of the colder New England states. He left on schedule but spent several days draped in a blanket while his overcoats and heavy clothes were unearthed from the city where he had been three or four jobs ago.

A healthier condition prevails today. Instead of having a rack of timetables on his desk, today's manager can really plan next week's programs, relatively sure that he will still have the job then.

The theatres are the better for today's policy. Their physical condition is constantly under the manager's surveillance. This applies, too, to staffs which formerly got along as best they could with a manager knowing that a few months hence they'd have to unlearn his pet ideas and acquire those of others.

So today it's hats off for the theatre managers when they come to work and hats off to the circuit heads who let them do it.

Strangers to our business are frequently heard to remark, "That theatreman must certainly be coining money. There's always a line in front of his house."

There's no objection to such a remark but in times like these perhaps it is well for us to point out to the public the great measure of public service we perform without fanfare and without gain or credit.

A fine method for doing this has been found by the Motion Picture Theatre Owners of Maryland, whose cooperative ad headed, "The Movies Enlist," was reprinted in these pages last week. We are but echoing the sentiments of the recent Eastern Regional Conference of Independent Exhibitors in expressing the hope that other exhibitor organizations might do likewise.

REAL COOPERATION

Elsewhere in this issue is a detailed account of how the theatres in Greater Little Rock, Arkansas, cooperated in the War Bond Drive. This is an indication of the extent to which the showmen of the country will go to aid the war effort. The example of these fifteen theatres can be emulated elsewhere.

That the showmen of the country are practicing their craft for the furtherance of the war effort is amply demonstrated in the Round Table pages each week. War showmanship is as much in evidence as showmanship applied to the motion picture.

War showmanship is coming to the fore in other ways, too. For example, Paul Woods, manager of the Princess and Gem Theatres in Beardstown, Illinois, knowing that the boys in the service avidly read their home town newspapers, has obtained the birth date of every man from Beardstown with the forces. He greets them on their natal days in his theatre advertising. So even though they can't attend his shows, Beardstown's soldiers and sailors still read the theatre ads.

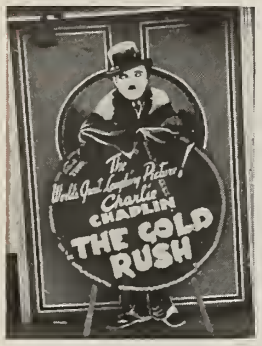
War showmanship is more than a patriotic duty, moreover. It is naturally easy to enlist the cooperation of the newspaper or merchants or any organization when the object is to sell War Stamps and Bonds. But a spirit—perhaps even a habit—of cooperation has been started by this means which can continue and spread to the commercial activities of the theatre, the newspaper and the merchants.

—BOB WILE

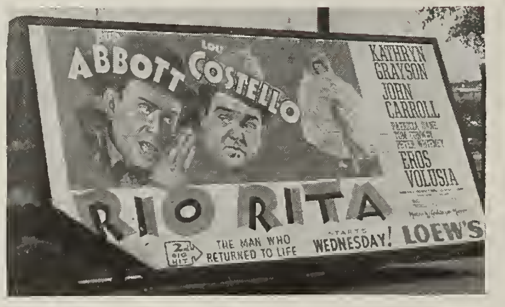
EXPLOITATION ADAPTED TO
BUT SOME OLD IDEAS FOUND

Aircraftsman Vernon Burns, formery Manager Burns of the Regent, Sudbury, Ont., and the Midway, Toronto, dropped in on the Round Table last week while in town on leave.

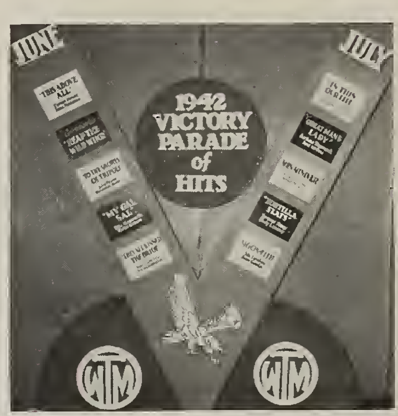
Leonard Sowar, city manager for the Theatrical Managers' Circuit, in Muncie, Ind., was a visitor to the Round Table last week. He attended the 25th anniversary reunion of his class at Columbia. Classmates include Howard Dietz, director of promotion for MGM; Silas F. Seadler, MGM advertising chief; Herman Mankiewicz, producer; M. Lincoln Shuster, publisher; Merryl Stanley Rukeyser, financial columnist; Elliott Sanger.


The World's Great Laughing Picture!
Charlie Chaplin
THE GOLD RUSH

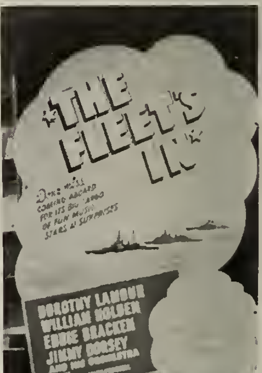
Francis Aiello of the Manor Theatre, Vandergrift, Pa., sends this photo of a set-piece conceived by house artist Sam Albini.


ABBOTT COSTELLO
KATHRYN GRAYSON
JOHN CARROLL
EROS VOLUSIA
RIO RITA
2nd HIT
THE MAN WHO RETURNED TO LIFE
STARTS WEDNESDAY!
LOEW'S

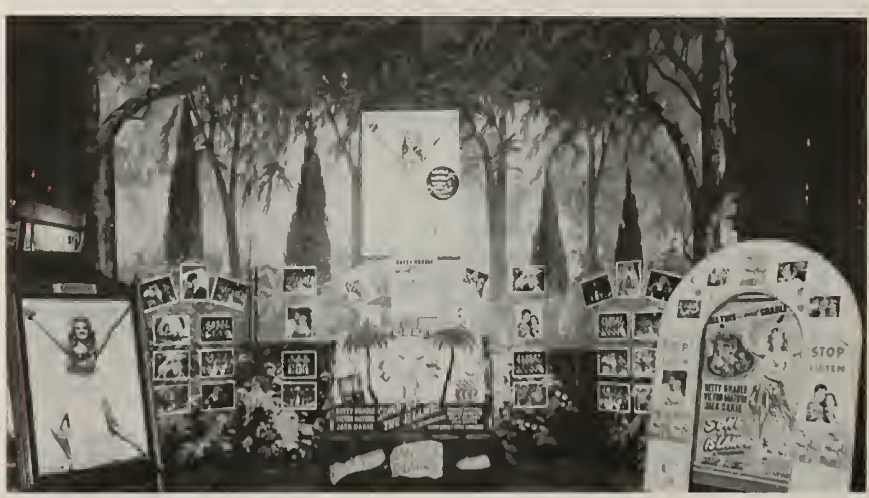
Bill Elder used two 24-sheets on this ballyhoo truck which toured the streets of Indianapolis.


JUNE
JULY
1942 VICTORY PARADE of HITS

Red, white and blue is the predominating note in these two displays. Left—Francis Faille's striking display at the Paramount, North Adams, Mass. Below—Allen Easson sends us this from the Oakwood Theatre, Toronto.

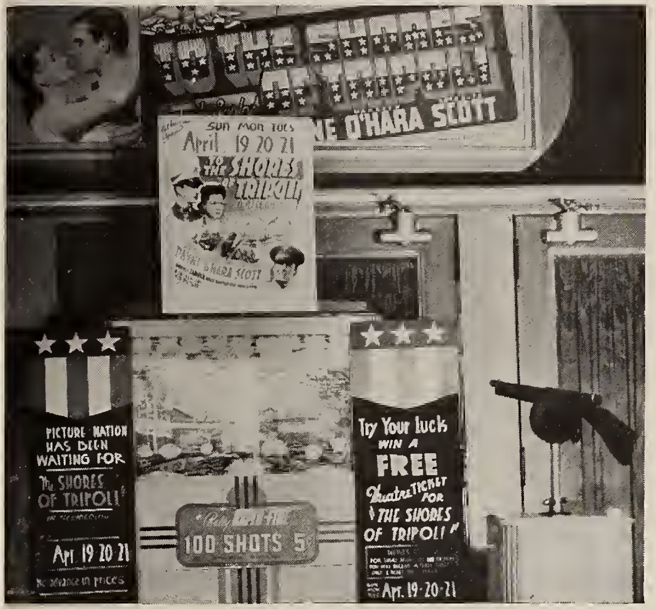

THE FLEET'S IN
DOROTHY LAMOUR
WILLIAM HOLDEN
EDDIE BRACKEN
JIMMY DORSEY AND HIS ORCHESTRA

Julius Lamm rigged up this display at a cost of only 30 cents. Betty Grable did the hula hula, too (no extra charge).

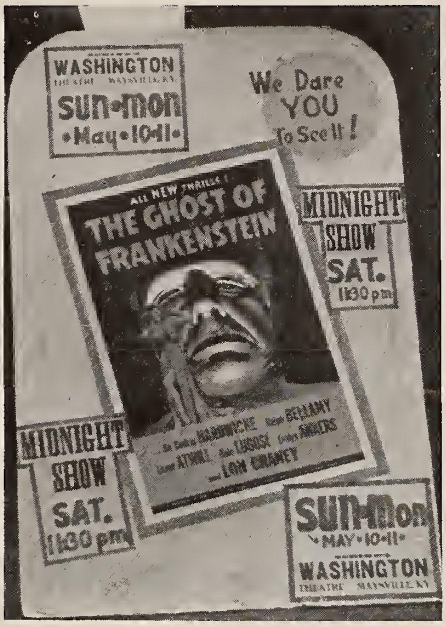

STOP
LISTEN

GEORGE MONTGOMERY
10
FROM
20th Century-Fox Film

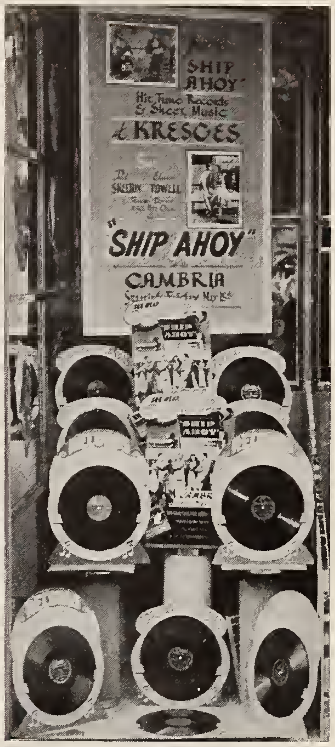
HANGING CONDITIONS TILL WORTH WHILE


To the Shores of Tripoli
O'HARA SCOTT
Sun Mon Tues April 19 20 21
Picture nation has been waiting for The Shores of Tripoli
Apr 19 20 21
Try Your luck win a FREE Theatre Ticket for "The Shores of Tripoli"
Apr. 19-20-21
100 SHOTS 5¢

A machine gun game is a natural for "To the Shores of Tripoli," says Ray Helson of Schine's Elmwood Theatre, Penn Yan, N. Y.


WASHINGTON THEATRE MAYSVILLE, KY.
SUN-MON •May•10-11•
We Dare YOU To See It!
ALL NEW THRILLS!
THE GHOST OF FRANKENSTEIN
MIDNIGHT SHOW SAT. 11:30 pm
LON CHANEY
SUN-MON MAY 10-11
WASHINGTON THEATRE MAYSVILLE, KY.

Four of these three-sheet size displays were made out of one sheet and lettering, says Ed May of Schine's Russell Theatre, Maysville, Ky.

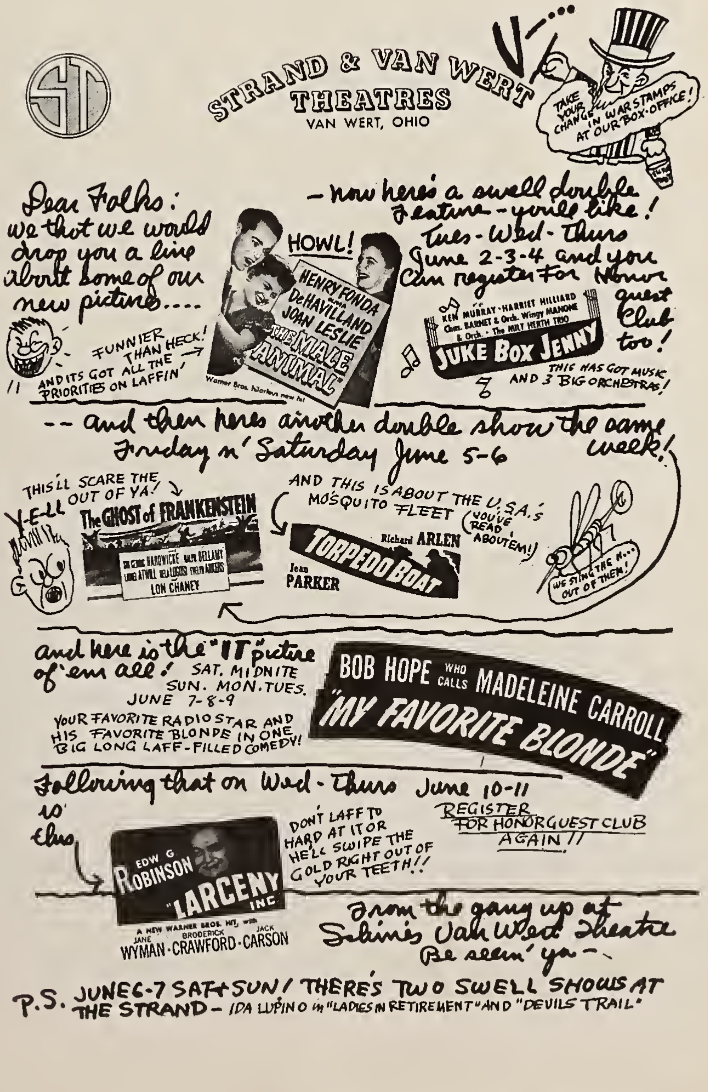

SHIP AHOY
Hit Tune Records & Sheet Music at KRESGES
"SHIP AHOY"
CAMBRIA

Hit tunes from a picture comprised this display in the five and dime store in Johnstown, Pa., planted by Chuck Shannon of the Cambria Theatre.

RITA HAYWORTH
"MY GAL SAL"
IN TECHNICOLOR

Pictures speak louder than words, thinks Maurice Crew. This display was on the Strand Theatre at Waterloo, Iowa.

John Makemson sends us this novel program laid out by his house artist and assistant, Bill Humrickhouse, and printed in offset.



STRAND & VAN WERT THEATRES
VAN WERT, OHIO

TAKE YOUR CHANGE IN WAR STAMPS AT OUR BOX-OFFICE!

Dear Folks: we thot we would drop you a line about some of our new pictures....

FUNNIER THAN HECK! AND ITS GOT ALL THE PRIORITIES ON LAFFIN'

HOWL! HENRY FONDA OLIVIA DeHAVILLAND JOAN LESLIE "THE MALE ANIMAL" Warner Bros. hilarious new hit

—now here's a swell double feature—you'll like! Tues-Wed-Thurs June 2-3-4 and you can register for Honor guest Club too!

KEN MURRAY · HARRIET HILLIARD Chas. BARNET & Orch. Wingy MANONE & Orch. · The MILT HERTH TRIO
JUKE BOX JENNY

THIS HAS GOT MUSIC AND 3 BIG ORCHESTRAS!

-- and then here's another double show the same week! Friday n' Saturday June 5-6

THIS'LL SCARE THE Y-E-LL OUT OF YA!

The GHOST of FRANKENSTEIN
SIR CEDRIC HARDWICKE RALPH BELLAMY LIONEL ATWILL BELA LUGOSI EVELYN ANKERS LON CHANEY

AND THIS IS ABOUT THE U.S.A.'s MOSQUITO FLEET (YOU'VE READ ABOUT 'EM!)

Richard ARLEN Jean PARKER TORPEDO BOAT

WE STING THE H... OUT OF THEM!

and here is the "IT" picture of 'em all! SAT. MIDNITE SUN. MON. TUES. JUNE 7-8-9

YOUR FAVORITE RADIO STAR AND HIS FAVORITE BLONDE IN ONE BIG LONG LAFF-FILLED COMEDY!

BOB HOPE WHO CALLS MADELEINE CARROLL "MY FAVORITE BLONDE"

Following that on Wed-Thurs June 10-11 is this

EDW G ROBINSON "LARCENY INC" A NEW WARNER BROS. HIT, with JANE WYMAN · BRODERICK CRAWFORD · JACK CARSON

DON'T LAFF TO HARD AT IT OR HE'LL SWIPE THE GOLD RIGHT OUT OF YOUR TEETH!!

REGISTER FOR HONOR GUEST CLUB AGAIN!!

From the gang up at Schine's Van Wert Theatre Be seein' ya—

P.S. JUNE 6-7 SAT+SUN! THERE'S TWO SWELL SHOWS AT THE STRAND — IDA LUPINO in "LADIES IN RETIREMENT" AND "DEVILS TRAIL"

O'HARA
JOHN SUTTON

(Left) the Roxy, New York is faced with the handicap of properly displaying its attractions without outside light. This photo shows how lobby light and transparent letters illuminate the huge transom sign.

Selling Points

ON THE NEW PRODUCT

BROADWAY (Universal): Having to do with gangster life of the speakeasy days, anything bearing the word "speakeasy" will put over the locale and period. For instance, a speakeasy door can be erected in the lobby complete with peephole, just as in the Twenties; a look inside shows a selection of scenes from the picture. The same idea can be put into an empty store window to attract attention. The title, "Broadway", can be plugged by asking restaurant proprietors, for example, to include a Broadway Special each day; another stunt would be to have a girl attired in showgirl regalia walk about bearing a sign, "Ask me about 'Broadway' at the Blank Theatre". Depending on the distance your theatre is from New York and Broadway, you can do one of two things the more readily: If you are far away, run an essay contest on "My Trip to Broadway". If near enough, a trip to New York, with a look at Broadway in war time, could be awarded as a prize in a contest. There's a contest suggested by the press book which calls for smart Broadway wisecracks.

FRIENDLY ENEMIES (United Artists): All selling of this picture has been along the comedy line before its release, and the subject matter indicates that to be the best line to pursue. Funny lines can be asked for in a pictorial contest to be inserted in your newspaper or program. Essay contests are suggested with "Loyalty" as a theme, for example, since the story deals with the fealty of a German-American to the United States during the last war. Another suggested contest calls for "Ten reasons why this war must be fought to a complete finish and complete victory". This is to point out that in this war there are no friendly enemies. There's somewhat of an "Abie's Irish Rose" angle in the courting of the daughter of one of the enemies by the son of the other. This can be exploited in the same old ways as used for the Montagues and the Capulets and all the plays since.

Chain Fun Letter Used By Longo for "Rio Rita"

One of the highlights of Joe Longo's camapign for "Rio Rita" at Loew's State, in Boston was a chain fun letter which was sent to about 1,000 professional men. The letter opened with a gag and asked the reader to write to five friends and then send a carbon copy of their letter to the theatre so that the gags could be compiled into a book and turned over to the service camps.

Promoting peanuts, they were inserted in imprinted envelopes and distributed in downtown area by an Abbott & Costello team. The same duo in costume rode around town on a bannered tanden bike, and a three day serialization was run in one of the dailies, complete with picture, theatre and playdate credits.

Anthony's Cooking Class

Through the cooperation of the local paper and sponsored by the municipal light company, Bob Anthony at Schine's Piqua, in Piqua, Ohio, recently conducted a three-week "Cooking for Victory" class on his stage. The paper came through with large ads and Bob promoted local merchants for prizes, which were also awarded.

Screening in Mayor's Office

Elmer Pickard, manager of Warners' Fox Theatre, Philadelphia, arranged a special screening of "Winning Your Wings" in the Mayor's reception room in City Hall. Officers and men of the Philadelphia recruiting and induction district attended.

Sanders' Homemade Display

Ingenious was the lobby display conceived and executed by J. A. Sanders ahead of "Ride Em Cowboy at the Colonial, in Junction City, Kans. Built from a saw horse with a broom stub for its tail, the head was made up like a gallon bucket. For its feet, Johnny used old shoes which attracted the anticipated attention. On the horse was an airbrush painting of Abbott & Costello in riding posture.

"Bick's" Atmospheric Effect

Reported to have created plenty of attention was Frank Bickerstaff's atmospheric lobby display ahead and during the run of "Jungle Book" at the L & J Palace Theatre, in Athens, Ga. Promoting mounted alligators, snake and other animals, "Bick" planted these in his lobby together with cutouts of the Wolf Boy.

Blumberg's "Hardy" Lobby

For "Courtship of Andy Hardy," Irving Blumberg, manager of Warners' Midway Theatre, Philadelphia, created a special lobby display of Mickey Rooney photos carrying through his theatrical career practically all of his 21 years.

National Want Ad Week

During the recent National Want Ad Week, Maurice Crew at the Strand, in Waterloo, Ia., secured free theatre ads for seven consecutive days through his offer of guest tickets to those placing seven-time paid in advance ads in the paper.

Rosenthal Gives Nuggets Ahead of "Gold Rush"

Several thousand pay envelopes containing small pebbles coated with gold paint were distributed on the streets of Bridgeport as an advance for Round Tabler Morris Rosenthal's date on "The Gold Rush" at Loew's Poli Majestic Theatre. Copy on the outside read: "Here's your gold Pardner. Spend it to see the world's greatest laughing picture. Charlie Chaplin in 'The Gold Rush' with words and music."

The entire staff ahead and during the run wore Chaplin derbies with appropriate tiein copy and for juvenile attention, Rosey distributed imprinted paper hats to the kids to wear on the streets. Through the cooperation of a local store selling artists' supplies, Morris planted a coloring contest. 5000 blanks were printed up and distributed to art classes and high school students as well as junior classes. The merchant came through with 28 prizes for giveaway to the best coloring jobs and also displayed the entries in his window. For his newspaper coverage, Rosenthal secured a special feature story built around Chaplin with a two-column art break the day before opening.

Friedman's "Wolf" Show

For his double horror show "The Wolf Man" and "The Mad Doctor of Market Street," Bud Friedman at the Warner Etna, in Etna, Pa., had a ballyhoo man tour the downtown streets wearing a "wolf" head and back banner with appropriate copy. Friedman further tied up with the local Wolf's Head motor oil agency for a giveaway of a drum of oil. This was advertised by the company and theatre. Gag lobby display featured spirits of ammonia for those who couldn't take it, etc.

Pival's "Smasher" Opening

To introduce his Republic serial "Spy Smasher" at the State, Detroit, John Pival ran a lucky number contest on the opening day with passes to three winners for a free speed boat ride on Lake St. Clair. In addition, Pival distributed colored portraits of "Spy Smasher," Victory Battalion cards and buttons and Whiz Comic books.

Fitzsimmons' "Butch" Lobby

At the Schine Temple Theatre, in Cortland, N. Y., Bill Fitzsimmons went to town for "Butch Minds the Baby" with some clever advertising. Five large white diapers were hung in the lobby and on each was painted a word of the title. On the fifth one, Bill printed the playdates, all of them were suspended from a clothes line for realistic effect.

Myer's "Row" Street Bally

Ray Myer, manager of Warners' 69th St. Theatre, Philadelphia, sent a pretty girl around the neighborhood's shopping district reading a giant-sized copy of "Kings Row," as a bally for the picture.

Neilson's Dancing Contest

A radio contest, asking listeners to send in lists of former Norma Shearer productions, was a highlight of the "We Were Dancing" promotion put over by R. Neilson, State, Johnston, Pa.

City's Theatres Cooperate

The fifteen theatres in Greater Little Rock, Arkansas, banded together in the first city-wide promotion of its kind, to put over the War Stamp and Bond Drive. The drive started on the same day as the national campaign (but it will be remembered that May 30th is of no significance in Arkansas). A committee was formed of the local theatremen and they bent their common efforts toward the single goal—to sell War Bonds and Stamps. That they were successful goes without saying; the measure of their success can be read in the fact that in the first two days alone they sold $13,927.60 worth of Stamps and Bonds. The committee, headed by M. S. McCord of Malco Theatres, state chairman, consisted of John Rowley, city manager of the Robb & Rowley Theatres; M. J. Pruniski, Malco Theatres, and Claude C. Mundo, Rex and Liberty Theatres. The publicity committee consisted of Robin Wightman, Robb & Rowley; Herod Jimerson, Rex and Liberty Theatres; Sam Kirby, Malco Theatres. The complete program follows:

Newspapers

Excellent cooperation was obtained from the morning Gazette and the evening Democrat. A slogan contest ran in both papers, with a $25 War Bond awarded to the writer of the best slogan for the theatres' campaign. A total of 182 column inches of free space was obtained. In addition, weekly papers cooperated fully, including the Camp Robinson News, with stories about the troops' participation in the parade.

Radio Stations

All three radio stations gave three five-minute periods a day for a week in advance, during which listeners were told about theatre participation in the sale of Bonds and Stamps.

Organizations

The state department of the American Legion, through the Committee on Americanism, helped stage the parade. Arthur Frankel, chairman of the Legion committee, served as Grand Marshal of the parade. Other organizations participating were: H. M. Eberts and Gordon Gale Posts of the American Legion; Little Rock and North Little Rock posts, Veterans of Foreign Wars; both posts of Spanish-American War Veterans; Civil Air Patrol and auxiliary; four USO clubs; Pulaski County chapters, American Red Cross; Salvation Army; Boy Scouts; Boys Clubs of both cities; American Legion Auxiliary; Central Trades and Labor Council; North Little Rock High School Band.

Governor's Proclamation

Governor Homer M. Adkins proclaimed Saturday, May 30th, as "Movie Stamp and Bond Day" in Arkansas. He also wrote a letter to General Francis B. Mallon, commander of Camp Joseph T. Robinson, requesting him to furnish troops for the parade.

Army Cooperation

General Mallon detailed Col. Samuel White, commander of the Second Army Field Forces, to participate in the parade. Fifteen officers and 350 combat troops in full field equipment, together with the 45-piece band from the Training Center, an Army color guard, field ambulances and troop carriers marched down the main street. Jeep cars from the 162nd Signal Photographic Company ran up and down the line of march making still and motion pictures of the parade.

The Parade

The parade was one of the largest ever held in the twin cities of Little Rock and North Little Rock. It was eight and a half blocks long. Its theme, "Buy Bonds and Stamps Now", was carried out by placards urging their purchase at Little Rock theatres. The Malco pick-up truck was converted into a float with public address system using only the recordings of "Any Bonds Today" and "We've Got to Slap the Dirty Little Jap". A sign said: "Buy a Stamp in Memory of Carole Lombard".

All 15 theatres cooperated in decorating a float mounted on a 24-foot trailer. On this float, carrying out a decorative scheme of red, white and blue, was mounted the latest type Simplex Projector, complete with sound head and high intensity lamp houses, as well as a screen on which was lettered: "Now you can buy U. S. War Stamps and Bonds at your favorite theatre, day or night, Sundays and holidays". A dozen of the new chairs to be installed in the Arkansas Theatre were mounted and 12 pretty girls occupied them.

Booth at Main Corner

A throwing game was installed at Little Rock's busiest corner. Balls were sold for a 10-cent Stamp or three for a 25-cent Stamp, giving each purchaser the right to throw them at pictures of the three Axis leaders. More than $60 worth of Stamps was sold at this booth alone.

Individual Theatre Work

Each of the 15 theatres has an identical booth from which War Stamps and Bonds are sold. Posters from the Treasury Department are utilized. Booths are manned by girls from various organizations.

All theatres held staff meetings in advance of the opening day of the drive to tell their employees the purpose of the campaign and they were told to contact their families, friends and relatives to purchase Stamps and Bonds.

Posters

The Little Rock Advertising & Posting Company supplied the committee with six 24-sheets, with the flag and copy: "We Can! We Will! We Must!" They were sniped with copy stating that War Bonds and Stamps were available at theatres.

A military band led the parade in Little Rock, Ark., on May 30th which inaugurated the War Stamp and Bond Drive. Fifteen theatres cooperated in arranging the campaign.

DOUBLE "V" CAMPAIGN SELLS

Varied Ideas Sell "Vanishing Virginian"

The two "V's" in the title, "Vanishing Virginian" intrigued many showmen, but their use of this twist varied widely. Here are some of the ideas used.

Tacked around the city on telephone poles by John Makemson of Schine's Van Wert, in Van Wert, Ohio, ahead of "Vanishing Virginian" were teaser cards bearing copy reading: "If V Stands for Victory, What Does VV Stand For?" The same copy was used on the barricade of an empty building lot, while the house artist made up a special 40 by 60 using lead copy: "What is a Sleeper? It is a picture that has no great stars or name, but which is so outstanding we feel we must endorse it ourselves." This was followed with show selling copy and planted in a main street window.

As a follow up, telephone hangers for public phones were used with copy: "You know that V stands for Victory, Now phone 3001 and find out what VV stands for."

In Philadelphia, Manager Joe Nevison and his assistant, Jo Oppenheim, tied up with the Victory Book campaign by promoting 10 copies of the book from the publisher and 10 letters from Frank Morgan as prizes for the largest contributions of books to the fund. The cooperation of the daily and weekly papers, plus the library, highschool library and paper were sought in this connection.

As an extra attention-getter, Bill Johnson at Smalley's Theatre in Dolgeville, N. Y., sniped teaser copy across the front of his house programs put out in advance of the regular advertising on the picture. The copy read: "By the Holy Henfish," cried Cap'n Yancey, "they won't get away with it! And off he went to battle the forces of evil. Don't fail to see'", etc.

Jack Thomas, at the Ritz, in Russellville, Ark., held a special screening for members of the bar association, presidents of the PTA, State Administrator of the N.Y.A. and other influential church workers. Comment cards were distributed and later used for endorsement ads.

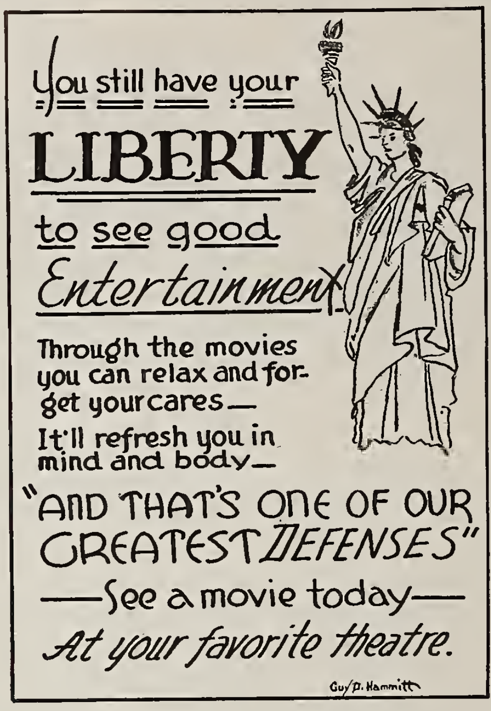
Guest tickets were awarded to radio listeners submitting the largest lists of famous Virginians as part of the "Vanishing Virginian" campaign executed by Robert Wanamaker, Liberty, Sharon, Pa.

Graver's "Dumbo" Tieup

J. M. Graver, of Warner's Grove, Willow Grove, Pa., sold "Dumbo" with a tie-up of all local schools. He arranged with school heads to dismiss children early to see the film. The announcement was also listed on bulletin boards and made in all classrooms. Graver was also successful in planting a program on the bulletin board of the aeronautical plant in town.

Identification Contest

As part of his publicity on "Road to Happiness" at the Malco Paramount, in Hot Springs, Ark., J. R. MacEachron ran an identification contest in his local daily which included stills of John Boles with various leading ladies from his different pictures. To those properly listing the set of five, guest tickets were awarded.



You still have your

LIBERTY

to see good

Entertainment

Through the movies you can relax and forget your cares—

It'll refresh you in mind and body—

"AND THAT'S ONE OF OUR GREATEST DEFENSES"

—See a movie today—

At your favorite theatre.

Guy P. Hammitt

To tie his movie entertainment to morale boosting, Guy Hammitt at the Strand, in Crawfordsville, conceived and executed the poster above, which he displays in the lobby.

Merrick Inaugurates Newsreel Contest

Duff Merrick at the City Newsreel Theatre, in New York City, has launched a contest in which patrons owning motion picture cameras are invited to participate in a weekly competition for the best newsreel subject filmed by an amateur.

A contest committee will pass on the merit of the submitted material and cash prizes will be awarded to the winners. Winning subjects will receive playing time for a week at the theatre and the work of potential newsreel photographers will be brought to the attention of the various newsreel executives, who will also sit on the judging board.

Cohn's Street Ballyhoo

A 1919 Model T Car was used by Ben Cohn at the Hamilton, in Chicago as part of the Memorial Day parade to open the sale of Defense Stamps and Bonds. The car with was driven about town with a plug for "Johnny Eager" and "Look Who's Laughing" was commandeered by a Legionnaire and then parked in front of the theatre.

Horton's Novelty Herald

Novelty herald giveaway as featured by Farol Horton for his date on "One Foot in Heaven" at the Lafayette Theatre in Lafayette, Ala., consisted of a 10-inch or one-foot ruler printed in red on white cardboard and carrying title, cast and playdates. Farol distributed these at local schools, clubs, restaurants and hotels.

Lobby Recruiting Depots Aid Members on "Tripoli"

To usher in his date on "Shores of Tripoli" at the Loew Poli, in Hartford, Conn., Lou Cohen stationed a recruiting station in his lobby with two men in constant attendance. The booth was appropriately decorated with Marine posters. One of the highlights of Cohen's campaign was the proclamation of the Mayor of Marine Recruiting Week to coincide with the playdates. The cooperating daily newspaper ran a two column cut of the proclamation.

In Harlan, Ky., Leon B. Scott at the Margie Grand also featured a recruiting booth, which featured medals, uniforms and Marine advertising material. For the entire run, the house staff wore lapel badges and Marine insignia, while the front was decorated with red, white and blue pennants.

To open his premiere on the date at the Kenosha, in Kenosha, Wis., Francis B. Schlax held a parade which was dedicated to the men at Wake Island. Starting at 8.15, the American Legion and the VFW Drum and Bugle Corps marched from their club houses to the theatre where they gave a concert out front before entering the house.

Among the lobby stunts featured by Schlax was a headless cutout figure of a Marine in dress blues; the patrons were invited to step up to the figure and see themselves as they would look in uniform.

Girl Assistant Builds Kid Show Patronage

Ruth Garrett, promoted from cashier to assistant at Warner's Laroy, in Portsmouth, Ohio, used to help put over "King of the Texas Rangers" serial, a tieup with one of the local merchants for merchandise to be given to the kids each week. One of the main prizes donated for presentation each week is a complete Ranger outfit. The cooperating store distributes lucky numbered cards and advertises the tieup storewide and in their windows.

Van Meter's Roving Cameraman

Dwight Van Meter, manager of the Strand Theatre, Pottstown, Pa., had a photographer roaming the streets and taking pictures of passersby in connection with "Woman of the Year." Photographers handed cards to those snapped advising that all those whose picture appeared in the lobby would be admitted free.

Berezin's Atmospheric Lobby

Taking out his regular standing posts in the lobby of the Elgin, in Ottawa, Bob Berezin for his date on "Jungle Book," replaced them with palm trees with a card on each tree with copy on the picture. Giant scene still blowup was also used.

Crew's "Cowboy" Bally

For his street bally on "Ride 'Em Cowboy," Maurice Crew at the Strand, in Waterloo, Ia., dressed one of his staff in cowboy attire with banner reading: "Just call me Bud and see," etc.

THEATRES AID WAR EFFORT AS SHOWMEN SELL BONDS

Stars In Person For the opening of the new Fremont Theatre, in San Luis Obispo, Charles P. Skouras, president of National Theatres, arranged for a comprehensive campaign which included the "Hollywood Caravan" parading across the street from Victory Square to his theatre. The entire proceeds of the opening night were donated to the USO. The Bond Sales Drive, worked out a week in advance of the opening by Henry Pines and Seymour Peiser, publicity and advertising head of Fox West Coast, included cooperation of schools and civic groups throughout the county. Army jeeps were stationed throughout the city and all men, women and children wore badges, "I Bought Mine." The "Hollywood Caravan" group was transported from Los Angeles via bannered busses to the city limits, where they were transferred to jeeps for a spectacular entrance to the city.

Institutional Slant Reported as finding considerable favor among his patrons is the 17 by 26 card being used by Merle R. Blair at the Regent Theatre, in Cedar Falls, Ia. Done on white and with red and blue print, the card features a full length cut of Uncle Sam pointing to copy reading: "Uncle Sam says, 'Keep 'Em Smiling'. Your local theatre is doing its part. Relax. Enjoy a good movie today."

Citywide Tieup In Lansing, Mich., the eight Butterfield houses and the two independents joined together in taking an opening day advertisement in the paper to announce the opening of their Bond and Stamp Drive. E. C. Beatty, president of the W. S. Butterfield Theatres of Michigan, heads the state committee, and Verne Trembley, Capitol manager; Harvey Cochrane, Plaza theatre manager, and Mrs. Muriel Russell of the Orpheum are chairman and co-chairman for the Lansing-East Lansing division.

Goodman Personal Through the efforts of Harry F. Shaw, Loew's Poli-New England division manager and publicity manager Lou Brown, arrangements were made to bring Benny Goodman and his entire band from the Lyric Theatre, in Bridgeport, to New Haven for a special rally on New Haven's famous Green. After introduction by the Mayor, the band played for a solid hour, auctioning off autographed phonograph records and photos to the highest bidder. The buildup for Goodman's appearance was handled through stories in the local newspapers and plugged over local radio stations as well.

"Bond Bombardiers" To stimulate the sales of Defense Bonds and Stamps at the Fox Glendale, in Glendale, Cal., Ed Harris has organized his theatre staff into Minute Men, headed by his assistant, Capt. Robert Pik, who named the staff "Bond Bombardiers." Each member who joined has signed a pledge in the presence of the Postmaster and Harris reports the first two weeks sales exceeding $1,500. To inspire enthusiasm, a luncheon is held monthly for all staff members with the Postmaster or other city officials as guest of honor. Tribute is paid to the Bombardiers through the award of a $25 defense bond to the staff member turning in the most sales. The cost of the luncheon is met by some merchant who is compensated by publicity of newspapers and lobby cards.

Civilian Defense To aid the local Civilian Defense in getting organized at Bellefontaine, Ohio, Fred L. Williams at Schine's Holland Theatre contacted the following groups: High School Band; American Legion, Boy and Girl Scouts, Red Cross, VFW, Air Raid Wardens, Auxiliary Police force, Firemen and Patrolmen, Demolition Squads and Auxiliary Nurse Corps. The groups marched to the theatre to the music of the school band with three sets of color guards and the various units participating in uniform.

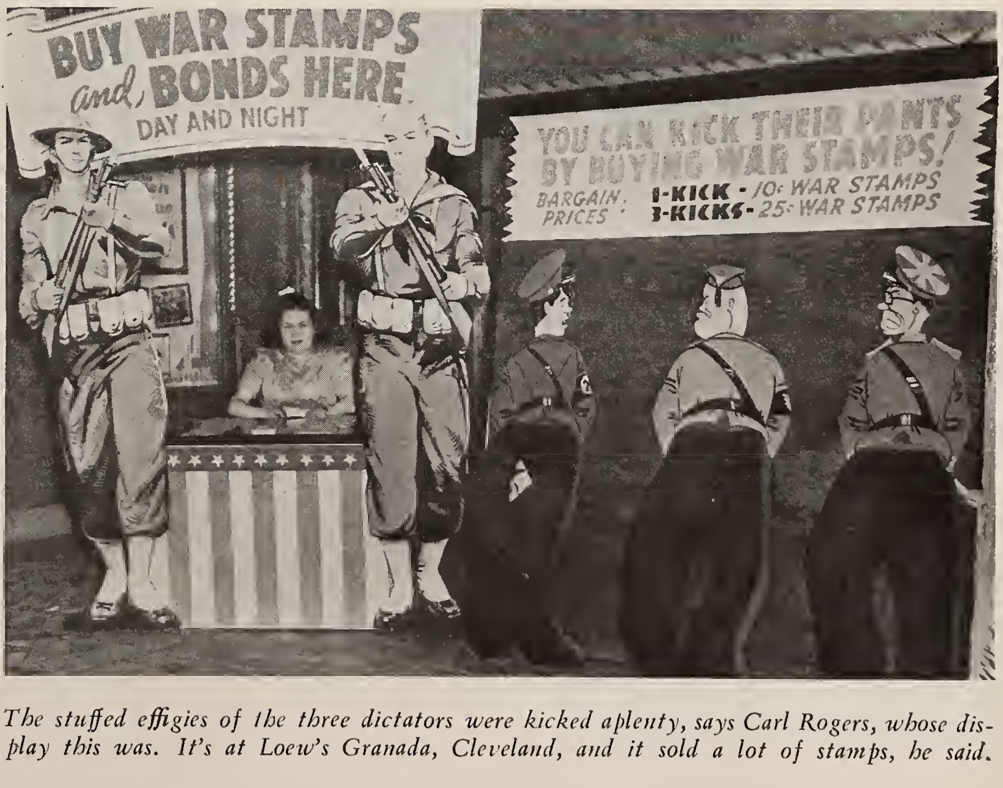
Mayor Cook introduced the various leaders in the Civilian Defense, the band played "God Bless America," which was followed by the entire audience giving the Pledge of Allegiance. Marine 1st Lt. Frazer, home on leave, talked of the necessity of uniting for defense and asking for wholehearted cooperation. In advertising the program, Williams received free publicity in the Civilian Defense columns of the newspaper and at all C.D. meetings. The Round Tabler reports the theatre was packed to the rafters and the program lauded by all who attended.

Roulette Wheels The downtown and suburban Cincinnati theatres are featuring illuminated roulette wheels in their lobbies, which patrons are invited to spin. Every purchaser of a War Savings Stamp is entitled to a spin at one of four designated numbers spaced equidistantly around the circumference of the wheel. Those scoring win prizes.

Passes for Records Tying up with the record shop of a downtown department store, Manager George French and Publicist Bill Morton at the RKO Albee, in Providence, featured a "Victory Record Salvage" campaign. Guest tickets were offered to anyone bringing 10 old records to the theatre. A further tieup was then made with the Theatre Chairman of the R. I. Federation of Music Clubs, whereby they had the privilege of looking through the records to pick out any they thought suitable for entertainment for the boys in the armed service. This angle brought a story in the local paper. Morton reports all hands being pleased with the tieup, since the store needs the records to purchase new ones and they in turn give the theatre two cents for every record.

Victory Parade Contacting the local businessmen's association on his Bond Sale campaign at the Milwaukee Theatre, in Milwaukee, E. J. Friedwald induced them to stage a Victory Parade, headed by Acting Mayor Bonn, Frank J. Kuhl, State Administrator for the Sale of Bonds. Other city officials and members of patriotic organizations marched to the theatre preceded by local merchants' floats.

Stopping in front of the theatre, a salute was fired when the first bond was sold. Merchants' windows were decorated and sniped with "War Bonds and Stamps on Sales at the Milwaukee Theatre."


BUY WAR STAMPS and BONDS HERE
DAY AND NIGHT
YOU CAN KICK THEIR PANTS BY BUYING WAR STAMPS!
BARGAIN PRICES
1-KICK - 10¢ WAR STAMPS
3-KICKS - 25¢ WAR STAMPS

The stuffed effigies of the three dictators were kicked aplenty, says Carl Rogers, whose display this was. It's at Loew's Granada, Cleveland, and it sold a lot of stamps, he said.

THESE SHOWMEN SOLD SHOWS, BONDS, STAMPS

The war is claiming an increasing amount of each showman's time and many of those listed here have reported solely on their war activities. The names below are those of showmen who have sent in campaigns during the past two weeks.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Capitol, Sarnia, Ont.

C. B. CARTER
Clemson, Brevard, N. C.

JIM CATTELL
Park, Mansfield, Ohio

LOU COHEN
Loew's Poli, Hartford, Conn.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAY CORNELL
State, Tupper Lake, N. Y.

GEORGE CRONIN
Strand, Portland, Me.

BILL ELDER
Loew's, Indianapolis, Ind.

ED ENKE
Skouras' Hempstead
Hempstead, L. I.

DICK FELDMAN
Paramount, Syracuse, N. Y.

E. J. FRIEDWALD
Milwaukee, Milwaukee, Wis.

HERB GOLDBERG
Broadway, San Diego, Calif.

ED HARRIS
Fox Glendale, Glendale, Calif.

WALTER HELM
Avon, Stratford, Ont.

EARLE HOLDEN
L. & J. Capitol, Atlanta, Ga.

BUD KORNBLITE
Capitol, Waverly, N. Y.

FRANK LANGLEY
Manos, Newton Falls, Ohio

JOE LONGO
Loew's, Boston, Mass.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

HARRY NACE, JR.
Rialto, Phoenix, Ariz.

AL REH
Stanley, Philadelphia, Pa.

H. W. REISINGER
Loew's, Evansville, Ind.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

H. A. ROSE
Loew's Poli Globe, Bridgeport, Ct.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

J. G. SAMARTANO
Poli Palace, Meriden, Conn.

FRANCIS B. SCHLAX
JOHN A. ANOSZKO
Kenosha, Kenosha, Wis.

CHUCK SHANNON
Cambria, Johnstown, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

HARRY UNTERFORT
Keith's, Syracuse, N. Y.

"Join Joyous Crowds" Urges Carey's Program

Measuring approximately 10 by 12 is the two fold house program gotten out by James A. Carey at the Hi Way, in York, Pa., to sell his attractions. The front page in bold type carries the words: "Join the joyous crowds! Take advantage of the unique features to be found at the Hiway Theatre." The center of the page features a cut of the theatre, with arrows pointing to the various features, namely, "comfortable seats, perfect projection, year round air conditioning," etc. The center spread is devoted to his forthcoming attractions with the back page carrying copy for juvenile attention.

Smith Features Reel Of Hot Springs Life

Malco City Manager W-Clyde Smith of Hot Springs, Ark. went to town recently to sell the opening at the Spa Theatre of the first full-length motion picture produced there depicting local activities. The advance exploitation on the feature included trailers for the circuit's Paramount Central and State theatres in addition to lobby displays and window cards put out in the best available places downtown.

All schools were contacted and announcements placed on the bulletin boards as were local civic clubs, school fraternities, USO centers, etc. Over 400 inches of free space was promoted in the newspapers relative to the showing and promoted gratis over local radio stations were three daily interviews for the photographers who took shots of the city.

Ties Blonde Contest to "My Favorite Blonde"

As advance for "My Favorite Blonde" at the Bellaire Theatre, in Bellaire, L. I., Leonard Lightstone's front cover carried copy: "Here's the $64 question: Who Is Your Favorite Blonde?" Also featured were thumb nail cuts of eight blonde stars, Betty Grable, Anita Louise, etc. The back cover carried offer of guest tickets to the first 50 persons correctly naming the stars.

Lee Ties in With "Aviation Week"

Fred Lee of the Capitol Theatre, in Wilkes-Barre, Pa., helped cooperate in the community celebration of "Aviation Cadet Week" sponsored by the Junior Chamber of Commerce by booking the short "Winning Your Wings," featuring Lt. Jimmy Stewart. Lee devoted a special lobby display and newspaper space to the occasion.

A group of Army aviation cadets enrolled during the week were guests at the showing of the short. The local newspapers gave wide publicity to the program with Lee receiving free publicity and art.

Front Page Contest Sells "Wild Wind" for Unterfort

Reported as a first-timer for his local daily was the front page contest landed by Harry Unterfort for "Reap the Wild Wind" at the Keith Theatre, in Syracuse, N. Y., which featured scene stills from previous DeMille productions. To those properly identifying them, guest tickets were awarded.

For his street bally one of the staff, dressed in deep sea diver's suit with a back banner toured the downtown area ahead of opening. A 10-foot book cutout fixed with six sheets was mounted on a truck and toured the city. When the truck was not in use, the book was stationed in front of the house. School cooperation was gained through letters which were sent to all English classes with study guides recommending the picture.

Embassy Offers War Bond

Since H. V. Kaltenborn, news analyst, has been answering weekly important questions on world affairs, submitted to him by patrons of the Embassy Newsreel Theatres, in New York and New Jersey, the circuit has just announced that it will present a one-hundred-dollar War Bond to the patron of any of its theatres, who submits the one-millionth question. Arrival of the question is expected within the week, and on its receipt the sender will be notified and will appear with Mr. Kalterborn in his next weekly release, at which time the bond will be presented.

Rose Opens "Smashers" Serial

To usher in his first episode of the Republic serial, "Spy Smashers," at the Loew Poli Globe, in Bridgeport, Conn., Harry Rose distributed autographed photos to the first 500 kids attending the matinee. Newsstand poster cards were planted strategically, banners spotted on busiest street intersections and the special five minute trailer obtainable from Republic was shown one week in advance of opening date.

Rosenzweig's Lobby Stunt

In the lobby of the F. & M. Manchester, in St. Louis, Jack Rosenzweig has planted cutout figures of Hitler, Hirohito and Mussolini. Patrons are presented with guns carrying rubber darts and each person purchasing a ten-cent stamp is entitled to one shot, three shots for 25 cents and a guest ticket to those scoring a bull's eye.

Couple Dances in Street

Literal dancing in the streets helped exploit "We Were Dancing" for Will Crull, at Loew's, in Nashville. A boy and girl, wearing evening clothes, danced at the city's busiest intersections, to music from a portable radio. The set carried a sign plugging the film.

Gates' "Nazi" Contest

"How Wartime America Should Deal With Spies" was the theme of a contest on "Nazi Agent" used by Arnold Gates, Park, Cleveland, as a highlight of his campaign for the film.

NEWS AND VIEWS OF SHOWMEN

JAMES W. ROOT, manager of the Warner Tivoli Theatre, in Washington, has gone into the booking [illegible], succeeding George Werner, who goes into the Navy. Other circuit changes include Alan J. Bachrach from the Calvert to the Tivoli; Claude Land from the Kennedy to the Calvert. Sidney Hoffman leaves the Colony to succeed Land and Raymond C. Burch was moved from the Seco to the Colony. George Colliflower was promoted from assistant manager of the Calvert to manager of the Seco, and David Buckner, student manager of the Seco, goes to the Calvert as assistant manager.

LOUISE WILSON has been appointed assistant manager of Loew's Theatre, in Rochester, succeeding Jack White, resigned to enter war service.

A. H. BEUHRIG, manager of Loew's State, in Cleveland, has been shifted to manage Loew's Theatre, in Dayton, replacing ORVILLE CROUCH, who has entered the service.

HUGH BOLTON, formerly cashier at Loew's State, in Syracuse, has been promoted to assistant manager there, replacing Robert Desberg, who entered the Army.

W. D. HARWELL of Warner's, Ohio, Mansfield, Ohio, has been promoted to city manager of the three Warner houses in Portsmouth, headquartering at the Laroy.

GEORGE E. BROWN has taken over managership of the Ridge Street, in Glens Falls, N. Y.

HAROLD NELSON, assistant manager, has replaced Mel Gold as manager of the Rio Theatre, in Chicago.

MORE JUNE MEN

Birthday greetings are extended to the following members who are celebrating this week:

June 15
Cecil B. Rosson
Mac Krim
Samuel J. London
Thomas N. Pyke
A. J. Livermore
Jimmie Fisher
William Messer

June 16
Nelson S. Amos
Paul M. Ketchum
Phillip Lerner
Bob Watson
Howard Simerson
Paul A. Fiset
Merrill I. Cowan
Clyde Young
Ernest F. Ingram
Wayne Goodman

June 17
George A. Damon, Jr.
J. Stoner Hadden
Charles McKinney
J. Dillard Hill
Ken Henry
Allen Kahn
George Littman

June 18
Robert D. McGraw
Louis Stone
George Feder
Chuck Shannon
James L. Baffes

June 19
Harold Gabrilove
Daniel C. Clinton
Wallace T. Witt
Reynolds Roberts
Irving Dreeben
Harold J. Murphy
Philip Seidman
W. D. Galligan

June 21
Edward C. May
Leo A. Buskey
Jack G. Van
Knox Strachan
Irving Blumberg
Ted Kirkmeyer
Marshall Rooks
Anthony Dapice
A. D. Deason
Elmer Adams, Jr.

VAUGHN O'NEIL has been promoted from assistant manager of Loew's Penn, in Pittsburgh, to manager of the Loew Theatre, Dayton, Ohio. He is replaced by Tommy Delbridge.

ALLEN DOWZER, former head booker, has succeeded Raymond E. Moon as general manager of Mutual Theatres of Michigan, in Detroit.

HY SHAPIRO, manager of the Terminal Theatre, in Philadelphia, has been named advertising and promotion manager for the William Goldman Theatres in the local and eastern Pennsylvania territory. He succeeds Max Miller, who has left for military service. Martin Goldenberg, manager of the Bandbox, Philadelphia, moves over to the Terminal and John Gaffner, assistant manager of the Terminal, takes over the Bandbox.

VAUGHN O'NEIL, former assistant at Loew's Penn, in Pittsburgh, has been promoted to manager of Loew's, in Dayton. He is succeeded by Tony Delbridge, of Kansas City.

FRANK WEINSTEIN, formerly with Lockwood and Gordon, at Braintree, Mass., is the new manager at the Eastwood, in East Hartford, Conn., succeeding Harold Silverwatch.

WILLIAM FOX, formerly at the Loew Bushwick Theatre, in Brooklyn, is now in the Army.

CHUCK SHANNON, former manager of the Warner State, in State College, Pa., has been transferred to the Cambia, in Johnstown. Shannon succeeds Jim Keefe, who goes to the Whitehall, in Pittsburgh.

S. K. GRAY, former manager of the New Theatre, in Rockaway, L. I., has been advanced to manager of the Rivoli theatre. He is succeeded by Lee R. Cole.

DONALD RICH, formerly manager of the Regent, in Amsterdam, N. Y., has been transferred to the Schine Regent, in Geneva. He succeeds Colin Flannigan, who is in the Army Air Corps.

Theatremen Get Together to Plan War Bond Campaigns

Above, left—Hartford managers meet Connecticut's Governor. Left to right are Maurice Shulman, Webster Theatre; Frank Weinstein, East Wood Theatre; Lou Cohen, Loew Poli; Hugh Campbell, Central; Lou Brown, Loew Poli New England publicity head; Fred Greenway, Loew Poli Palace; Dave Sugarman, Colonial; Frank Morin, Regal; George Landers, E. M. Loew's; Henry Needles, Warner Division Manager; James McCarthy, Strand; Walter Lloyd, Allyn Theatre. Governor Hurley is seated. Above, right—Indianapolis managers plan their War Bond campaign. Left to right, standing, are Harry Markun, Belmont and Talbot; A. C. Zaring, Zaring; Ken Collins, Indiana; Mike Cullen, Loew District Manager; John Kellams, Talbot; Donald Cox, Servaas Theatres; Earl W. Bell, Howard; Bill Elder, Loew's; Oscar Kuschner, Hollywood. Seated are James Kennedy, Strand; Roy Perry, Oriental; John R. Shreve, Jr., Irving; Mrs. Grace Wolfard, Hamilton; Eddie Zeyen, Zaring; Grey Kilbourne, St. Clair; Bill McIlwain, Uptown; Charles Tamler, Garfield. To the right, Shea Theatre Managers of Southern Ohio meet to discuss the War Bond Drive. Standing, left to right, are: William Gilliam, New Philadelphia; Ray Hickman, Shea Ohio representative; Ed Hiehle, Zanesville; Forney Bowers, Cambridge; Frank V. King, Newark. Seated are Durwood Dudy, Dover; Harold Snyder, Lancaster; Joseph Scanlon, Marietta.

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at the Keith eat
national medium
for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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WILL SUBLEASE OHIO THEATRE, LEIPSIC, Ohio, to experienced exhibitor with small cash deposit. CLARK YOUNG, Bowling Green, Ohio.

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WANT TO RENT SMALL TOWN THEATRE. CLYDE BREDON, 1520 Morgantown Ave., Fairmont, West Virginia.

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UP-TO-DATE 1942 MAILING LIST OF THEATRES in Illinois and Indiana served by Chicago exchanges. 48 pages. Complete with population, seating capacity, exhibitors' names and telephone numbers of Chicago theatres Limited supply available. Price $5.00. Room 202, 1325 So. Wabash Avenue, Chicago, Illinois.

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COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

WISE EXHIBITORS WILL WANT THESE: Kollmorgen Snaplite Series II lenses, above 6", $9.95; Cushion Seats, 39c; Figured Monks Cloth, 35c yd.; Carpet, 65c yd.; Carpet Padding, 19c yd.; Lenses, $2.95; Soundheads, $9.95; Amplifiers, $4.95; Portables, 16mm, 35mm. from $29.50; Powers Mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: 2 SIMPLEX PROJECTORS. SOUND heads, amplifier, beaded perforated screen, Jensen speaker, Hertner generator, Automatic arc lamps, booth equipment. $500. GORDON METTLER, Churubusco, Indiana.

FOR SALE: 300 USED WOODEN THEATRE seats. Make reasonable offer. BUBEN, 457 Beechwood Drive, Akron, Ohio.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Ave., Chicago.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Eagle Squadron
(Universal-Wanger)

Americans in the RAF

Walter Wanger's account of the activities of American pilots in the RAF prior to America's entry into the war combines the essentials of documentary, tribute and fiction in a blending which makes in many respects a striking wartime subject. It is war, grim and stark, with but little relief.

The picture is at its best in the sequences which are in effect documentaries. Near the start a flight over the Channel, with the RAF planes engaging in battle with the enemy and returning to base after sustaining some losses and inflicting more, commands and holds attention and admiration. A Commando raid toward the end of the picture does likewise while it is being run off silently, but breaks down when the actors go into wordy dialogue. Still shots of bombed London pack great power, and some portions of the bombing sequences impress themselves upon memory. In this aspect of the picture the enterprise reflects directly the cooperation of the British Air Ministry and other agencies credited on the screen.

The picture in the opening sequence and restated briefly near the close is a direct paying of tribute to the members of the Eagle Squadron, living and dead, by individual name and portrait. This is in the form of a foreword spoken by Quentin Reynolds, somewhat in the "Target for Tonight" tone of voice, and it carries the throb of the reality of the doing and dying of the young men named and presented. This portion of the picture carries conviction even though Mr. Reynolds chooses to scold Americans generally for not having been like these men "who did not wait to be stabbed in the back" before doing their duty for democracy, and sets a pitch somewhat too high for the ensuing fictional melodrama to sustain.

The picture falls short of its lofty message, in sequences which are threaded through and spread over and against all the others. These concern some people who fall in love with each other, misunderstand and wax jealous of each other, and so on, while the big story is going on overhead. This ground story, a *Cosmopolitan* Magazine tale by C. S. Forester, put into screenplay form by Norman Reilly Raine, is no match for the documentary or the tribute, and it supplies the actors with no dialogue or business to make them seem at any time other than actors. Direction by Arthur Lubin does not overcome this deficiency.

Previewed at the Universal studio to some 75 or 100 ladies and gentlemen of the press, trade and lay, who emerged from the screening muttering mixed opinions.—William R. Weaver.

Release date, May 29, 1942. Running time, 109 min. PCA No. 8302. Adult audience classification.
Chuck Brewer ....Robert Stack
Anne Partridge ....Diana Barrymore
Paddy Carson ....John Loder
Leckie ....Eddie Albert
McKinnon ....Nigel Bruce
Leif Erikson, Edgar Barrier, Jon Hall, Evelyn Ankers, Isobel Elson, Chladys Cooper, Alan Hale, Jr., Don Porter, Edmund Glover, Stanley Smith, Howard Banks, Richard Crane, Clarence Straight, Richard Davies, Harold Landon, Todd Karns, Charles King.

Pierre of the Plains
(Metro-Goldwyn-Mayer)

Wilderness Gunplay

"Pierre, he ees wan fine fellow." But this film is a somewhat confused account of the shooting, fighting, likable French-Canadian trapper from Edgar Selwyn's play.

We meet Pierre as he swings a knife and handy fist on a trapper who has been selling firewater to the Indians. Then he lopes out of the woods just in time to produce the villain's squaw woman and prevent Durkin (Bruce Cabot) from marrying Daisy, played by Ruth Hussey.

This of course makes for a little bad will in a frontier sort of way and Durkin frames Daisy's brother for murder. His defense will cost money so Pierre hires out as guide for a poker playing easterner and his daughter. But he loses Daisy's bankroll for the gentleman cheats at cards. Pierre decides there is nothing to do but free Daisy's brother with a jail break. This he does and kid brother heads for the border. You never learn what happened to the murder charge.

Pierre is now a fugitive himself and he takes to the woods with Durkin and the Royal Mounted in pursuit. Durkin is killed by a bullet from the woods as he and Pierre fight on a river bank. (Crazy Loon, the Indian pal whom Pierre saved from drink, did it.) Pierre is held for Durkin's murder but evidence at the inquest is inconclusive and the police order him to leave the country. The picture dissolves with Pierre and Daisy riding away in the back seat of the card sharper's car.

It is all very confusing and episodic. But George Seitz directs the fights with lots of punch and the woodland scenes have a nice pictorial quality. Mr. Selwyn produced. Lawrence Kimble and Bertram Millhauser are responsible for the screenplay.

At the M-G-M New York projection room, a trade press audience was restless between the fight sequences.—John Stuart, Jr.

Release date, July, 1942. Running time, 66 mins. PCA No. 8346. General audience classification.
Pierre..John Carroll
Daisy Denton..................................Ruth Hussey
"Jap" Durkin...................................Bruce Cabot
Mr. Wellsby..................................Henry Travers
Phil Brown, Reginald Owen, Evelyn Ankers, Pat McVey, Frederic Worlock, Charles Stevens, Sheldon Leonard, Lois Ranson.

Calling Dr. Gillespie
(Metro-Goldwyn-Mayer)

A New Assistant

This is Metro's first Kildare film without Kildare. For the many patrons who flock to theatres to follow the series of adventures based on characters created by Max Brand, there are such familiar players as Lionel Barrymore, Alma Kruger, Nat Pendleton and Walter Kingsford in the respective roles of Dr. Gillespie, Molly Byrd, Joe Wayman and Dr. Carew. Minus popular Lew Ayres, who now is serving in the U. S. Army Medical Corps, in the established part of Dr. Kildare, the film introduces a new young medico, Dr. John Hunter Gerniede, played by Philip Dorn, whose performances in "Escape" and "Underground" won him praise from critics and public alike.

Unfortunately, the plot selected for this new screen adventure in the Blair General Hospital is not up to the story calibre to which Kildare audiences are accustomed.

At the instigation of Dr. Gillespie, a young surgeon from Holland on the hospital staff, Philip Dorn, is given the opportunity to pursue his first medical love, psychiatry, and to attempt to treat the mental aberrations of a college boy. During the course of events, the boy, played by Phil Brown, develops into a homicidal maniac, which manifestation of his mental disorder had been prophesied by Dorn, backed up by Gillespie, but contrary to the opinion of the lad's family and physician. He commits a series of gruesome murders and with the police right on his trail, makes for Blair General to attack Dr. Gillespie. The suspense element is introduced when Dorn endeavors to corner the boy in the hospital, aided by the staff and the police.

Too many long-winded attempts at psychiatric diagnosis and prognosis interfere with the action of the film. But there is the customary banter between Dr. Gillespie and Molly Byrd, superintendent of the hospital; the comic antics of Nat Pendleton, and the fresh, appealing MGM ingenue, Donna Reed who plays the fiancee of the boy, to relieve the sinister morbidity of the plot.

On the whole, however, the picture, directed by Harold S. Bucquet and given screen treatment by Willis Goldbeck and Harry Ruskin from Kubec Glasmon's original story, is not up to MGM's former Kildare standards.

Previewed in MGM's New York exchange projection room before a gathering of trade press representatives.—J. E. Samuelson.

Release date, July, 1942. Running time, 84 min. PCA No. 8257. General audience classification.
Dr. Leonard Gillespie..............Lionel Barrymore
Dr. John Hunter Gerniede..............Philip Dorn
Marcia Bradburn........................Donna Reed
Phil Brown, Nat Pendleton, Alma Kruger, Mary Nash, Walter Kingsford, Jonathan Hale, Charles Dingle.

Jackass Mail

(MGM)

Beery and Main Do It Again

The Wallace Beery-Marjorie Main combination carries on this time against the terrain of the California of 1851, when a settler living a way out of the big city, which was Sacramento, had to pay as much as $7 delivery charge on a piece of mail brought out to him by wagon and team.

That's the point of novelty in this airing of the similar talents of the pair at top of the cast.

Apart from this spot of novelty, the film is another series of situations set up for Beery, in his blundering bandit characterization, and Miss Main, in her portrayal of rugged romanticist, to knock over in turn for as many laughs as the audience present sees fit to give up. Record is that a lot of audiences see fit to give up a lot of them, and a lot of money for the opportunity to do so.

The hero, who never wants to be one, enters the picture as horse thief and murderer, and attempts to rob the lady's mail wagon. She takes him in hand, gives him a job as driver, cajoles and kicks him into the position of civic leader and temperance worker, without for a moment abating his thirst, and sends his name down into posterity as that of a great and good California pioneer. It's satire laid on with a trowel, but mostly it's slapstick in thin disguise, and always it's Beery and Beeryisms for Beery clientele.

The credits include John W. Considine, Jr., as reproducer, Norman Z. McLeod as director, Lawrence Hazard as scenarist, and C. Gardner Sullivan as author, but it's a Beery attraction and nothing whatever more or less.

Previewed at the studio for the tradepress.—W. R. W.

Release date, not set. Running time, 80 min. PCA No. 8284. General audience classification.
Baggot....................................Wallace Beery
Clementine Tucker.........................Marjorie Main
J. Carrol Nash, Darryl Hickman, William Haade, Dick Curtis, Hobart Cavanaugh, Joe Yule.

She's in the Army

(Monogram)

Debutante Makes Good

There's nothing very novel about "She's in the Army." A debutante joins a worthy cause for an unworthy motive and learns to appreciate hard work and service. But Ted Richmond has produced it as light entertainment with accent on comedy, and the audience seemed to like it.

Veda Ann Borg is quite credible as the beautiful young heiress who joins the Women's Ambulance Corps as a publicity stunt, with a $5,000 bet on her ability to take it. Her fellow-volunteer, Marie Wilson, a hat-check girl, provides a good many of the laughs as the helpless rookie bewildered by Army discipline. For some reason, K. P. and clean-up duty seem twice as funny when the victim is feminine, just as new laughs can be wrung out of the "tough sergeant" when the uniform calls for skirts.

Interspersed with the training of twenty young girls to take their places alongside the armed forces is romance in the person of Lyle Talbot, captain of the post. It is to him and for him that the debutante must prove her mettle, after the usual misunderstandings and even an unusual mishap in which she unwittingly introduces his brother as her fiancee and entertains them both with the tales of their happy childhood together.

Director Jean Yarbrough should be commended for the brisk pace maintained, and the sequence in which a girl without voice or charm sings to no purpose can be overlooked.

Seen at the New York Theatre where a small afternoon audience laughed quite a bit.—E. A. Cunningham

Release date, May 15, 1942. Running time, 63 min. PCA No. 8318. General audience classification.
Diane..................................Veda Ann Borg
Susie ....Marie Wilson
Steve ....Lyle Talbot
Warren Hymer, Lucille Gleason, Robert Lowery, Maxine Leslie, Charlotte Henry, Marcella Phillips, John Holland.

ADVANCE SYNOPSES

ACROSS THE PACIFIC

(Warner Bros.)

Spy Drama

PRODUCERS: Jerry Wald and Jack Saper. Directed by John Huston.

PLAYERS: Humphrey Bogart, Mary Astor, Sydney Greenstreet, Charles Halton, Sen Yung.

SYNOPSIS

Humphrey Bogart, a captain dismissed from the Army by court-martial, and a member of the Secret Service, is a passenger on a Japanese freighter along with Sydney Greenstreet, a sociologist, and Mary Astor. Both display unusual interest in their fellow-passenger, the doctor hinting that he will pay for military information, and the girl asking, too casually, about a wealthy plantation owner in Panama. Bogart promises data on the Canal's defenses, but is suspected of double-dealing and taken prisoner. His fellow captives are the girl and her father, the ranch owner. When he learns of the doctor's plans to blow up the locks he escapes and causes the destruction of the torpedo plane which was about to take off on the mission. The sociologist is captured, and the girl and her father, innocent of any traitorous intent, are freed.

SOMEWHERE I'LL FIND YOU

(Metro-Goldwyn-Mayer)

War Drama

PRODUCER: Pandro Berman. Directed by Leslie Ruggles.

PLAYERS: Clark Gable, Lana Turner, Robert Sterling, Charles Dingle, Reginald Owen, Lee Patrick.

SYNOPSIS

The adventurous lives of newspaper correspondents in war times provide the drama for a story about two men and a girl, set in New York and on the Pacific battle-front. The men are brothers, both in love with a girl on the staff of their paper. Her disappearance in China on an assignment they coveted brings them to the Pacific in time for the Japanese invasion of the island territories. And the accident of war enables one of them to bow out a hero, leaving the girl to the man she loves.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

APACHE TRAIL

(Metro-Goldwyn-Mayer)

Western

PRODUCER: Samuel Marx. Directed by Richard Thorpe.

PLAYERS: Lloyd Nolan, Donna Reed, William Lundigan, Ann Ayars, Connie Gilchrist, Chill Wills, Gloria Holden, Grant Withers, Fuzzy Knight.

SYNOPSIS

Another drama of a stage-coach station features the enmity between two brothers and an Apache raid in which an outlaw shows his better nature. It is peopled with a cast of newcomers to the drama of the old West—the only old hand being Fuzzy Knight—and stresses characterization without seriously reducing the action expected from these features.

FRIENDLY ENEMIES

(United Artists)

War Comedy

PRODUCER: Edward Small. Directed by Allan Dwan

PLAYERS: Charles Winninger, Charles Ruggles, James Craig, Nancy Kelly, Otto Kruger, Ilka Gruning.

SYNOPSIS

The popular stage play of the last war has been filmed for audiences of World War II without much loss of point. The differences between two men of German stock over their loyalties during the crisis between their countries, old and new, have not been outdated by events. And the climax, reached in a recognition of the brutality of the German regime and the heartfelt patriotism of the adversaries, should stand on the same message today.

A YANK AT ETON

(Metro-Goldwyn-Mayer)

Drama

PRODUCER: John W. Considine, Jr. Directed by Norman Taurog.

PLAYERS: Mickey Rooney, Edmund Gwenn, Ian Hunter, Freddie Bartholomew, Marta Linden, Juanita Quigley, Alan Mowbray, Peter Lawford.

SYNOPSIS

Mickey Rooney, the typical American boy, gives up dreams of Notre Dame and enters Eton when his mother marries an Englishman. Rebelling against the age-old traditions of the institution, he tries to introduce "American" methods which fail to win him the respect of the headmaster or his classmates. At home he is slow to recognize the kindliness of his stepfather, but once this is accomplished he is willing to take the blame for a serious accident because he believes his foster-brother, Peter, responsible. A happy ending finds Mickey admitting that Eton might not be so bad.

THE SILVER BULLET

(Universal)

Western

ASSOCIATE PRODUCER: Oliver Drake. Directed by Joseph E. Lewis.

PLAYERS: Johnny Mack Brown, Fuzzy Knight, Jennifer Holt, William Farnum, Leroy Mason, Grace Lenard.

SYNOPSIS

Johnny Mack Brown carries a silver bullet on his watch chain as a reminder that he is looking for the man who killed his father. He arrives in a town where the mayoralty election is causing bitter rivalry. The backer of one of the candidates is the possessor of the scar which identifies the killer, but he forces the doctor to remove it and then shoots him. This is gradually revealed in the course of the election campaign, which brings success to the forces of good government, after Brown's duel with the outlaw ends in the latter's death.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

INTERNATIONAL FORUM

(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	3-27-41	199
3453	Will Democracy Survive?	10-17-41	365

RAYMOND GRAM SWING—HISTORICAL REELS

(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

ALL STAR COMEDIES

(Average 17 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3499	Mitt Me Tonight (Glove Slingers)	11-8-41	375
3428	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	586
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matador (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	705
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	..
3435	Olaf Laughs Last (Brendel)	6-18-42	..
3436	All Work and No Pay (Clyde)	7-16-42	..
3407	Matri-Phony (Stooges)	7-2-42	..

COLOR RHAPSODIES

(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	7-2-42	..

PHANTASIES CARTOONS

(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3701	The Crystal Gazer	10-10-41	352
3782	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	..

FABLES

(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	705
3755	The Bulldog and the Baby	7-3-42	..

CINESCOPES

(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

COMMUNITY SING (Series 8)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3855	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 8 (Goodfellowship Songs)	1-23-42	568
3657	No. 7 (Crooning Melodies)	2-22-42	568
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700

QUIZ REELS

(Average 10 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	238
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625

PANORAMICS

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602

TOURS

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 8	2-12-42	511
3857	No. 7	3-8-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	..

WORLD OF SPORTS

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-28-42	652
3808	Fit to Fight	5-22-42	...
3809	Tennis Rhythm with Bobby Riggs	6-26-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	..

SPECIAL SUBJECT

(21 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
X-310	War Clouds in the Pacific	12-24-41	495

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	..

PETE SMITH SPECIALTIES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-366	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700

PASSING PARADE

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	..

MINIATURES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700

OUR GANG COMEDIES

(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-398	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700

TECHNICOLOR CARTOONS

(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-341	The Night Before Christmas	12-8-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-348	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	852
W-348	Little Gravel Voice	5-18-42	700
W-349	Puss 'N Toots	5-30-42	..

PARAMOUNT

SPECIAL COLOR CARTOON

(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
FF1-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-1	No. 1	10-3-41	323
L1-2	No. 2	12-12-41	411
L1-3	No. 3	2-27-42	329
L1-4	No. 4	4-10-42	625
L1-5	No. 5	6-26-42	..

BENCHLEY COMEDIES

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-1	How to Take a Vacation	10-10-41	323
S1-2	Nothing But Nerves	1-9-42	433
S1-3	The Witness	3-20-42	602
S1-4	Keeping in Shape	6-12-42	..

FASCINATING JOURNEYS (Color)

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-1	Road in India	10-24-41	377
M1-2	Indian Temples	7-24-42	..

SUPERMAN COLOR CARTOONS

(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-1	Superman	9-28-41	251
W1-2	Superman in the Mechanical Monsters	11-21-41	435
W1-3	Superman in the Billion Dollar Limited	1-9-42	468
W1-4	Superman in the Arctic Giant	2-27-42	578
W1-5	Superman in the Bulleteers	3-27-42	625
W1-6	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-1	No. 1	9-12-41	290
Z1-2	No. 2	12-5-41	411
Z1-3	No. 3	2-20-42	329
Z1-4	No. 4	6-19-42	..

HEADLINERS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
A1-3	Carnival in Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
U1-1	Rhythm in the Ranks	12-26-41	453
U1-2	Jaspar and the Watermelons	2-6-42	486
U1-3	The Sky Princess	3-27-42	578
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	..

POPEYE THE SAILOR
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
E1-1	I'll Never Crow Again	9-19-41	322
E1-2	The Mighty Navy	11-14-41	397
E1-3	Nix-on Hypnotricks	12-19-41	435
E1-4	Kickin' the Conga Round	1-16-42	486
E1-5	Blunder Below	2-13-42	529
E1-6	Fleets of Stren'th	3-13-42	625
E1-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
E1-8	Olive Dyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	..

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
J1-1	No. 1	9-19-41	322
I1-2	No. 2	11-7-41	375
J1-3	No. 3	1-30-42	486
J1-4	No. 4	4-3-42	625
J1-5	No. 5	6-12-42	..

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Y1-1	In a Pet Shop	9-5-41	290
Y1-2	In the Zoo	10-31-41	377
Y1-3	At the County Fair	1-23-42	477
Y1-4	In the Circus	5-29-42	729

SPORTLIGHTS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
R1-1	Shooting Mermaids	9-5-41	290
R1-2	Meet the Champs	10-3-4-	323
R1-3	Sittin' Pretty	10-31-41	377
R1-4	Quick Returns	11-28-41	411
R1-5	Buying a Dog	12-28-41	433
R1-6	Better Bowling	1-23-42	486
R1-7	Lure of the Surf	2-20-42	554
R1-8	Timing is Everything	3-20-42	625
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachuete Athletes	6-19-42	...

QUIZ KIDS
(11 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Q1-1	No. 1	9-12-41	290
Q1-2	No. 2	12-5-41	411
Q1-3	No. 3	2-8-42	519
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,108	When Air Raids Strike	1-18-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714

SPECIAL
(22 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

Prod. No.	Title	Rel. Date	P.D. Page
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	..

INFDRMATION PLEASE
(Average 11 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 5 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700

SPORTSCOPE
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700

PICTURE PEOPLE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hebbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700

EDGAR KENNEDY
(Average 18 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729

LEDN ERROL
(Average 19 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,701	Man-I-Cured	9-28-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700

RAY WHITLEY
(Average 15 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,501	California or Bust	11-11-41	385
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	488
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	..

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2105	Secret of the Fjord	2-13-42	566

MAGIC CARPET
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	..

SPORTS REVIEWS
(8 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729

TERRYTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	..

TERRYTOONS (Black & White)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-28-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	..
2513	Gandy Goose in the Dutpost	7-10-42	..
2514	Gandy Goose in Tire Trouble	7-24-42	..

THE WORLD TODAY
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	..
2406	Men of West Point	7-3-42	..

UNITED ARTISTS

SPECIAL
(16 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	A Letter from Home	11-28-41	420

WORLD IN ACTION
(TWO REELS)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
...	The Battle for Oil		539
....	Now Soldiers Are Tough		699

UNIVERSAL

TWO REEL SPECIALS
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
8110	Cavalcade of Aviation	12-17-41	442
8111	Menace of the Rising Sun	4-8-42	612

COLOR CARTUNE
(Average 7 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	..
6251	Ace in the Hole	6-22-42	..
6252	Juke Box Jamboree	7-27-42	..

STRANGER THAN FICTION
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	..
6382	Master Carver	7-6-42	..
6383		7-20-42	..

VARIETY VIEWS
(9 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	..
6364	Antarctic Outpost	7-13-42	..

MUSICALS
(Average 18 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6221	Is Everybody Happy?	9-3-41	251
8222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	488
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	..
6232	Merry Madcaps	7-15-42	..
6231	Shuffle Rhythm		..

VITAPHONE

TECHNICDLOR SPECIALS
(Average 20 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	..
7006	Under Those Wings	7-25-42	..

BROADWAY BREVITIES
(20 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7101	Minstrel Days	9-8-41	265

Prod. No.	Title	Rel. Date	P.D. Page
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	853
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	..
7112	West Point on Parade	8-22-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	485
7305	Then and Now	2-21-42	578
7308	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	..
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	..
7510	Glen Gray & Band	8-8-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7801	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-6-42	..
7612	Gopher Goofy	6-20-42	..
7613	Wacky Blackout	7-4-42	..
7614	The Ducktator	8-1-42	..
7615	Eatin' on the Cuff	8-15-42	...
7616	The Impatient Patient	8-29-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	..
7721	Double Chaser	6-20-42	..
7722	Bugs Buuny Gets the Bird	7-4-42	..
7723	Foney Fables	7-18-42	..
7724	The Squawkin' Hawk	8-1-42	..
7725	Fresh Hare	8-15-42	..
7726	Fox Pop	8-29-42	..

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Majors' Exchanges)

Title	P.D. Page
Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	715
United China Relief	...
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674

U. S. TREASURY DEPT.

(Released Through National Screen)

Title	P.D. Page
The New Spirit	529

MISCELLANEOUS

Title	P.D. Page
Defense of Moscow (Artkino)	518
Hidden Hunger (Film Center)	518
Kaltenborn Edits the News (Newsreel Distributors)	497
Listen to Britain (British MOI)	554
Movie Quiz No. 1 (R. U. McIntosh)	375

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		612

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	568
184	Perils of Nyoka (15 episodes)	6-27-42	..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	..

Shorts: Synopses and Information

CALL OF THE SEA (Univ.)

Variety Views (6362)

This is the story of Gloucester, Mass., home of the historic sea heroes, and fishing center of the Eastern Shore. It is the story, also, of the adventure and industry behind the humble fillet of sole.

Release date, May 4, 1942 9 *minutes*

TOM THUMB CHURCH (Univ.)

Stranger Than Fiction (6380)

The world's smallest church is in Waco, Texas. It is eight feet square, but complete with organ, pulpit and pews. Baltimore, Md., offers an old auto run on steel tires. There's a woman test pilot in Lock Haven, Pa. These and other oddities were filmed in sepia for this short subject.

Release date, May 18, 1942 9 *minutes*

QUIZ KIDS, No. 5 (Para.)

(Q1-5)

Joe Kelly is quiz-master again for another session with the four prodigies. The questions include a special Father's Day feature, a bit of piano-playing, as well as tips on mythology, zoology and how to propose to a girl.

Release date, May 22, 1942 10½ *minutes*

SETTING THE PACE (20th-Fox)

Sports Reviews (2306)

The subject concerns "the sport of kings," including horses racing at Kentucky and trotters at Goshen and Chester, N. Y. The commentary is by Ed Thorgerson.

Release date, April 24, 1942 10 *minutes*

OLIVE OYL AND WATER DON'T MIX (Para.)

Popeye (E1-8)

Popeye and Bluto, confirmed women-haters, fight for the privilege of showing Olive Oyl around the ship. After a series of mishaps, the lady leaves them in combat to find the powder room and renew her make-up. Lighting a match to make her way, she discovers plenty of powder, of a slightly different kind.

Release date, May 8, 1942 7 *minutes*

COOKS AND CROOKS (RKO)

Edgar Kennedy (23,406)

Edgar Kennedy, an amateur detective, is hired to find $50,000 in an abandoned house which has become the headquarters of a group of counterfeiters. He gains admittance by dressing as the colored cook and is in the midst of investigations when the police arrive. He tries to explain his mission in the house, but the client turns out to be an inmate of a "Rest Home."

Release date, June 5, 1942 17 *minutes*

HERO WORSHIP (Para.)

Sportlights (R1-10)

Ted Husing provides the commentary for a treatment of the adulation of youngsters for the exploits of men. Baseball players come in for their share of attention, as do locomotive engineers and cow-punchers, but the country's fighting fliers are given top honors in the world of today.

Release date, May 15, 1942 10 *minutes*

PACIFIC FRONTIERS (WB)

Broadway Brevities (7110)

This subject, filmed in color, is a tour of the battlefields of the Pacific war. There are scenes of Singapore, Java, the Philippines and Wake Island before the Japanese occupation, as well as shots of Hawaii, Midway, India and Australia to illustrate today's headlines.

Release date, May 30, 1942 20 *minutes*

IN THE CIRCUS (Para.)

Speaking of Animals (Y1-4)

A visit to the circus gives the inside story on the performing animals. They're a rare group of entertainers, from the giraffe who won't neck to the black panther who claims he's not as black as he's painted.

Release date, May 29, 1942 9½ *minutes*

PICTURESQUE PATZCUARO (MGM)

Fitzpatrick Traveltalk (T-321)

The scenic beauties of Mexico's Lake Patzcuaro and the island of Janitzio are filmed in color for the latest Traveltalk. The pursuits of the Tarascan Indians, their fishing with huge butterfly nets, are interesting sidelights.

Release date, May 23, 1942 9 *minutes*

VICTORY QUIZ (MGM)

Pete Smith Specialty (S-367)

This quiz reel concerns Army slang, with such posers as "galvanized Guernsey," "cream on the shingle" and "bubble dancer" presented with appropriate illustrations.

Release date, May 9, 1942 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 727-729.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 716-717.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	..
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	...	....	....	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	Not Set	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24.'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493		..
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	....
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	.
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42		....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	...
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	....	....	p575	...
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	...
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha	Hoffberg	..	R. Halliburton Travelogue	Apr 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	...
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554		
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....

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Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	...
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Calling Dr. Gillespie	MGM	....	Lionel Barrymore-Philip Dorn	Not Set	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22.'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	...	....	....	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	....	....	p701	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	....	....	....	...
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	..	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Do Not Disturb	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	109m	June 20,'42	p725	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27.'41	p286		...
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Footlight Serenade	20th-Fox	....	John Payne-Betty Grable	Not Set	...	....	....	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	...	Constance Cumming-Tommy Trinder	June 22,42	90m	May 2,'42	p634	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	...
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	...	....	....	p726	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	..
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....

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Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	..	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	...
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	...
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	....	....	p715	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	...
I Live on Danger	Para.	...	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	98m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	..	....	....	p613	...
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 26,'42	...	....	....	p715	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	....	Wallace Beery-Marjorie Main	Not Set	80m	June 20,'42	p726	p715	....
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	...
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	...	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395		....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3 '42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	...
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	...	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	..	.....	..	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	....
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	p687	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	..	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
(formerly So's Your Aunt Emma)									
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	...	....	....	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	..
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	.
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	...
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.		Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	..	....	....	....	....
Mystery of Marie Roget	Univ.		Patric Knowles-Maria Montez	Aor. 3,'42	61m	Apr. 11,'42	p597	p507	
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	....	....	p715	....

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						M. P. Herald Issue	Product Digest Section		
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	March 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.		Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	....	....	p701	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pierre of the Plains	MGM	....	John Carroll-Ruth Hussey	Not Set	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Pride of the Yankees, The	RKO	.....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...
Priorities of 1943	Para.	....	Ann Miller-Jerry Colonna	Not Set	..	....	....	....	....
Private Buckaroo	Univ.	....	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585		..
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	*55m	Dec. 13,'41	p420	p364	
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	..	....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	..
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	....	Johnny Mack Brown	June 12,'42	...	....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	...	....	....	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
(formerly Aunt Emma Paints the Town)									
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
(formerly Adolescence)									
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	...	....	....	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	p701	....
Talk of the Town	Col.	...	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	....	....	p699	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	..
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	...
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....

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Those Kids from Town (British)	Anglo	....	Percy Marmont-Maire O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thru Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	....	...	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p705
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	Not Set	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	...
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p649
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	..	....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	....	....	p726	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	.
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 716.

THREE EXPERT ASSISTANTS

DIRECTORS and cameramen call on the special abilities of all three Eastman negative films, knowing that each will contribute its full share to the consistently high quality of the complete picture.

Eastman Kodak Company, Rochester, N.Y.

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Fort Lee Chicago Hollywood

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for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

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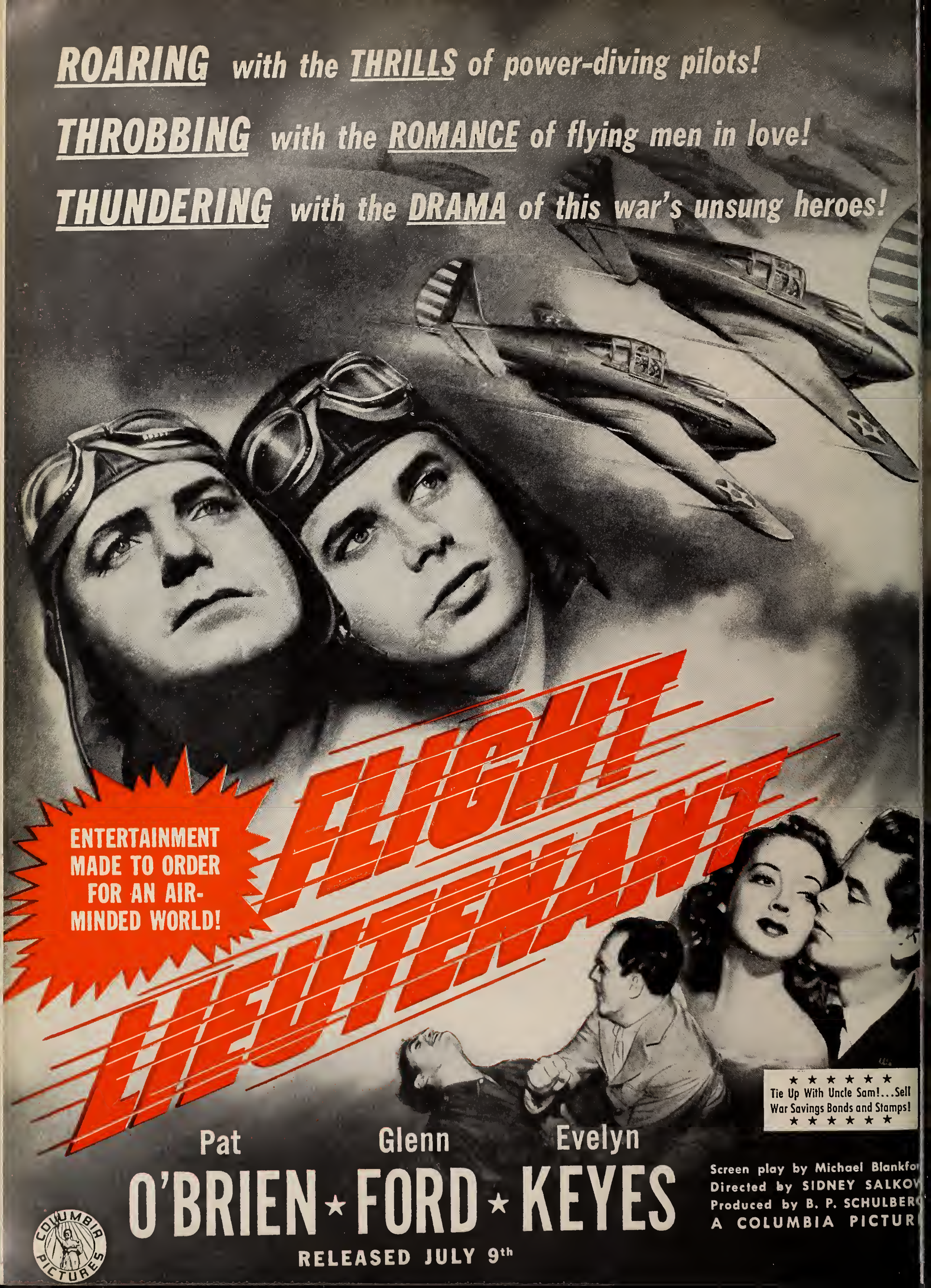

ROARING with the **THRILLS** of power-diving pilots!

THROBBING with the **ROMANCE** of flying men in love!

THUNDERING with the **DRAMA** of this war's unsung heroes!

ENTERTAINMENT
MADE TO ORDER
FOR AN AIR-
MINDED WORLD!

FLIGHT LIEUTENANT

★ ★ ★ ★ ★ ★
Tie Up With Uncle Sam!...Sell
War Savings Bonds and Stamps!
★ ★ ★ ★ ★ ★

Pat **O'BRIEN** ★ Glenn **FORD** ★ Evelyn **KEYES**

Screen play by Michael Blankfo
Directed by SIDNEY SALKOV
Produced by B. P. SCHULBER
A COLUMBIA PICTUR

RELEASED JULY 9th

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MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA.
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS

(In Product Digest)

- *Friendly Enemies*
- *Moonlight Masquerade*
- *Flying Fortress*
- *Cross Roads*
- *Smart Alecks*
- *Submarine Raider*
- *Apache Trail*
- *United We Stand*

LATE REVIEWS

(In News Section)

- *Flight Lieutenant*
- *Rubber Racketeer*

FILM INVENTORIES up $19,144,423, to $115,034,123 in a year, to meet decree's selling requirements.

WAR ORDER in Canada compels all Exhibitors and Distributors to obtain permission to hire new help.

MAJORS CAN WRITE their own ticket on clearance for affiliated theatres, Supreme Court of Arbitration rules.

CUT IN DELIVERIES ordered by U. S. for the duration, hitting Exhibitors, Distributors and Truckers.

—in

Better Theatres

List of WPB Field Offices
For Emergency Equipment Applications

VOL. 147, NO. 13 In Two Sections — Section One JUNE 27, 1942

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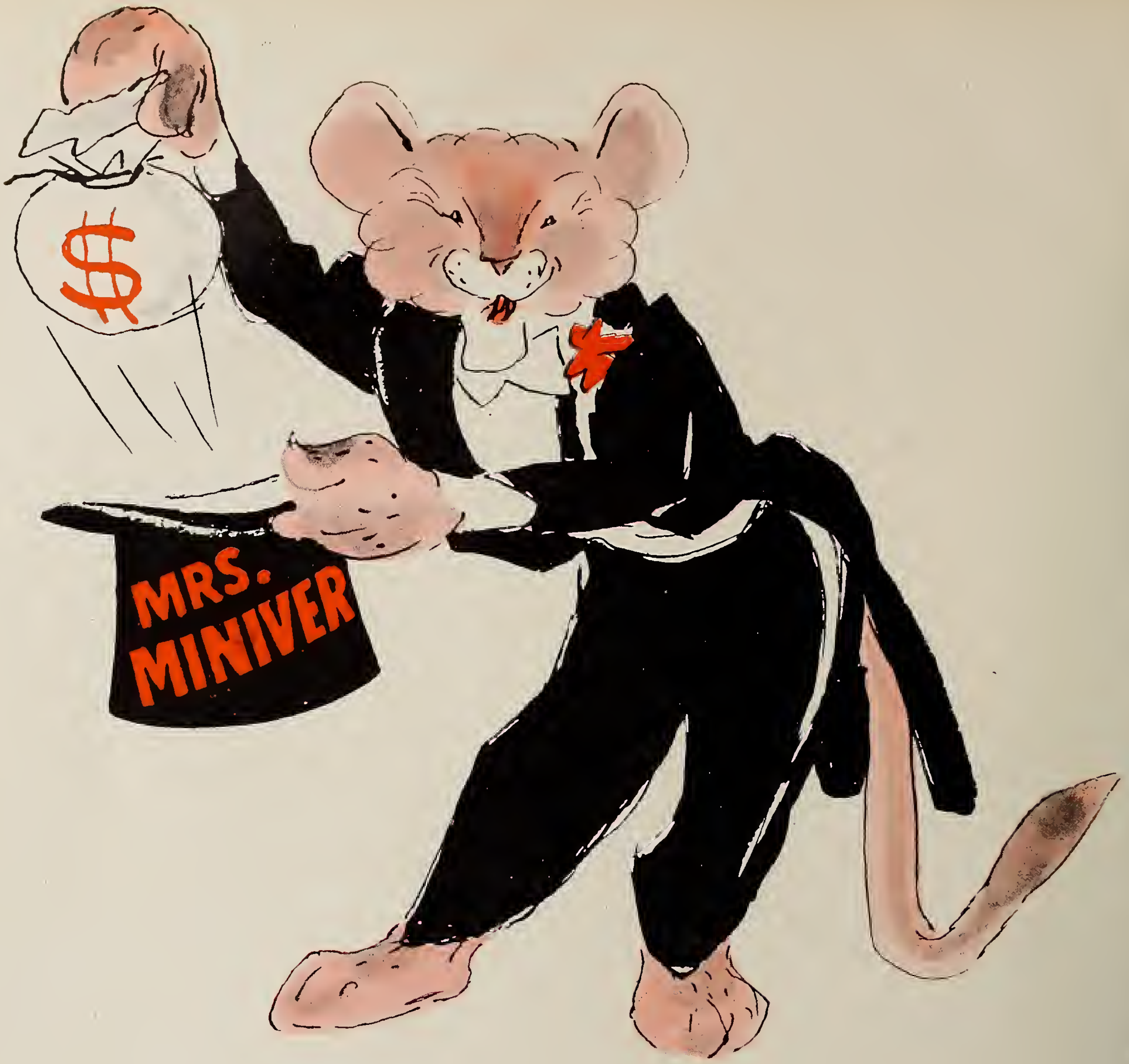


(From N. Y. Herald Tribune)

Radio City Music Hall has announced that "Mrs. Miniver" has broken all ten-year records, having played to 318,245 persons and grossed $220,000 in seventy-two showings. Since the Music Hall is the largest motion-picture theater in the world, this is probably an all-time record for the film industry.

4th Week Coming! Records Going!

YOU'LL SEE MINIVER MAGIC SOON!

GREER GARSON • WALTER PIDGEON • Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN • "MRS. MINIVER" with Teresa Wright • Dame May Whitty • Reginald Owen • Henry Travers • Richard Ney • Henry Wilcoxon
Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West • A WILLIAM WYLER Production
Based on JAN STRUTHER'S Novel • A Metro-Goldwyn-Mayer Picture

MEMPHIS

TUCSON

HARTFORD

BRIDGEPORT

FRESNO

LOS ANGELES

EVERYWHERE

THE BIG SHOT IS

"THE BIG SHOT"

HUMPHREY

BOGART'S

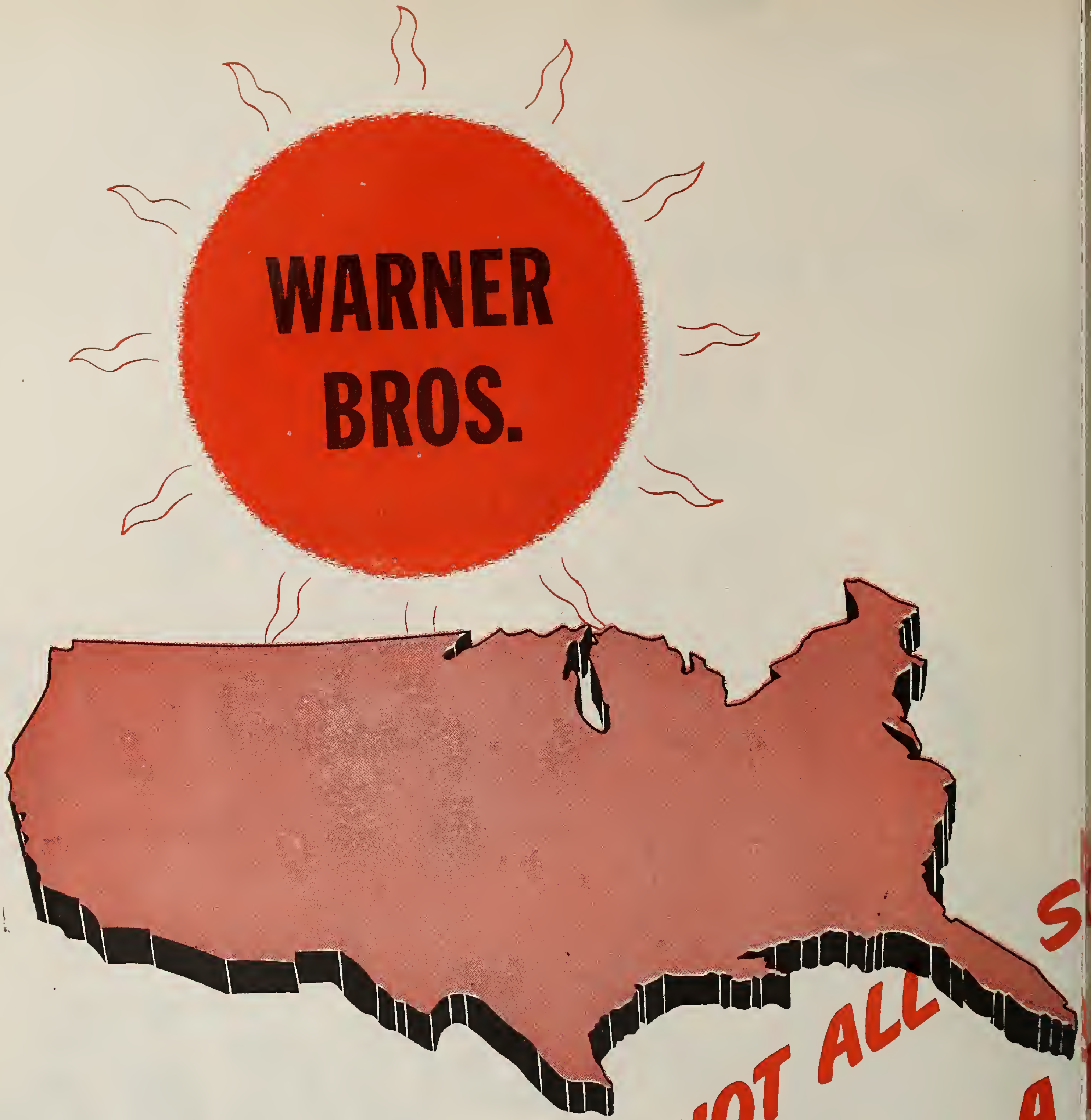
THIRD-HIT-IN-A-ROW FOR

WARNERS

It's okay, boys, we hear you calling! And as soon as the early dates are through holding, we'll rush your prints to you! After all, we know a big dough hit when we see one! We ought to — we make most of them!

IRENE MANNING · Richard Travis · Susan Peters · Stanley Ridges · Directed by Lewis Seiler

Original Screen Play by Bertram Millhauser, Abem Finkel and Daniel Fuchs


WARNER
BROS.

HOT ALL WINTER... HOT ALL S
AND, MISTER, WHAT A

MMER...

EASURE!

WARNER BROS. "KINGS ROW"

WARNER BROS. "IN THIS OUR LIFE"

WARNER BROS. "JUKE GIRL"

WARNER BROS. "SERGEANT YORK"

WARNER BROS. "THE BIG SHOT"

WARNER BROS. "WINGS FOR THE EAGLE

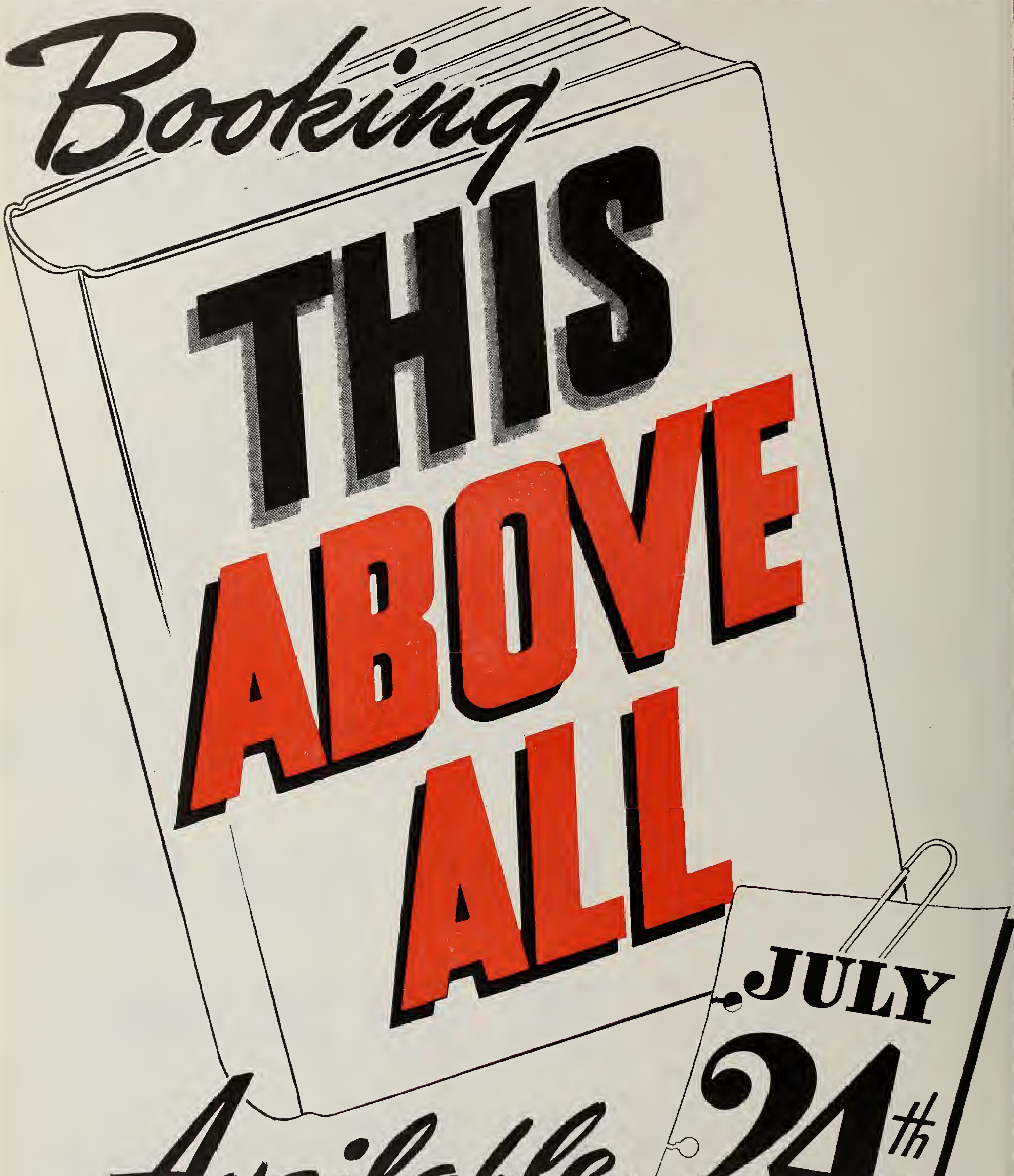
WARNER BROS. "ESCAPE FROM CRIME"

WARNER BROS. "THE GAY SISTERS"

WARNER BROS. "SPY SHIP"

SHOWMEN EVERYWHERE ARE

Booking


THIS
ABOVE
ALL
JULY
24th

Available

Mightiest of 20TH CENTURY-FOX TRIUMPHS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 147, No. 13

June 27, 1942

WAR ENTERTAINMENT

WAR worn Britain turns increasingly to the motion picture theatre as a house of refuge from the pressing, desperate concerns of the day.

England's picture production the while is turning more and more away from pictures of ordeal and war. This is succinctly reported in Mr. Aubrey Flanagan's London dispatch in this week's news pages.

This comes just as we have reported in this publication upon the sharp increase in Hollywood's war picture schedules for the season.

These precisely opposite trends are not, however, contradictory. They represent the judgments, in both instances, of showmen engaged in attentive service of their publics.

Britain has deep bitter experience of war over a long period. Dover is in cannon range of the Germans. Hell and devastation have poured down from the skies in all parts of England, and may pour again, any day anywhere. The pinch of drastic rationing is felt at every Englishman's table. They have lived so long in the reality of war that it is much more ordeal than adventure, a vivid reality which needs no exploration in a medium of make-believe. For them there is little emotional service in fiction that rehearses for them the life they live.

To most of us in this big America the war which comes so closely to us in print and radio is still remote. From the tall pile where this typewriter stands one can look down the bay and past the Statue of Liberty out to sea where the submarines lurk, but still the war is way off yonder. Our young men are going away. There are soldiers and sailors in the streets of our port cities. Payrolls rise, prices rise, taxes rise, alarms sound across the papers and the radio, but for the United States the war, for the vast majority, has still the quality of something new and adventuresome. We have little experience of war. It is still something for emotional exploration.

To us the war is dreadful and awesome—but we want to know about it.

To England the war is all that—and they do know about it.

Clearly here, by these contrasts, a function of entertainment, the nature of entertainment and its emotional basis, is illuminated.

△ △ △

HOW MUCH, NOW?

COME Tuesday next and the end of June, the motion picture industry's War Bond and Stamp Drive will have ended its first month. It is indicated in the flow of news reports across this desk that the United States have had sincere cooperation from the theatres and all the showmen of the land.

Now the War Activities Committee needs to hear, and almost immediately, right after June 30th, with "account number", what each theatre has so far accomplished. Report blanks have been supplied.

"Never before," observes Mr. Oscar A. Doob of public relations, "have some 15,000 exhibitors been asked to report to one headquarters in a matter of this kind, but never before have we had such a war crisis; never before has the nation so needed our theatres in a fight for survival." There's a problem for Mr. S. H. Fabian, treasurer and executive vice-chaiman. He just has to hear.

This obviously pertains not only first to the national cause, but also to the demonstration of what the theatres of the screen have done, are doing. There is much about the contemporary situation which makes this important to the motion picture.

△ △ △

CODE WORK

THE other day Mr. William R. Weaver went a-calling on Mr. Joseph I. Breen, now for a month returned to his post at the Production Code Administration, to see what might be the impact, if any, of wartime production on that office. There isn't any, as is reported in this issue. The answer is that the basic considerations of morals and propriety obtain alike in peace and war, attributes of the civilization that we are fighting for. It is significant of the progress that has been had, too, that Mr. Breen finds the organization, in these days of many social stresses, faced with neither new nor greater problems.

It may be observed, however, that certain manifestations here and there in the field of exploitation indicate that the same basic principles of common decency have not been sufficiently apparent to some of the promoters of product.

Lobbies bedecked with innuendo and advertising which flaunts false accents can be as invasive of the standing of the industry as anything on the screen.

△ △ △

ANY TIME now will be time to discard the fad verb, "to streamline". It began with boats and progressed to aircraft and thence to motor cars and trains. Now it is all over the language in misfit usages. About a century ago balloons were so impressive an invention that advertisements ventured even "balloon hairpins". More recently we have had the idiocy of "radio razor blades". Today's use of "streamlining" is most commonly in connection with reorganization where it means knocking off a few warts consisting of personnel.

△ △ △

DOWN where Rockefeller canyon opens on smart Fifth Avenue cabbages and broccoli and beets and egg plants are growing, row upon row, spoon-fed in orderly perfection. It is in land values perhaps the most costly garden in the world. There Mr. Merle Crowell, impresario of public relations for Rockefeller Center, arranger of the pageantry of floral expression from the crocuses of spring to the illumined tree at Christmastime, has in his subtle Yankee way slipped a bit of education to the pavement-bound sophisticates of New York. The vegetables are all unobtrusively labelled, so they can tell the squashes from the chives. The opening of the new bill played to standing room and the biggest audiences the Center gardens have ever had.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

INVENTORIES up $19,144,423 under decree selling Page 13

INDUSTRY goes to Washington for "war-footing" orders Page 14

ODT ORDER cutting film deliveries hits exhibitors, exchanges Page 18

JAP SHELLS bring the war to the front door of coast exhibitors Page 19

END to "nuisance" trade practices demanded by Allied head Page 20

CANADIAN employers must get permits to hire new help Page 22

471,845 see "Mrs. Miniver" in 21 days; new Music Hall record Page 24

DISTRIBUTORS can write their own ticket for affiliates, arbitrators rule Page 25

BRITISH move to coordinate production of propaganda pictures Page 29

"KEOUGH saved Paramount by payoff to Bioff," officials testify Page 33

PRODUCTION CODE stands in wartime, too, says Breen Page 40

CONGRESSMAN revives Commissioner Fly's "dead mackerel" charge Page 42

SERVICE DEPARTMENTS

Asides and Interludes Page 32

Box Office Champions Page 41

British Studios Page 28

Hollywood Scene Page 37

Managers' Round Table Page 45

What the Picture Did for Me Page 43

PRODUCT DIGEST, including Reviews and Release Chart Page 55

Trouble Brewing

A LEGAL spokesman for the major companies in New York disclosed on Tuesday that the distributors had been quietly preparing for months to undertake wholesale legal action against exhibitors whom they would accuse of falsely reporting on box-office returns on percentage-film engagements. The attorney said that the distributors believed hundreds of thousands of dollars were due them in rental overages.

The attack actually got under way last Friday, when suits alleging conspiracy to falsify reports of receipts on percentage bookings were filed against the E. M. Loew circuit at Boston, by Paramount, 20th Century-Fox and MGM. The actions, filed in U. S. District Court, seek an accounting of the books of 17 E. M. Loew operating subsidiaries, charging a conspiracy since July, 1929, to pay less than due on percentage pictures.

The complaint also asks the court to enjoin the circuit from altering or disposing of books in question. It states the overages due exceed $50,000.

The suit arose, it is understood, out of differences between distributors' records and books submitted by the Loew circuit during the course of a pending trust action.

Information Wanted

GOVERNMENT film makers and publicity men this week were awaiting the reshuffle which many feared was to follow the appointment of Elmer Davis as director of all war information.

It was not expected at Washington that any great changes would be made in the Government's motion picture management, under Lowell Mellett of the Office of Government Reports or the radio coordination of Archibald MacLeish's Office of Facts and Figures. Both are now under the control of Mr. Davis.

Among the momentarily homeless were Robert Collyer, formerly with Paramount and Herbert Miller, ex-Pathe news man, who had handled all non-military newsreel material for the OEM. It was pointed out that the two had developed much important newsreel coverage, including one of the few comprehensive reports on the rubber situation for the newsreels.

Mr. Davis was in Washington this week setting up his staff, which he declared would remain small. Milton S. Eisenhower, formerly chief of the War Relocation Authority, was named Mr. Davis' administrative deputy. He is described as a career government administrator and expert unraveller of red tape.

First act of Mr. Davis was to rap the magazine *Broadcasting* sharply over the knuckles Tuesday for a story which it was charged quoted from a confidential Office of Facts and Figures report on public reaction to war news. It appeared to be a warning that Mr. Davis would permit the dissemination of news only through official channels.

Censorship regulations for broadcasters were scheduled to be revised this week, but officials of the Censorship Office said no drastic new provisions were contemplated. The revision, it was explained, is to clarify a number of situations in the light of the experience. Some requirements may be stiffened and others relaxed.

Also planned was a similar revision of censorship regulations for the press.

'Tell the Whole Truth'

"OUR JOB was to give information about the war—every aspect of the war—to the people . . . to give them the news. Our job was to tell the truth, the whole truth and nothing but the truth at all times." This was the mission outlined for the British Government's wartime film unit, Sidney Bernstein, advisor to the Ministry of Information told the members of AMPA on Thursday.

At a luncheon meeting at the Hotel Edison, New York, he described the significance and manner of the British Government's wartime entry into the motion picture business.

The wartime mission of the screen he described as an international project which could be the most effective agent in furthering unity and understanding among the United Nations. He called on America's industry to join not only in this informational function of the screen but to continue also its services to morale and spirits by the production of entertainment screenfare.

Skouras Gets 26 More

EXPANSION of George Skouras Theatres, New York, through the acquisition of J. J. Theatres, of which Julius Joelson is president and general manager, will soon take place. The Joelson group numbers 26 theatres, all in Manhattan and the Bronx, where Skouras already has a large number of houses, augmented but a few years ago by purchase of the Springer-Cocalis theatres.

Circuit expansion of this type has been rare in recent years. The Skouras Circuit in New York is not regarded as a producer-owned group under the terms of the Consent Decree since Twentieth Century-Fox has no interest in these theatres.

An arbitration hearing was held Tuesday in which the Jerome, Oxford and Kingsbridge Theatres of the Joelson Circuit sought to reduce the clearance enjoyed by the Skouras Valentine. It was observed that there was more than the usual heat at the hearing.

Paramount in New York this week finally signed a deal with the Century Circuit for its 1941-42 product. The circuit and the distributor have been arguing for nearly a year, unable to agree on terms for the showing of Paramount's pictures in 35 houses in Brooklyn and Long Island.

Though the season is nearly over, certain pictures already released will be used by some of the circuit's theatres.

With the closing of the Century contract, there is only one other New York circuit not on Paramount's books for 1941-42—the Skouras Circuit of 72 theatres.

Allied Training Films

INTEGRATION of American, British and Russian governmental activities in the field of training films was revealed by Colonel Darryl F. Zanuck, U.S.A., in Hollywood last Saturday, although extent and degree of the colaboration to be undertaken was described as a matter for Washington superiors to discuss.

Extent of the disclosure made in Hollywood was that Colonel Richard O. Schlossberg and Major Frank Capra are to be stationed there to work with Col. Zanuck on the production of an undetermined number of film projects and that Colonel Zanuck, who has had charge of training film production as chairman of the Research Counsel of the Academy of Motion Picture Arts and Sciences, conferred with the British Ministry of Information and the Soviet Film Bureau on his recent visit abroad, "on an official mission."

Meanwhile in Washington, it was understood that the whole subject of exchange of training film material between the United States and its allies was under deliberate consideration by the Department of State.

Add "aid-to-Russia" notes: Sergei Eisenstein's first book, "The Film Scene," will be published by Harcourt Brace and Company in August. Mr. Eisenstein, famous Russian film director, currently is the artistic supervisor of Mosfilm, largest Soviet film studio, and a professor in, and active head of, the State Institute of Cinematography, Moscow. He is now making "Ivan the Terrible."

Jay Leyda, now with Artkino, Russia's distributor in New York, has been editing and translating Mr. Eisenstein's book.

The book includes sequences from some of Mr. Eisenstein's scenarios, among them "An American Tragedy."

Calls 'em Dopes

HOLLYWOOD'S Walter Wanger told off the United States Government this week for tapping the supply of studio technicians for war-film work, calling "some" Federal officials "dopes." Names were not named.

Mr. Wanger's remarks, given wide circulation on Wednesday from Hollywood, by United Press, might be construed as giving more than a motion picture producer's observations, for he is the president of the Academy of Motion Picture Arts and Sciences.

Mr. Wanger told the Government to give Hollywood back its technicians and let them make Government pictures on the site of film production. "When the Government wanted tanks, it did not move Detroit to Washington," the producer was quoted by United Press. "Yet, when the Government wanted movies it took some of our top experts, put them in pretty uniforms and stationed them in the Capital."

He criticized the Government's efforts to utilize Hollywood to date as "fumbling, cockeyed and full of fear of treading on somebody's toes."

An announcement to the press, this week, from Universal, in New York, said that Mr. Wanger, producer of "Eagle Squadron," which Universal is distributing, would present a check for $10,000 to the British Royal Air Force Benevolent Association on July 2nd, at the Globe Theatre, New York, on the occasion of the picture's opening.

Business Up 10%

A TEN PER CENT improvement in box-office business between March and April was indicated Tuesday by the U. S. Internal Revenue Bureau, Washington, in a report showing that April's Federal admission tax collections had hit a new high record at $11,803,922.

Collections for April, nearly $400,000 above the previous record of $11,412,679 recorded last December, were more than $1,000,000, or approximately ten per cent, greater than the $10,788,463 reported for April, 1941, and nearly $5,000,000 above the $6,955,991 collected in May, 1941.

For the first five months of 1942, admission tax collections totaled $54,309,877, compared with $32,766,903 for the corresponding 1941 period last year. The greater part of the increase in April was spread over the country as a whole.

Army Will Watch

AN ARMY motion picture registration bureau to clear all titles, stories and ideas for motion pictures about the U. S. Army has been established by Colonel Mason Wright, head of the pictorial division of the War Department public relations office, it was disclosed in Hollywood Wednesday. The project was unanimously approved by producers when submitted to them Tuesday night by Colonel Wright. He emphasized it carried no thought of censorship and was designed to see that the Army is correctly portrayed and to aid studios in making films about the Army.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover
"The Big Shot," Warners, Page 3
"This Above All," 20th-Fox, Page 6
"Submarine Raider," Columbia, Pages 15 to 17
"Parachute Nurse," Columbia, Pages 15 to 17
"Atlantic Convoy," Columbia, Pages 15 to 17
"Eagle Squadron," Universal, Page 21
"The Pride of the Yankees," RKO, Page 27
"The Real Glory," UA, Page 31

Carnival in Rio

WAFTED UP FROM RIO as gently as the breath of frangipani in the breeze off the Celebes come tales of the party splendors and avid gallantry of utter genius which Orson Welles applies to his task of cultural relations in the making of a pseudo and semi-official US & RKO cinema production with the title, one almost might say working title, of "It's All True." There is, it seems, a full score and maybe more, of technical experts from Hollywood in attendance, air transported by U. S. bomber. A whole city has been bedecked with buntings with lessons to the Latins to show how gala they could be. Now Mr. Welles is said to be up the river, which is to say the Amazon, on errands of art, and as a good will ambassador. There is report, from the frangipani circuit, that he is yet to make a tour of the twenty-one republics, making South American relations. It has been said that the Federal, or cultural relations, participation in the project, has been slated at $300,000.

Whether that applies to all the costs, like three-point, Rio, New York and Hollywood telephone conferences at $400.00 plus per hook-up, and such like matters of incidental cost, is not set forth. Meanwhile the glamour in the breeze becomes internationally aromatic, because it has been ever so subtly indicated that the correspondence of one of the happy Hollywood participants, reporting home on the joyous magnificences, on its way out of Brazil, has passed under the eyes of an unappreciative censor for an Allied power who thought that mayhap a transcript would be of interest at the Office of Cultural Relations. That would put it under examination.

Morticians Get Ceiling

SERVICES involved in the motion picture, theatrical and broadcasting industries are excluded from maximum-price regulations for consumer services issued Tuesday by the U. S. Office of Price Administration, Washington, to become effective July 1st.

Under the regulation, nearly 1,000,000 establishments, ranging from shoe-shining parlors to morticians, doing an annual business in excess of $5,000,000,000, will be required to observe as maxima the highest prices charged by them during last March.

Price Administrator Leon Henderson pointed out that the Price Control Act itself specifically excluded motion pictures and broadcasting from regulation.

Under these exemptions, no attempt to control rates, fees, or charges will be made in the case of actors' and artists' agents; arbitration and conciliation services; theatrical booking agents; entertainers; motion picture or other theatre enterprises; radio and television stations, or ticket services.

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THIS WEEK the Camera observes:

By Staff Photographer

■ SPYROS SKOURAS, president of Twentieth Century-Fox and national chairman of the Greek War Relief Association, between King George II of Greece and Lowell Thomas at the luncheon given in honor of the King by the Overseas Press Club at the Waldorf Astoria Hotel in New York last Friday.

J. NOBLE BRADEN, newly elected vice-president of the American Arbitration Association, has been an executive of that group since 1926, and has been in active charge of its motion picture section.

By Staff Photographer

A. MONTAGUE, Columbia's general sales manager, at a post-convention press interview outlines a new season program which may cost up to $18,000,000, and expresses confidence in the continuation and suitability of his company's full-line method of selling.

ROBERT M. GILLHAM, Paramount advertising and publicity director, interviewed by Bill Berns, left, WNEW film commentator, discusses production highlights of his company's forthcoming "Wake Island".

By Staff Photographer

■ TABLEAU staged by John Hay Whitney and Francis Alstock, left, is symbolic of the transfer of leadership of the Film Division of the Inter-American Affairs Committee from Captain Whitney, right, who is leaving for duty with the United States Army Air Corps, to Mr. Alstock, left, his successor. The symbolism was posed at a farewell party given the Captain by his staff at the Coffee House Club in New York.

By Staff Photographer

COCKTAIL interlude, above. Edward Small, producer, and Arthur Kelly, United Artists vice-president, at a New York reception for Mr. Small and Charles Winninger and Charles Ruggles, stars of his picture, "Friendly Enemies".

BENEFIT premiere of RKO's "Fantasia" in Lima, Peru, was attended by Senora E. Prado, wife of the president of Peru, above left, and her daughter, Senorita Rosita Prado, right. With them are Bert Reisman, RKO manager for Peru, and Rene Riva, manager of the Campoamor theatre.

By Staff Photographer

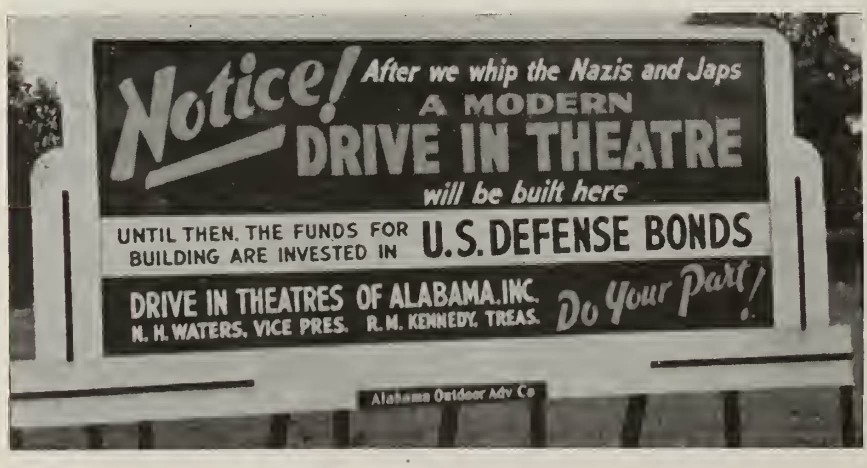
JACK COHN, right, explains the organization of the Amusements, Arts and Sports Committee of the USO, of which he is chairman, at a New York dinner at which the sports committee was set up. Flanking the chairman are James A. Farley, national vice-chairman of the USO, and Bill Corum, sports writer and chairman of the sports division.

■ 100,000 Philadelphians mass in Reyburn Plaza, above, at the rally for the Allied Nation's war heroes who are touring the country. Addressing the crowd from the podium in the foreground is Ted Schlanger, Warner zone head and chairman of the parade for the heroes sponsored by the War Activities Committee. Philadelphia declared a half holiday for the parade and rally and the dinner dance which followed.

THEY DIED WITH THEIR BOOTS ON
THEATRE

■ THE WOODLAWN THEATRE in Birmingham was chosen for a bomb hit during a mock enemy attack staged by the city Civilian Defense Forces, with the results shown above. Arnold Gary, manager of the house and an auxiliary policeman, says the fact that he was playing "They Died with Their Boots On" was purely coincidental.

BILLBOARD, below, was erected by Alabama Theatres, Inc., on the proposed site in Birmingham of a drive-in theatre, to be built, as pledged, after the war is won.


Notice!
After we whip the Nazis and Japs
A MODERN
DRIVE IN THEATRE
will be built here
UNTIL THEN, THE FUNDS FOR BUILDING ARE INVESTED IN
U.S. DEFENSE BONDS
DRIVE IN THEATRES OF ALABAMA, INC.
N. H. WATERS, VICE PRES. R. M. KENNEDY, TREAS.
Do Your Part!
Alabama Outdoor Adv Co

DECREE SENDS INVENTORIES OF MAJORS UP $19,144,423

'Big 5's' Backlog of Film and Materials Jumped to $115,034,123 in Year

The consent decree imposed on the motion picture industry by the United States Government, through the Department of Justice's settlement of the New York anti-trust suit, caused the "Big Five" decree signers to spend an additional $19,114,423 to build up film inventories to meet the decree's requirements for selling in blocks-of five with showings of all product in advance.

Inventories listed by the five consent companies—Loew's, Paramount, RKO, Twentieth Century-Fox and Warners—for 1941, totaled $115,034,123, nearly $20,000,000 more than the $95,889,700 of 1940. Decree selling became effective on September 1, 1941. Inventories soared in the months immediately preceding the effective date of the decree, when the five companies were building backlogs of blocks-of-five.

The $19,114,423 was, of course, not an additional expense *per se,* but, rather, a forced investment which required considerable banking activity; the 19-odd millions were not transformed directly from the nation's box offices, as is the case for normal production.

An industry spokesman, on Tuesday, estimated that the decree cost the "Big Five" distributors an additional $5,000,000 in actual expense for the new form of selling.

Trend Followed By "Little Three'

The backlog buildup by the "Big Five" and the rush to market which was witnessed at the beginning of consent decree selling in September was also reflected in a comparable increase in inventories by the "Little Three" distributors, which were not forced to abandon large-block selling, but which, nevertheless, acted to meet the new kind of competition from the larger companies. Columbia and Universal increased inventories by $2,344,418, from $18,604,005, as of 1940, to $20,948,423 for 1941. United Artists, with no direct producing, and being solely a "closed" distributing corporation, makes no figures of financial operations available.

Last week, Barney Balaban, president of Paramount, in reporting the company's financial status at the annual stockholders' meeting in New York, declared that Paramount's film inventory increased during the past 17 months by approximately $9,000,000. "This large increase," said Mr. Balaban, "is due principally to the provisions of the decree which require trade showings before the release of feature pictures, thereby making it necessary to carry in the inventory a greater number of these productions."

In April, when Twentieth Century-Fox issued its annual financial statement, the company reported that "inventories increased during the year by $5,986,180, occasioned principally by provisions of the consent decree."

Comparison of Film Inventories

LOEW'S	*August 31, 1941**	*August 31, 1940*
Film productions in progress	$14,566,126	$13,011,744
Film productions completed, unreleased	4,021,901	1,680,854
Film productions released (less amortization)	11,891,583	17,232,137
Books and rights (at cost)	3,533,297	4,932,879
Film advertising accessories (at cost)	299,291	405,672
	$34,312,198*	$37,263,286
PARAMOUNT	*January 3, 1942*	*January 4, 1940*
Released productions, at cost, less amortization	$5,805,425	$5,236,556
Completed productions not released, at cost	8,866,822	4,241,580
Productions in process of completion, at cost	7,066,602	6,398,617
Scenarios, costs applicable to future productions	1,826,616	1,573,826
Rights of plays, at cost or less	683,287	635,379
Advertising accessories, at cost or less	380,851	258,105
	$24,629,603	$18,344,063
RKO RADIO	*December 31, 1941*	*December 31, 1940***
Released productions, at cost, less amortization	$4,056,569	....
Completed productions not released, at cost	3,301,330	....
Productions in progress and charges to future, at cost	2,848,621	....
Supplies, at cost or less	145,644	....
Story rights, continuities, less amounts written off	704,642	....
	$11,056,806	$7,955,940**
TWENTIETH CENTURY-FOX	*December 27, 1941*	*December 31, 1940*
Released productions, at cost, less amortization	$10,072,677	$7,415,478
Unreleased productions, at cost	5,172,180	4,754,800
Productions in progress, at cost	6,102,860	2,701,769
Stories and scenarios, at cost or less	1,729,411	2,218,036
Accessories at cost, less amortization	148,550	149,418
	$23,225,678	$17,239,501
WARNER BROTHERS	*February 28, 1942*	*November, 1940*
Released productions, at cost, less amortization	$6,938,907	$6,865,480
Productions completed, unreleased, at cost	7,381,980	4,653,945
Productions in progress and charges to future, at cost	3,852,650	1,426,543
Rights and scenarios unproduced, less reserve	2,443,199	1,663,225
Raw materials, supplies, accessories, at cost	1,193,102	477,717
	$21,809,838	$15,086,910
TOTAL FOR THE 'BIG FIVE'	$115,034,123	$95,889,700

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* *Increased inventories will be reflected in the August,* 1942, *statement.*

** *RKO estimated total inventories at the year end December,* 1940, *at* $7,955,940.

COLUMBIA	*March 28, 1942*	*December 28, 1940*
Released productions, less reserve	$5,111,000	$3,888,460
Completed productions, unreleased	2,115,000	3,501,498
Productions in process	2,022,000	1,529,714
Rights in scenarios	1,185,000	639,200
Advertising accessories	79,000	72,278
Film stock and miscellaneous	133,000	84,351
	$10,645,000	$9,715,501
UNIVERSAL PICTURES, INC.	*November 1, 1941*	*November 2, 1940*
Productions in progress and charges to future, at cost	$2,133,062	$1,894,956
Completed films not released, at cost	1,800,864	1,562,149
Released films, less amortization	5,437,246	4,661,694
Raw films and supplies	133,323	118,280
Scenarios and rights unproduced, less amortization	666,608	520,753
Advertising matter	132,320	130,672
	$10,303,423	$8,888,504
TOTAL FOR NON-DECREE SIGNERS	$20,948,423	$18,604,005
GRAND TOTAL FOR SEVEN COMPANIES	$135,982,546	$114,493,705

EXECUTIVE GET ORDERS FOR INDUSTRY'S 'WAR-FOOTING'

Equipment Manufacture and Studio Usages Discussed at Capital

All branches of the industry were put on a war footing this week, being told precisely their duties and allowances under the war economy, at meetings at the War Production Board, Washington, between its U. S. officials and of the motion picture industry, and the makers of film equipment.

Representatives of the studios met with WPB officials Tuesday to submit their proposed "economy" program, following a meeting with the equipment manufacturers last Thursday at which an industry advisory committee was set up to cooperate with the board in the development of conservation orders.

Harold C. Hopper, head of the motion picture section of the board, presided at both meetings. He confirmed the previously-announced position of the war agency that the importance of the motion picture business as a medium of training, education, information and morale building, was recognized.

He told the theatre equipment men that it was intended to keep the theatres operating but warned that the manufacture of equipment used many critical materials, such as copper, nickel, aluminum and steel, and it was imperative that such materials be conserved for the war program.

The WPB Tuesday urged exhibitors to particularly conserve materials with copper. They were asked to save the copper residue from carbons. The request came from Christopher Dunphy, the WPB's film industry liaison.

Emphasis on Film, Set Materials

The producers' 13 point program was cordially received Tuesday, and Mr. Hopper bespoke the Government's cooperation by announcing establishment of a WPB branch at Los Angeles.

The producers' representatives told Mr. Hopper that major emphasis had been laid upon conservation of film and set materials, but that no other means of saving would be overlooked. They added that strict application of their program would save fully as much as could be saved by Government ukase.

Mr. Hopper called into the meeting other WPB officials, and those of the Office of Defense Transportation and the Office of Price Administration.

WPB men stressed the use of film materials in munitions manufacture, and said that, because those materials would become ever more scarce, conservation was most important.

Mr. Hopper told the film men he was satisfied at their progress, and noted that the Los Angeles office would enable them to have contact with the WPB in the shortest possible time.

IN WASHINGTON, SEE THE USIS

All you people who come to Washington to see persons in the Government will save yourselves much time by consulting first the United States Information Service, at 1,400 Pennsylvania Avenue, N.W., that city. So says the Service, a division of the Office of Government Reports—and which therefore ought to know. Its telephone is Executive 3300.

He was not able to disclose Tuesday what action, if any, the WPB would take on the producers' program; but it was considered unlikely there would be action soon.

Among those who participated in the conference were Gradwell Sears, United Artists; Edgar Mannix, Metro-Goldwyn-Mayer; Alan F. Cummings, Loew's, Inc.; John J. O'Connor, Universal; A. Schneider, Columbia; Barney Balaban, Paramount; Earl I. Sponable, Fox Movietone; R. C. Barrows, Twentieth Century-Fox; Joe Robins, National Screen Service; Norton Richey, Monogram; Ray Klune, Society of Independent Motion Picture Producers, and John Wolcott, March of Time.

Industry Advisory Committee Set Up

The equipment men attending the Thursday meeting constituted an industry committee of which Mr. Hopper will be Government presiding chairman. Members will be C. S. Ashcraft, president, Ashcraft Manufacturing Company, Long Island City, New York; Edward C. Cahill, general manager, RCA Manufacturing Company, Camden, N. J.; E. W. Hulett, president, E. W. Hulett Manufacturing Company, Chicago; Albert B. Hurley, president, Hurley Screen Company, Long Island City, New York. Also G. L. Carrington, vice president, Altec Service Corporation, New York; William A. Gedris, president, Ideal Seating Company, Grand Rapids, Mich.; Louis B. Goldberg, president, Goldberg Brothers, Denver; Walter E. Green, director, General Theatres Equipment Corporation, New York; J. E. Robin, president, J. E. Robin, Inc., New York; E. J. Ballen, president, Ballen, Inc., Akron, Ohio; E. Wagner, president, Wagner Sign Company, Chicago, and E. A. Williford, sales manager, National Carbon Company, New York.

Discussions at the meeting revolved around conservation of critical materials and conversion of certain plant facilities to war work, and a proposed limitation order curtailing the manufacture of motion picture theatre equipment.

Details of the proposed order were not made public, but it was understood to impose drastic restrictions on the use of critical materials for the production of equipment, but to provide for the manufacture of such replacement and repair parts as might be necessary to keep theatres operating.

The WPB shortly is expected to issue its limitation orders, but at midweek, date of the issuance could not be ascertained.

The 13 rules for conservation of material applied last week by the members of the Film Conservation Committee in Hollywood and presented Tuesday to WPB are:

1. Use stills instead of film for wardrobe and similar tests.

2. All trailers will be reduced in length, as previously specified.

3. A camera device to replace placards for numbering takes.

4. Eliminating of the reprinting of approved takes.

5. Salvaging of short ends.

6. Reduction of unnecessary setups.

7. Posting of a slogan, "Save Film—Save Your Job."

8. Salvaging of old film.

9. Collaboration with film cutters on script before production and postponement of negative cutting until after preview.

10. Reduction of reprinting due to black frames.

11. Limitation of script revisions on the set.

12. Use of single takes for rushes.

13. Elimination of all rehearsals with film.

These rules are the basis of the studios' economy report submitted by Mr. Klune. Incorporated also in his program were the economy rules drawn up by the distributors, who had met for several weeks in New York.

The Film Conservation Committee represents all branches of the Hollywood film industry: producers, unions, guilds.

It was noted the rules enumerated did not include elimination of screen credits, a step proposed two weeks ago but since opposed by the Screen Director Guild, and still argued by some members of the Screen Writers Guild, which this week polled its membership.

The elimination of screen credits, except for showings in the Hollywood area, was expected to save 10,000,000 feet of film yearly.

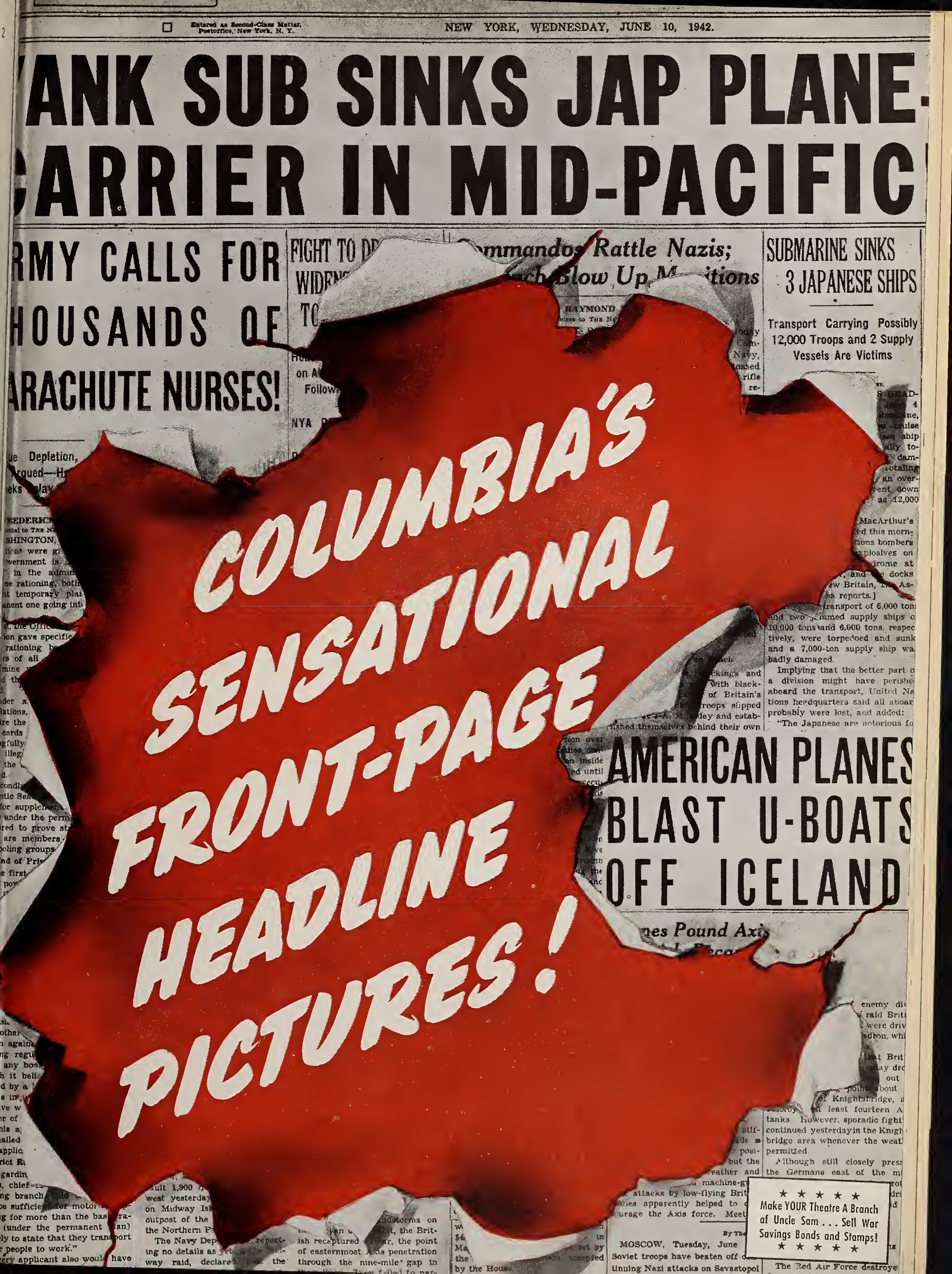
One of the Committee's first steps takes effect July 1st: a monthly report by studios, on film consumption. This will afford statistics upon effectiveness of conservation.

Distributors See Savings of 18%

The New York meetings between distributors' officials indicated last week that that branch of the companies, and the exhibitors, could save 15 to 18 per cent of raw stock by economies.

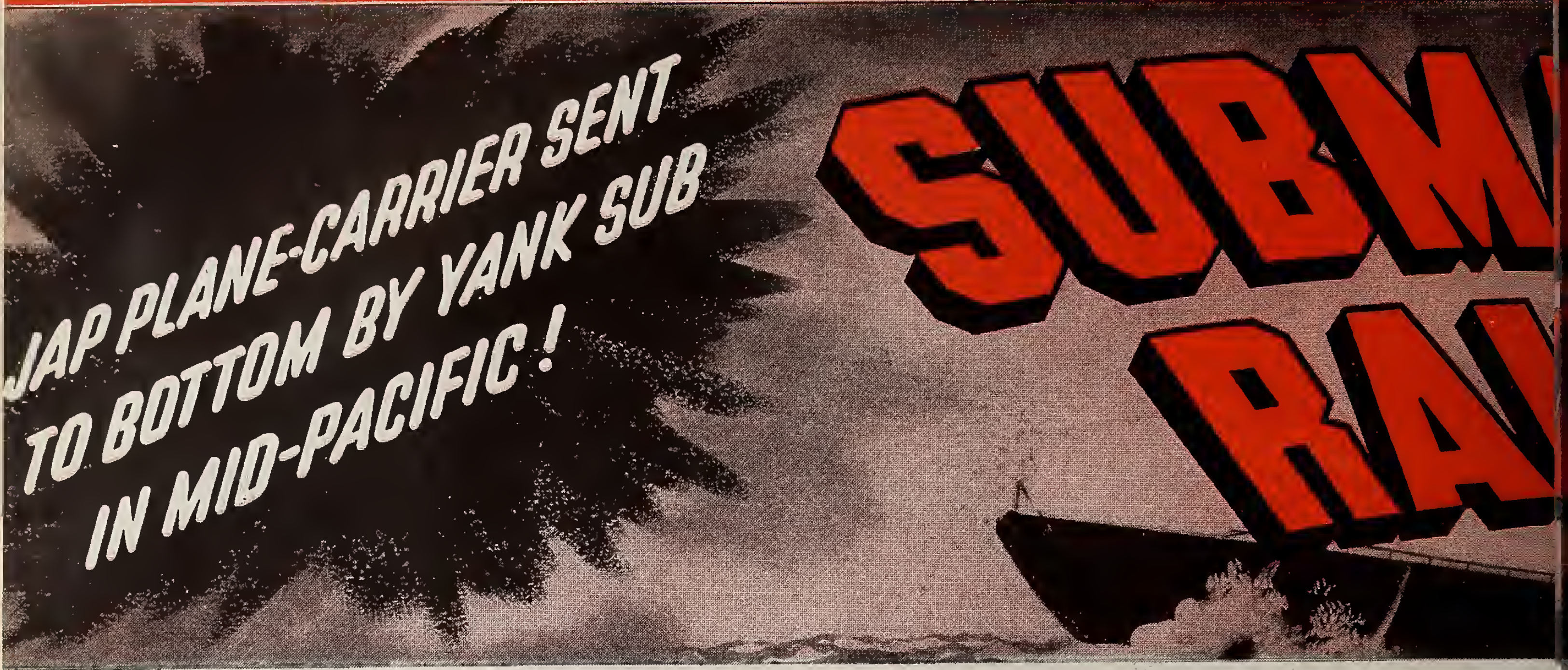
All non-essential use will be stopped, under the regimen submitted to the WPB Tuesday; and even the newsreel title frames, and trailers, will be shortened.

Whether to reduce the number of distributors' prints, was a point at issue; and it was decided to leave this step to the WPB. It was said print reduction would disrupt release schedules, and availability lists.


Entered as Second-Class Matter, Postoffice, New York, N. Y.
NEW YORK, WEDNESDAY, JUNE 10, 1942.
ANK SUB SINKS JAP PLANE-CARRIER IN MID-PACIFIC
RMY CALLS FOR HOUSANDS OF ARACHUTE NURSES!
FIGHT TO DR
WIDEN
TO
mmandos Rattle Nazis;
Blow Up M itions
SUBMARINE SINKS 3 JAPANESE SHIPS
Transport Carrying Possibly 12,000 Troops and 2 Supply Vessels Are Victims
AMERICAN PLANES BLAST U-BOATS OFF ICELAND
nes Pound Axis
COLUMBIA'S SENSATIONAL FRONT-PAGE HEADLINE PICTURES!

★ ★ ★ ★ ★
Make YOUR Theatre A Branch of Uncle Sam . . . Sell War Savings Bonds and Stamps!
★ ★ ★ ★ ★

THREE POWERFUL PRODUCTIONS


JAP PLANE-CARRIER SENT TO BOTTOM BY YANK SUB IN MID-PACIFIC!
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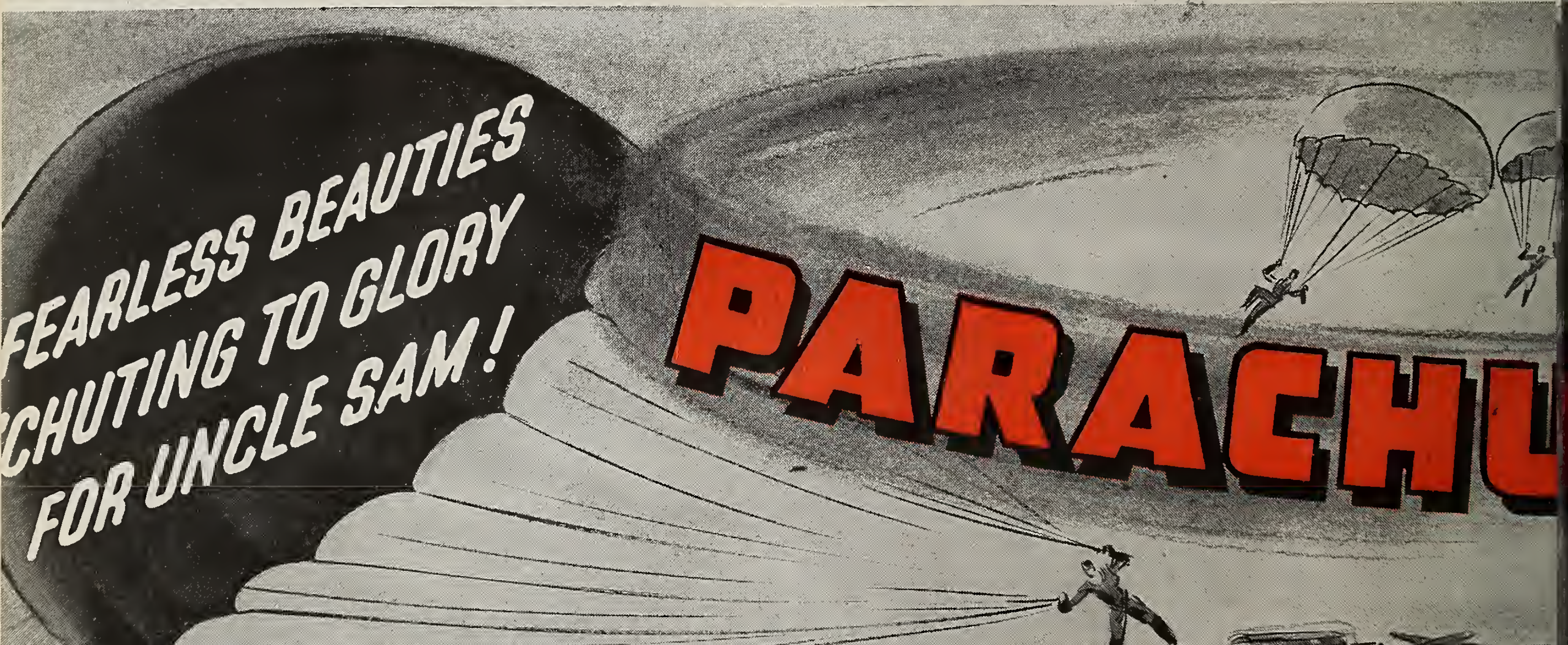
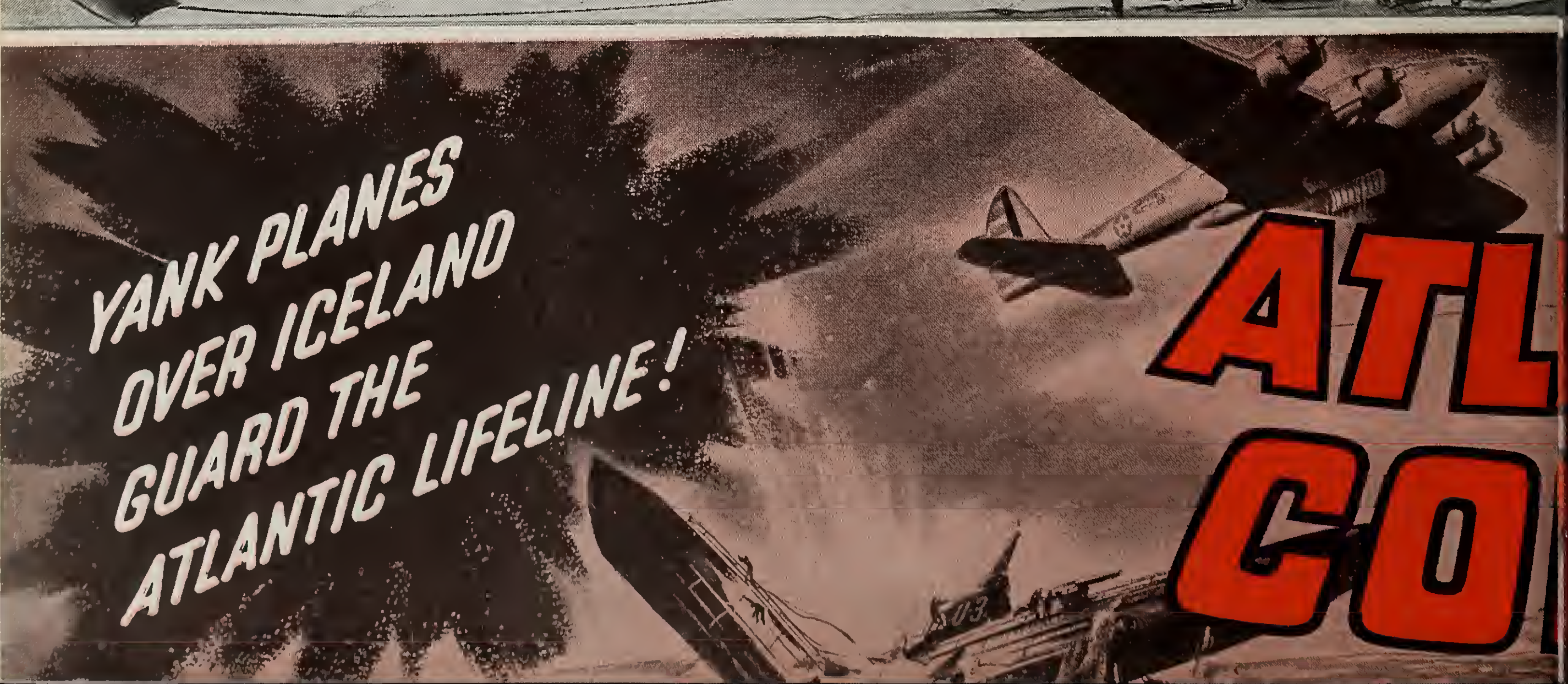
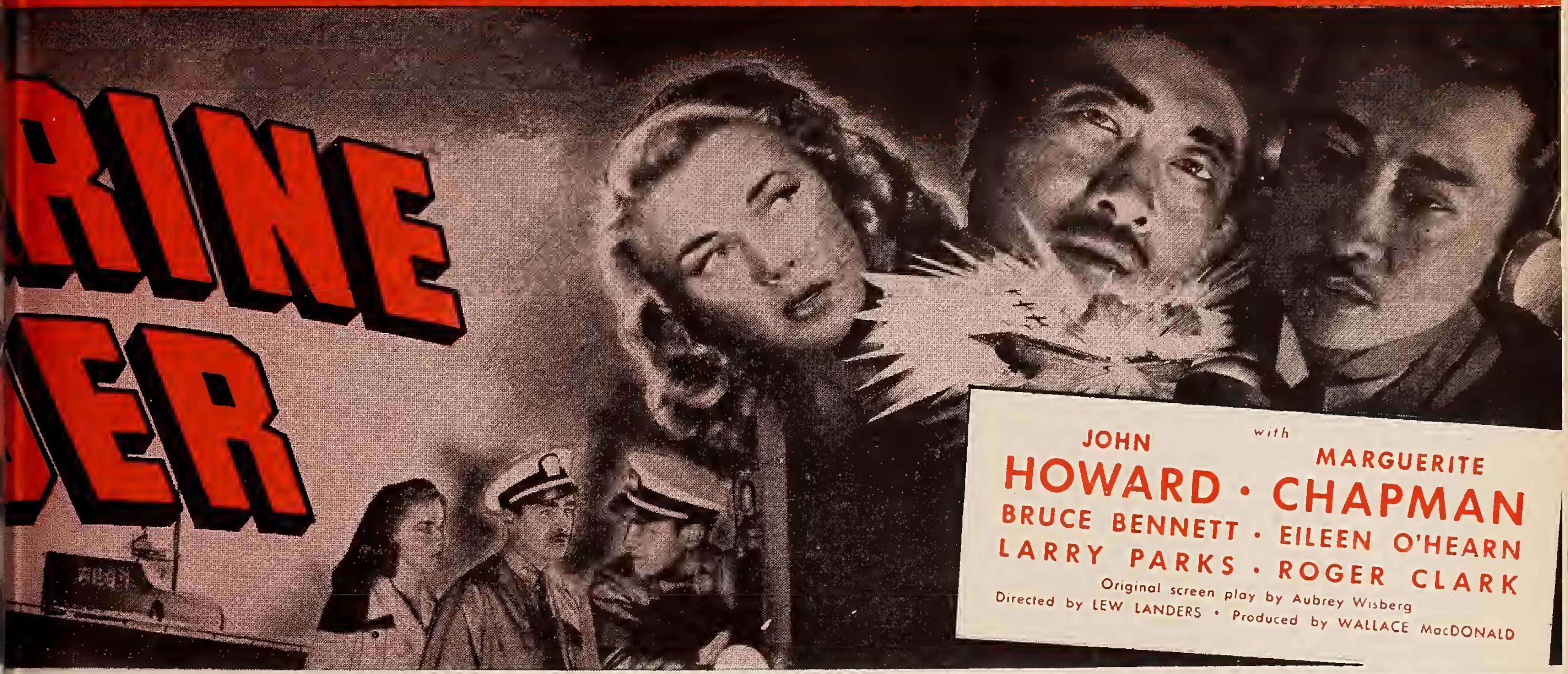

FEARLESS BEAUTIES CHUTING TO GLORY FOR UNCLE SAM!
PARACHU

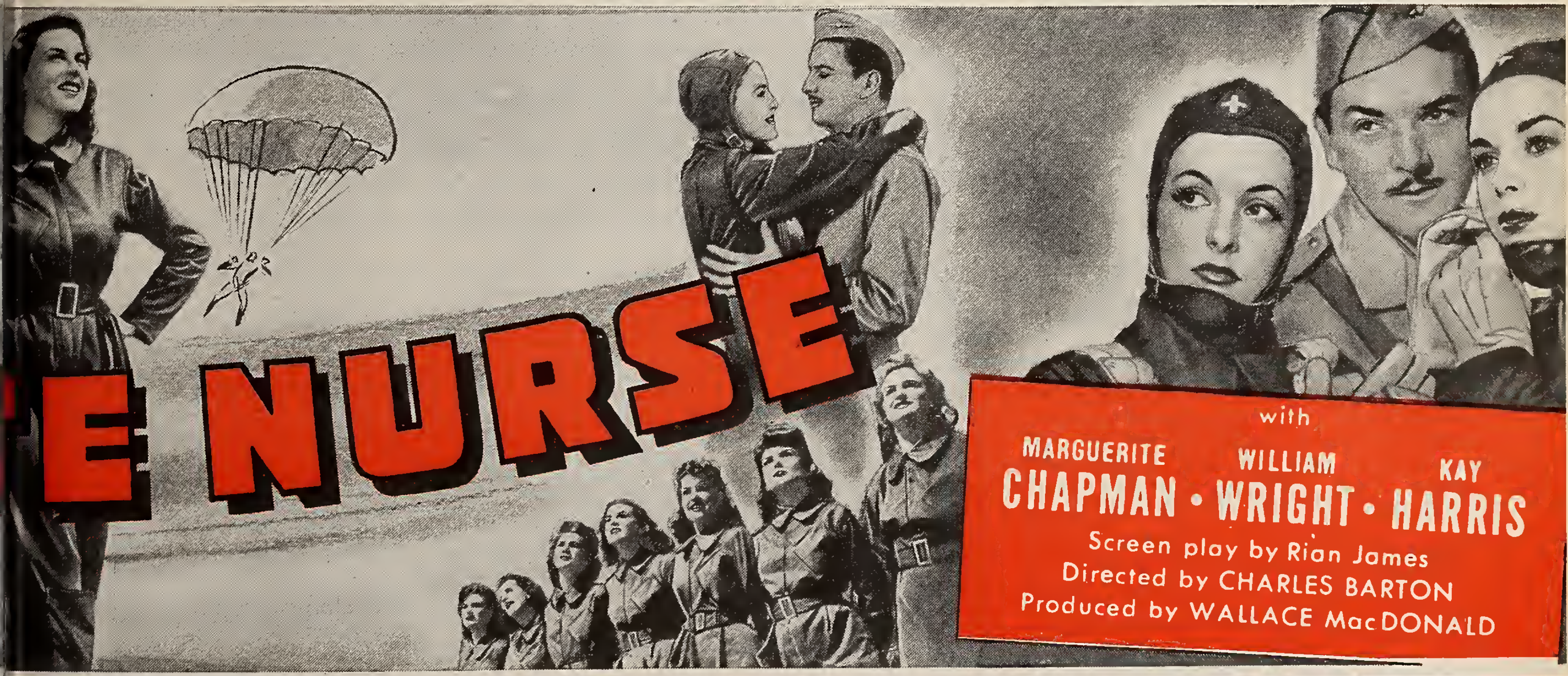

YANK PLANES OVER ICELAND GUARD THE ATLANTIC LIFELINE!
ATL
CO

BORN OF MIGHTY NEWS STORIES!



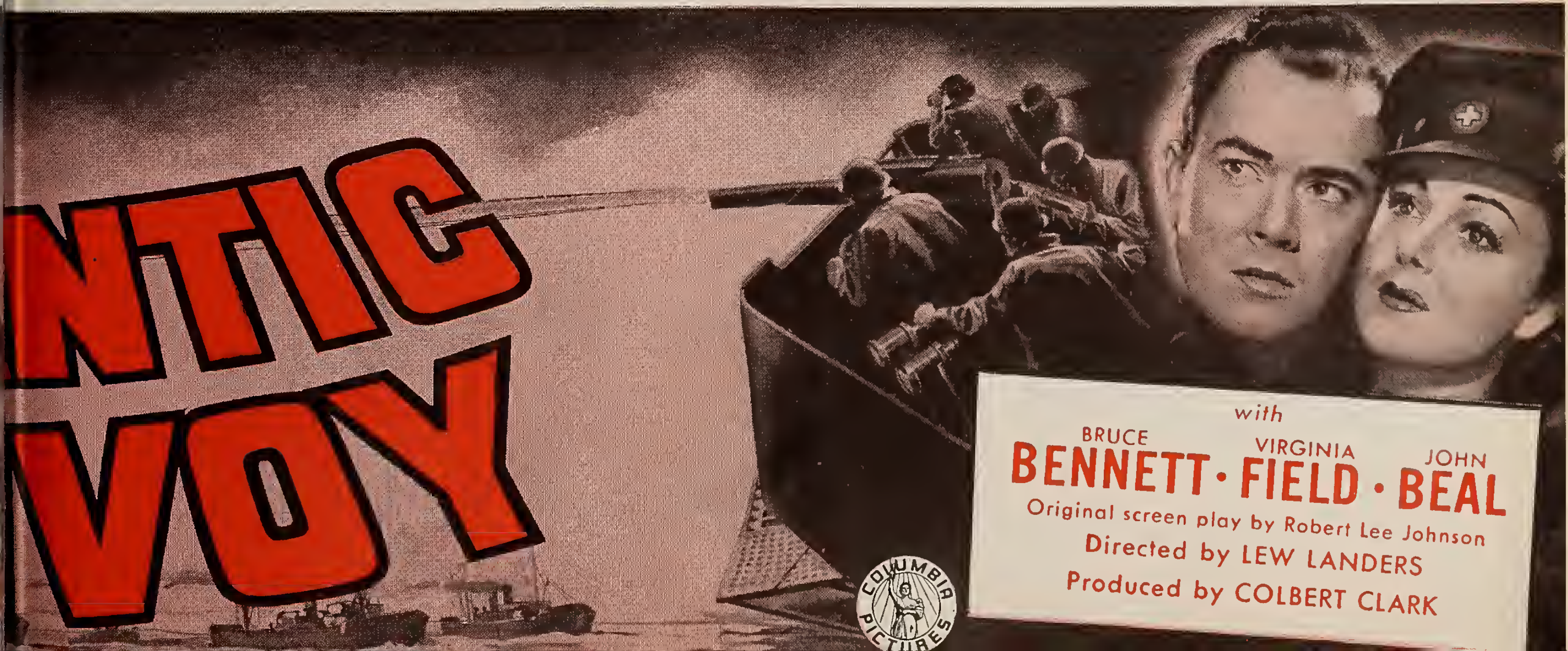
with

JOHN HOWARD · MARGUERITE CHAPMAN
BRUCE BENNETT · EILEEN O'HEARN
LARRY PARKS · ROGER CLARK
Original screen play by Aubrey Wisberg
Directed by LEW LANDERS · Produced by WALLACE MacDONALD



with

MARGUERITE CHAPMAN · WILLIAM WRIGHT · KAY HARRIS
Screen play by Rian James
Directed by CHARLES BARTON
Produced by WALLACE MacDONALD



with

BRUCE BENNETT · VIRGINIA FIELD · JOHN BEAL
Original screen play by Robert Lee Johnson
Directed by LEW LANDERS
Produced by COLBERT CLARK

DELIVERY CUT HITS CARRIERS, THEATRES AND EXCHANGES

Three Branches Study Problems Created by ODT Limitations on Trucking

Film delivery services throughout the country are prepared to make a radical change in their delivery methods which may have a far-reaching effect on the entire industry. An order of the Office of Defense Transportation, promulgated this week restricts deliveries to one a day for theatres within a 25-mile radius of key centers and requires the carriers to reduce their mileage by 25 per cent per month.

This curtailment together with the reduction in the number of prints may have a serious effect on exhibitors. Conferences were being held this week in all exchange centers between distributors, exhibitors and film delivery services to work out schedules for picking up and dropping prints.

The problems faced by the carriers vary considerably. Film delivery services which have local routes are concerned over their ability to service certain accounts. For example, those theatres which have early morning shows might be required to make other arrangements for delivery or else pick up prints themselves. The only alternative is to get prints a day in advance for these theatres, a practical impossibility with existing schedules and an even more difficult task with the prospective curtailment of the number of prints.

The delivery services are also concerned with deliveries of the newsreels which are ordinarily not available at the same hours in the morning as prints on features and shorts. It may become increasingly difficult for theatres to obtain newsreels on the day of release.

Only One Trip Per Day Allowed

The ODT order prohibits special delivery by truck. Only one trip a day is permitted to any theatre. Films cannot be transported by common carrier; subways, buses, street cars and passenger trains of railroads bar messengers carrying film. There still remains the possibility of handling the prints by special messengers using taxicabs.

A delivery company's representative expressed concern over several other phases of the order. He foresaw a possibility that the ODT would compel the carriers to make pickups and deliveries at the same time, a virtual impossibility because of the limited capacity of the trucks which are now carrying full loads.

Ira Meinhardt, chairman of a sub-committee of film carriers of the War Activities Committee, who is associated with a group of carriers serving theatres in New Jersey and New York on the west side of the Hudson River, pointed out that out-of-town carriers' problems were considerably different. They are required to reduce mileage 25 per cent. Also, trucks are forbidden to make a return trip unless they have a pay load of at least 75 per cent. Of course, this seldom happens because of the methods worked out for deliveries upstate.

Prints for theatres more than 25 miles away are taken out by the carriers a day in advance. The trucks drop their loads on the way from the exchange center; routes are so established that it generally takes the truck a good part of the day to cover the territory. When the truck reaches the last theatre en route it picks up the outgoing show and starts the return trip, arriving back at the exchange center the following morning.

Combination Routes Being Worked Out

In the rare instances where a print goes directly from a theatre to another theatre on the same truck route, some time can be saved by transferring it directly without the print passing through the film inspectors in the exchange.

Mr. Meinhardt said combinations of routes were being worked out and that attempts were being made to make certain stops less often in order to save the 25 per cent mileage demanded of the carriers. Unless for emergency, trailers, premiums and advertising matter are held in the carriers' offices until a shipment of film is ready for the same theatre.

The carriers' position is that they are an essential part of the industry. In exhibitor-distributor relations, the carrier is regarded as the exhibitor's agent; when a print is turned over to the carrier the legal effect is the same as though the print were already in the exhibitors hands as far as the distributor is concerned.

The carriers' position is being borne out by the distributors and the exhibitors and all three parties are fully aware of the problems of each of the others. The conferences being held this week are to attempt to resolve the situation created by the ODT's order.

Shipping by train in most cases is impractical. For the many theatres within the city it is absolutely impossible since the Railway Express Agency is not equipped to handle so large a business all at once even if trains were used to certain points in Queens, for example. Upstate and New Jersey shipments by train are also impractical since railroad service has been practically eliminated in many towns, particularly west of the Hudson.

Government Calls Halt on Conventions for Duration

Conventions and meetings requiring travel probably will be abandoned for the duration of the war, following a request made this week by Joseph B. Eastman, director of Defense Transportation. Film sales conventions as well as exhibitor meetings are included in the probable ban.

Mr. Eastman asked that all conventions and meetings not closely related to the war effort be deferred and that those which did bear on the war program be "skeletonized" as much as possible.

The reasons given are the fact that troop movements and the normal flow of passenger traffic on the railroads have aggravated a problem already made severe by the increase in rail travel due to the gasoline shortage. Bus service has already been severely restricted to conserve tires as well as gasoline, and air travel is practically restricted to urgent civilian and military uses by the War Department which is now directing all airplane traffic. Delegates to some conventions would travel by automobile and this, too, is to be avoided to conform to the Government's general program of conservation of rubber even in those areas where gasoline is not rationed.

It is expected that such local meetings as MGM's Exhibitor Forums, one of which took place this week in Minneapolis, will not be regarded as a meeting or a convention within the purview of Mr. Eastman's request. The next Forum will be held in Milwaukee on July 15th and there are ten more tentatively scheduled.

Stage Charities Receive $20,000

The Theatre Authority last week distributed $20,000 among various theatrical charities, making a total of $150,000 disbursed in such a manner since its formation seven years ago, according to Alan Corelli, head of the TA. The money went to Actors Equity, Chorus Equity, Screen Actors Guild, American Guild of Musical Artists, American Federation of Radio Artists, American Guild of Variety Artists, League of New York Theatres and the Authors League, each receiving $1,875.

In addition $1,000 each was turned over to the Actors Fund, Stage Relief, Jewish Theatrical Guild, Episcopal Actors Guild and the Negro Actors Guild. The TA derives its income by deducting a percentage from the gross receipts of every authorized benefit.

JAP SHELLS BRING WAR TO EXHIBITORS' FRONT DOOR

Authorities Distributing Manual Detailing Technique for Gas Attack

Exhibitors in Washington and Oregon tasted this week the effects of enemy attack and consequent public alarums. The coastline of those two states was dimmed out Monday night, like that of California. The dimout followed a Japanese submarine attack Sunday night upon a woods area north of Seaside, Oregon. The submarine's shells apparently were aimed at Fort Stevens.

It was apparent that gas shells could be hurled upon any Coast point as well as high explosives; and exhibitors everywhere, and especially in Los Angeles, were studying their defense manuals anew, on precautions against gas.

Expected to be distributed in Los Angeles was a manual detailing theatre technique in gas attack. The manual was discussed by the Los Angeles Theatre Defense Bureau, which was informed by Francis Harmon, War Activities Committee Coordinator, of air raid and blackout measures adopted elsewhere.

Joseph Buxton, Los Angeles exhibitor, said theatres of the area were as fully protected as those in London.

Presiding was George Walters, assistant to Charles Skouras in National Theatres, and who was appointed director of the city's Defense Bureau to replace B. V. Sturdivant, transferred by Fox West Coast to San Francisco. Elected alternate director was Rodney Pantages.

Blackouts in Several Areas Vary in Effect

The third blackout in Springfield, Massachusetts, Saturday night, left theatre receipts uninjured. It occurred at 9:45, ended at 10:20. It was a "surprise."

Theatremen said business held up because of the lateness of the blackout.

Although civil defense officials complained the blackout was but partly successful, they commended theatres for complete cooperation.

Another practice blackout will occur in Tennessee shortly, state officials said this week. Sirens will be the only warning. The first blackout did not harm first evening shows, but did affect second shows.

Ottawa, Canada, experienced its third blackout last week. Theatres cooperated by boosting the test, urging citizens to make certain lights at home were extinguished.

Washington, D. C., had another blackout last week, for 30 minutes.

The Pennsylvania State Council of Defense has issued rules about dimouts and blackouts. During practice blackouts, theatres will be allowed to give a "slight" indication that lights are on inside. Interior lights over exits will be permitted, providing that it can not be seen from the outside, and that it be one red lamp of "not more than 15 watts."

ARMED FORCES PREFER DOUBLES

Service men prefer double features. This is inferred from examination of passes issued in May to them by Balaban and Katz, Chicago. Of 12,043 passes issued, most came back at double feature theatres. Among such were the Roosevelt, which received 2,094; the Garrick, with 2,064; the Apollo, with 1,427. The Chicago, with a single feature and stage show, received 2,687; the State-Lake, with single features, 1,468. The United Artists Theatre ran one double feature program, and two single, and collected 2,208 passes. In the circuit's houses outside the Loop, 1,095 passes came in.

All-night blackouts were to be tried this week in Eastern Pennsylvania Tuesday night, central Wednesday, and western Thursday.

The First Corps Area, Army, has advised Connecticut exhibitors dimout rules have been changed. Definitely dimmed are Stonington, Groton, New London, Waterford, East Lyme, Old Lyme and Old Saybrook.

A surprise blackout in Toronto last week hurt theatre business because it was called at 9:30 and lasted one hour. Attendance was reported much lower than at the last blackout, in April.

The Chicago City Council has ruled that blackout violators may be fined $200, or given six months in jail.

Expected passage of a New York City Council bill compeling property owners to have defense equipment available will have little effect upon theatres, it was said this week; for most have already complied with the law by their previous full fire fighting equipment, since agmented, especially by larger theatres, with much special air raid material.

Boston had its first daylight raid alert Monday, and it was termed a complete success. A few seconds after the alert, streets were deserted. Theatre cooperation, in warning patrons, and sheltering pedestrians, drew special praise from the Committee on Public Safety.

Tuesday night, the city underwent its first complete city-wide blackout.

Rationing Continues To Cut Attendance

Minneapolis suburban houses are feeling the effect of tire and automobile rationing. Several had always drawn heavily upon metropolitan audiences. They are suffering, and business from their own areas is not supporting them.

It is noted that in rural territories, the removal of labor to industrial centers, and conscription, are being felt at boxoffices.

Business at the Miami Drive-In theatre has decreased 40 per cent, W. D. McGee, its manager, said this week. The theatre's large sign, a means of drawing patronage, has been extinguished.

Priorities Situation Halts Detroit Jobs

The Rex, Detroit, owned by the Broder Circuit, is operating with temporary partitions, temporary flooring, and an exposed front. It explains to customers that the remodeling has been halted by a delay in securing priorities, but that it will be completed.

The Liberty, in Center Line, suburb, has been halted in construction.

The Crescent circuit's Melrose Theatre, Nashville, a new house on suburban Franklin Road, has been completed, but the War Production Board will not allow installation of seating and equipment. The circuit's new house at Hopkinsville, Kentucky, is also stopped, far from completion, by the WPB's construction ban. Although materials are available, remodeling of a building into a theatre, on another site, is being stopped.

Charles A. Smakwitz, assistant Albany zone manager for Warners, has been appointed to the New York State War Transportation Commission, by Governor Herbert H. Lehman.

Rural Exhibitors Still Suffering

Iowa and Nebraska rural exhibitors are reporting greatly decreased business, even though over-all statistics show record farm incomes. The theatre men say they are losing their customers to industry and to the armed forces.

Even widespread use of games has not overcome the drop.

Additionally feared are the traveling 16 mm circuits, in tents. Theatre men say they may be forced to adopt 16 mm.

The same difficulties are reported from small Illinois towns, where exhibitors also complain about high film rentals.

The famous Fair at Danbury, Connecticut, started in 1878, and an annual event drawing thousands from other states as well, has been dropped "for the duration."

Pennsylvania To Continue Fairs

Despite the Office of Defense Transportation appeal for deferment of all state and county fairs for the duration, Charles W. Swoyer, secretary of the Pennsylvania Association of County Fairs, announced the dates of 78 community fairs to be conducted this year. In ignoring the appeal of the ODT, Mr. Swoyer said that fair men had already gone to great expense to negotiate contracts, print premium books and advertising to promote their displays after receiving encouragement last February from Claude Wickard, U. S. Secretary of Agriculture, and that the fairs would be held unless the Government formally requested cancellation or took over the fairgrounds for military purposes.

ALLIED HEAD CALLS FOR HALT ON 'NUISANCE' PRACTICES

Blind Checking, Increases on Special Films, Changing Policies Are Attacked

The time has come to correct the "nuisance" practices which are sources of irritation and ill will in the industry, if the unity program is to be completely successful, M. A. Rosenberg, the national president of Allied, warned in a bulletin from his Pittsburgh office on Monday.

"We must 'protect the good name and integrity of the industry as a whole' and 'provide for the adjustment or modification of the policies or practices of one branch or member of the industry which are opposed by any other branch or a substantial portion thereof,'" he warned.

These projects, specified as Points II and V of the program for the United Motion Picture Industry committee, should be speeded up at once, Mr. Rosenberg declared. Much time and effort has been spent on a new selling program and other trade practice changes, he said. But other "sore spots" must be corrected if they are to be successful, he warned.

"There are many sore spots in the industry that are itching and aching, and unless cured or relieved will never permit the whole to function properly," he wrote. "These aches and pains should be examined under point II and remedies effected."

Blind checking, price increases on special pictures, and "the continuous change of sales policies by the distributors" were cited by Mr. Rosenberg as matters needing quick attention.

"They are the external and internal nuisance ailments that directly affect our own relationships and reflect upon our good name and integrity to any outsiders who become aware of the condiitons. There are many such outsiders including cranks, propagandists and legislators who are on the alert for such condtions, to use them against us," he asserted.

"It is most important to maintain harmonious relations within this industry so as to avoid unfavorable reaction from the outside," he warned.

Submission of the UMPI sales plan to Judge Henry W. Goddard at New York for inclusion in the consent decree, following completion of a final text by the legal drafting committee, meanwhile awaited approval of the out-of-town members of the group. The plan has been sent to Colonel Robert Barton in Richmond, Abram F. Myers, Allied counsel, and George P. Aarons. If they return it without further change it will go to the Government at once.

Serve War Effort, or Else, Friedl Warns Northwest Exhibitors

"Cut out bickering and fighting among ourselves and get down to doing a job", 350 Minnesota theatre men were told at Minneapolis on Tuesday by John J. Friedl, president of the Minnesota Amusement Company at a regional War Activities Committee meeting.

Every exhibitor must get behind the industry's war effort, he warned. "Exhibitors must police themselves or the Government will step in and do the policing for them", Mr. Friedl said, asking full compliance with every Government request.

"The Government has been pretty good to us," he said. "None of us has come to the theatre to find we have no carbons, no tickets, or no film because of Government orders. We have been ranked as practically an essential industry, and we have our very definite job to do".

The meeting of county and zone WAC chairmen was called to spur the exhibition of Government short subjects distributed by the WAC and to launch war bond and stamp sales in all Northwest theatres. More than 800 theatres have signed pledges to show the pictures, Mr. Friedl said, with only 26 theatres in the area not participating.

Almost $60,000 was raised in 700 Minnesota theatres for the Army-Navy relief campaign, and theatremen aided in boosting receipts of the Hollywood Victory Caravan at St. Paul and Minneapolis to over $60,000. He urged even greater continuing effort in behalf of bond sales. A women's auxiliary of clerks and stenographers in the exchanges is assisting the War Activities Committee in keeping records of its Minnesota program.

E. S. Peaslee, president of Northwest Allied, followed Mr. Friedl's speech with a pledge from his organization to see "that every independent cooperates fully". He urged an end to dissension, adding, "We have a job to do. Any exhibitor reluctant to cooperate is simply foolish".

Arthur Mayer, assistant national WAC coordinator told the Minnesota meeting that approximately one Victory Short a week would be issued. He urged them to play the reels at every show, in full faith with pledges of cooperation. Other speakers included Dr. Walter Judd, Roy Miller and Edwin Ruben.

MGM Forum Opens in Minneapolis

MGM carried its goodwill campaign to the heart of the battleground of exhibitor opposition on Wednesday when it opened the first of three new Exhibitor Forums at the Nicollet Hotel in Minneapolis.

In an all-day session, starting at 10:30 A. M. and including luncheon, exhibitors discussed exploitation and selling methods with publicity and advertising experts gathered by Metro under the direction of Henderson M. Richey. Mr. Richey, chief of exhibitor relations for MGM, presided at the meetings.

On Monday Norman Pyle, director of MGM exploitation in the area, reported that over over 350 operators had accepted invitations to the meeting. The sessions concentrated on ways of increasing public awareness of motion pictures and attracting more persons to every box office.

Speakers included William R. Ferguson, MGM exploitation head; Ed Salzberg, West Virginia exhibitor; Seymour Morris, advertising manager of the Schine circuit, and Ken Prickett with the MGM "Show Builder" trailer.

John J. Friedl, manager of the Minnesota Amusement Company, with 60 of the circuit's managers, led the attendance of 265 exhibitors.

Better newspaper advertising, inexpensive but effective exploitation stunts and displays and the better handling of short subjects were among the topics discussed. Emphasis was placed on the theatre manager's community relationships and the importance of his participation in local activities as a representative of the industry.

Among specific suggestions from the floor was a plan to secure the participation of local wives, mothers, sisters and sweethearts of men in the armed services in war bond and stamp campaigns.

U. S. Action Against Percentage Sought

Asserting that "percentage contracts as a concerted policy are more vicious in effects on independent exhibitors than the abuses you have attempted to restrain," the ITPA of Wisconsin and Upper Michigan, Inc., is petitioning Thurman Arnold, assistant attorney general and the Department of Justice for relief.

The petition declares exhibitors now face the combined percentage demands of Loew's 20th Century-Fox, RKO, Vitagraph and Paramount. Distributors, according to the association, demand percentage contracts from 35 to 50 per cent, guaranteed minimums, preferred playing time and in some cases admission increases.

Our gratitude to the Honorable Howard E. Milliken, Mayor of Harrisburg, Pa., who wired the following message to Nate Blumberg, president of Universal Pictures:

"AFTER SEEING 'EAGLE SQUADRON' AT A SPECIAL PREVIEW TONIGHT, I MUST SAY THAT I HAVE NEVER SEEN SO STIRRING A MOTION PICTURE. WALTER WANGER OF YOUR COMPANY HAS UNDOUBTEDLY PRODUCED A MASTERPIECE THAT WILL LONG BE REMEMBERED BY THE MOTION PICTURE GOERS OF THE NATION."

P. S. – This is just one of the many unusual tributes that have been paid to the motion picture, "Eagle Squadron."

UNIVERSAL PICTURES

Permits Required to Hire Help in Canada

Theatres, Exchanges Affected by New Order to Stabilize Manpower

Canada's film industry faced another wartime restriction with the issuance last week of a new order by the National Selective Service prohibiting employers from hiring any person without a permit from the Federal Government. The new regulations were made public in Toronto by Elliot M. Little, director of the NSS and will effect motion picture theatres and exchanges among other business firms.

Mr. Little declared, "We have got to the stage where we must carefully measure our man-power on a priority basis, just as materials have to be rationed. This will ultimately lead to a rationing of labor by direction, not by compulsion."

Under the order, companies will continue to have the privilege of discharging any person and employes can resign, but indications are that pressure will be applied by the Canadian Government to have them take war industry jobs because of an acute shortage of labor said to exist in Toronto and other industrial cities. Employers also must notify the Government of approaching vacancies for the purpose of labor control. Mr. Little asserted that leniency in granting permits would depend on local conditions in different districts.

Agricultural workers are the largest group exempt from the new regulation while others included are scientific and technical personnel, employees of the Provinces and domestic help in homes.

Government Lauds Film Industry

Tribute to the motion picture exhibitors and distributors of Canada for their part in the war effort was paid this week by Herbert Lash, director of the Department of Public Information of the Canadian Government.

Mr. Lash, speaking at a special showing of "Mrs. Miniver" at the Capitol Theatre in Ottawa Sunday night, declared: "I should like to take advantage of this opportunity to pay public tribute to the motion picture exhibitors and distributors of Canada for their constant and generous contribution to the Canadian war effort.

The "Miniver" screening was arranged by Dewey D. Bloom, Canadian MGM representative and was attended by Government leaders, including Defense Minister Ralston.

Raise $2,800 for Red Cross

by VICTOR SERVICE

in St. Johns. N. B.

In a joint drive in behalf of the Red Cross, the exhibitors of Halifax, N. S., arranged for lobby collections for about a week. The yield totalled approximately $2,800. Members of the staffs and local Red Cross workers officiated as the collectors, and from bases in the theatre lobbies.

▽

When a crucial development arose in the relations between the steel workers engaged in plants in and near New Glasgow, N. S., and their employers, N. W. Mason, owner-manager of the Roseland and Academy Theatres at New Glasgow, donated the use of his Academy for open meetings under the auspices of the steel workers' union. The meetings were held on Sunday afternoons.

▽

Exhibitors in Halifax, N. S., who had to eliminate their merchandise vending machines recently when a sudden ban was imposed by the city council, are installing candy counters and showcases, the latter on the floors and walls, of the theatre lobbies. The marketing of candy, chocolate, gum, nuts, etc., had developed heavily at the venders, and efforts are being made to continue this side-line revenue. Placed in charge of sales at the sweets stands have been doormen and also girls hired exclusively to do duty at the stands. In emergencies, the girls can fill in at ushering, selling or collecting tickets, thus providing help insurance as well as cultivating the extra receipts.

FPC Officials on Tour

by ED BAKER

in Winnipeg

R. W. Bolstead, vice-president, Ben Goldsaler, chief booker, and F. H. Kershaw, Calgary district manager, all officials of Famous Players Canadian Corporation Limited, made an inspection tour of Western Canada last week. In Winnipeg, they were hosts at a luncheon held last Saturday afternoon to which members of the film industry here were invited.

Commenting on the tour of Canadian cities which Anna Neagle, famous British actress, is making on behalf of the Air Cadet League, Mr. Bolstead said all concerned with the undertaking were delighted at the enthusiasm of the star and Herbert Wilcox, director and producer of the show.

When Anna Neagle, star of British and American films, appeared at the Uptown theatre on Wednesday night at a special show in aid of the Air Cadet League of Canada she was accompanied by outstanding figures of the stage and screen, among them: C. Aubrey Smith, Helena Pickard, in private life the wife of Sir Cedric Hardwicke; Colin Keith-Johnston, Robert Coote, Richard Gaines, Davis Tihmar, Victor Carrell and Moyna McGill.

All are donating their services and the entire production will be under the direction of Herbert Wilcox, British film producer.

Sales Supervisor for Universal

Jules E. Liggett has been promoted to the post of sales supervisor of Universal's New York exchange.

EBERSON TO DESIGN RECREATION CENTER

John Eberson, film theatre architect, this week volunteered his services to supervise the design and decoration of the recreation hall for soldiers at the Army's Signal Corps Photographic Section in Queens, New York, former site of Paramount's Long Island studio. Mr. Eberson also will design a library to be erected adjacent to the center.

An industry drive to obtain furnishings and equipment for the recreation hall to serve about 400 men, is being sponsored by trade paper publishers. The committee includes: Martin Quigley, Abel Green, Maurice Kann, Jay Emanuel, Charles E. Lewis and Jack Alicoate. They have sent out an appeal to the industry to contribute towards the furnishing and equipment of the recreation hall, books for the library or cash with which to purchase the materials needed for the Center's personnel.

Contributions may be sent to the Signal Corps Photographic Center Recreation Fund, in care of Motion Picture Herald.

David Loew and Albert Lewin End Organization

David Loew and Albert Lewin have suspended their producing organization for the duration. The announcement was made in Hollywood Tuesday. It stressed scarcity of materials, and casting difficulties.

The two men, whose pictures are released through United Artists, are currently completing "The Moon and Sixpence." Prior to their decision, they had been preparing to make "Landfall" and "Mating Call."

They are to leave Hollywood for New York July 15th, there to discuss releasing arrangements. Then Mr. Loew will offer himself to the Government. Mr. Lewin's plans were not disclosed.

Long General Manager Of Canadian Company

Oscar R. Hanson, president of Pioneer Films, Ltd., has appointed H. T. Long general manager of that new Canadian distributing organization, retaining James I. Foy and George Oullahan in executive capacities.

Mr. Long resigned the general managership of Associated Theatres, Ltd., in the N. L. Nathanson group, after 10 years' service, and is succeeded by Harry Law, who resigned as assistant general manager of Republic in Canada to take the post.

Doyle Jap Prisoner

Arthur Doyle, Twentieth Century Fox's Far Eastern manager, is a prisoner of the Japanese, the company learned this week from the International Red Cross. Mr. Doyle's headquarters had been Tokio.

McConville Returns

Joseph A. McConville, Columbia foreign manager, has returned to New York following a two-month business trip to Latin America. Countries visited by Mr. McConville included Mexico, Guatemala, Panama, Colombia and Venezuela.

There's so much going on at Universal...

There's all that terrific excitement about "EAGLE SQUADRON," the like of which has not been seen for a long time . . .

* * *

There are those glowing reports about Irene Dunne in "LADY IN A JAM," done in the best La Cava style and styled for Irene Dunne.

* * *

There's swell news about "DEEP IN THE HEART OF TEXAS"—coming up soon—and of course "PRIVATE BUCKAROO" is keeping 'em hummin' everywhere right now . . .

* * *

And great news about Frank Lloyd's "INVISIBLE AGENT"—and Abbott and Costello in "PARDON MY SARONG". . .

Well, there's really so much going on—just follow us closely, please . . .

471,845 See 'Miniver' in 21 Day Period

Music Hall Records Are Broken; "In This Our Life" Sets Mark

"Mrs. Miniver," MGM's film based on Jan Struther's book, was seen by 471,845 persons in 21 days at Radio City Music Hall, New York, and grossed $326,000 for the period, according to that theatre. It began its fourth week at the Music Hall on Thursday. No film in the theatre's 10-year history has stayed at "capacity level for so long a period," the management reports. Over the week-end, the third in "Mrs. Miniver's" run, 92,382 saw the picture, a greater attendance than was recorded the weekend before. For the first 72 showings, it grossed $220,000.

MGM, meanwhile, has scheduled a series of 15 test engagements in July for the film, on a single feature basis. Different admission prices will prevail. The company will not accept further bookings until the test runs have concluded, according to MGM.

A poll of New York theatre-goers to determine which films they consider the best 10 of all time is now in progress at the Music Hall. Balloting at the end of the second week's run revealed the following results:

"Mrs. Miniver," included by 83 per cent of all voters; "Gone With the Wind," 74 per cent; "How Green Was My Valley," 62.2 per cent; "Goodbye, Mr. Chips," 48.7 per cent; "Rebecca," 47.1 per cent; "Wuthering Heights," 37.4 per cent; "The Good Earth," 31.1 per cent; "Mr. Deeds Goes to Town," 28.4 per cent; "The Philadelphia Story," 27.4, and "Citizen Kane," 24.4 per cent.

Situations and playdates for the "Miniver" test engagements are as follows:

St. Louis, State, July 1; New Orleans, State, July 1; Cincinnati, Capitol, July 2; Altoona, State, July 2; Cleveland, State, July 3; Kansas City, Midland, July 3; Tulsa, Ritz, July 3; San Francisco, Warfield, July 10; Denver, Orpheum, July 8; Atlanta, Grand, July 9; Des Moines, Des Moines, July 9; Portland, United Artists, July 9; Louisville, State, July 10; Jamestown, Shea's, July 11, and Manchester, State, July 12.

"In This Our Life" Sets Strand Record

Warner Bros.' "In This Our Life," which ended a six-week run at New York's Strand Theatre last Thursday night, grossed approximately $258,700 in the six weeks, running well ahead of "The Old Maid," another Warner film which was the only other picture to stay that long at the Strand.

Neil Agnew, Paramount sales manager, reaffirmed on Monday in New York his earlier announcement that "Holiday Inn," the Irving Berlin production, was being sold separately as a special and was not included in the company's seventh block. Mr. Agnew said some confusion had arisen among exhibitors, because "Holiday Inn" was trade screened at the same time that the three pictures in Paramount's next block were presented. The film, a Mark Sandrich production, is the company's third special, the others having been "Louisiana Purchase" and "Reap the Wild Wind."

Charlie Chaplin's "The Gold Rush," a United Artists' release, now in its 10th week at the Globe Theatre, New York, "continues to attract capacity audiences," according to an announcement this week from UA.

Other holdover reports of current features include:

"Ship Ahoy," MGM; second week at the Paramount, Oakland; Esquire, Toledo and Loew's, Indianapolis.

"Tortilla Flat," MGM: fourth week, United Artists, Portland; second week, Orpheum, Denver.

"I Married an Angel," MGM: second week at the Grand, Cincinnati.

"Kings Row," Warner Bros.: fifth week, Roosevelt, Seattle.

Holdovers for "This Above All"

"This Above All," Fox: sixth week, Astor, New York; second week holdovers for Uptown and Esquire theatres, Kansas City; Fifth Avenue, Seattle; Fox and Adams theatres, San Diego.

Seven additional pre-release engagements were set for the film this week by 20th Century-Fox for the following cities: Houston, Topeka, Wichita, Lincoln, Portland, Ore., Springfield, Ill., and Oakland.

Gross business of the Astor engagement of the picture is reported to be 20 per cent better than for the same number of weeks played by any recent attraction at that theatre, according to 20th Century-Fox.

"Sergeant York," which played the RKO circuit for special engagements at advanced prices when it was first released by Warner Bros., has been set for repeat runs in these houses at their regular scales, beginning July 4th, general release date. "York" also will return to the Strand, New York, for a second engagement.

"York" Breaks Records Abroad

First engagements of "Sergeant York" in principal foreign cities have resulted in new long-run and gross records in seven capitals to date, according to a report this week from Warner Bros.

In London, the film ran eight weeks at the Warner Theatre, a run exceeded only by "Nazi Spy." It played seven weeks at the Regent, in Sydney, Australia. After three weeks at the Magerit, Mexico City, it moved over to the Colonial. "York" ran two weeks in San Juan, P. R.; 10 days at the Glober, Port-of-Spain, Trinidad, and seven days at the Tropical, Panama. A four-week pre-release run at advanced prices at the Ideal, Buenos Aires, is being followed by a regular first-run at the Normandie. According to Warners, Havana and Cairo reported "big business," while in Manila, the picture set a record in its pre-release run at the Lyric which was followed by a regular run at the same theatre. It had a 10-day run at the Metro Theatre, Bombay.

Paramount reports that Cecil B. DeMille's "Reap the Wild Wind" broke an "all-time house record" with its opening at the Denham Theatre, Denver. "Reap" is now running in its fifth week in Boston, three weeks at the Metropolitan and two at the Fenway. It played two weeks at the Newman, Kansas City, and is in its third week in Salt Lake City. At the Paramount, Nashville, the picture "topped a 12-year record."

War-Theme Films Open

Three special screenings were arranged this week for "Wings for the Eagle" by Warner Bros., a premiere was set for another war-theme picture, Universal's "Eagle Squadron," and the debut was scheduled for "The Pride of the Yankees," Samuel Goldwyn's production based on the life of Lou Gehrig. Other premiere dates announced included "United We Stand," the 20th Century-Fox film featuring the first full-length screen record of the historic events of the past 25 years which was produced by Edmund Reek, head of Movietone News.

In Washington, Thursday night, Warner Bros. held a special screening for "Wings for the Eagle," under sponsorship of 21 California members of the House of Representatives, in the auditorium of the Department of the Interior. On Friday night, at the National Theatre in the Capital, a press and radio audience viewed the film, and in New York the same night Warners held a preview of "Wings" at the home office for the press and aircraft officials.

Among the military and Government officials who were to attend the Washington preview Thursday night were: Postmaster General Frank C. Walker; Attorney General Francis Biddle; James L. Fly, chairman of the Federal Communications Commission; J. J. McCloy, Assistant Secretary of War; Artemus L. Gates, Assistant Secretary of the Navy in charge of aviation; James M. Landis, director of Office of Civilian Defense; Milo Perkins of the Board of Economic Warfare, and Senator James Mead.

Before the home office screening, the Lockheed Aircraft Corp., at whose West Coast plant much of the film was shot, invited the press and aircraft officials to a dinner at Toots Shor's.

Military Debut "For Eagle Squadron"

Premiere of Walter Wanger's "Eagle Squadron," released by Universal, is set for the Globe Theatre, New York, July 2nd. The opening will be sponsored by the Eagle Squadron Fund and the R.A.F. Benevolent Fund of the U.S.A. A detachment of fighter pilots from Mitchell Field, L. I., will act as hosts to a group of R.A.F. fliers now in New York who will attend the debut. Officials of the British Embassy, British Air Ministry and the American Women's Volunteer Service also are expected to be present. "Eagle Squadron" features Robert Stack, Diana Barrymore, Lief Erikson, Jon Hall and John Loder in the principal roles.

Samuel Goldwyn's "The Pride of the Yankees" will be shown in 35 RKO and five Skouras neighborhood theatres in New York the night of July 15th, simultaneously with the opening at the Astor on Broadway, under arrangements made by RKO which is distributing the film. The neighborhood showings will be at zone first run houses in the Metropolitan area and will be only for the one performance starting at 9:00 P.M., with all seats reserved at $1.10.

"United We Stand," the Edmund Reek production for 20th Century-Fox, will open with "It Happened in Flatbush," another Fox film, at the RKO Palace, New York, July 2nd.

John LeRoy Johnston With Hunt Stromberg

Hunt Stromberg, who has leased space at the General Service Studios in Hollywood for the production of features for United Artists distribution, has employed as the first member of his permanent organization John LeRoy Johnston, director of publicity and advertising for Walter Wanger until the shutdown of the Wanger studio, and for the past 20 years prominent in Hollywood public relations work. Mr. Johnston joins Stromberg Productions July 6th.

RULES MAJORS CAN WRITE OWN CLEARANCE TICKET

Affiliated Theatres Allowed Privileges Over Competitive Independents

Distributors can write their own clearance tickets in favor of affiliated theatres, granting special privileges over competitive independents and exempt from Section VIII of the consent decree, the Appeal Board of the motion picture arbitration system ruled at New York on Monday.

In its 27th opinion on an appeal from the clearance award to the Dickinson theatre, Mission, Kansas, the high court of motion picture arbitration found that Section XVII of the decree guarantees to consenting distributors the right to license their affiliate theatres as they see fit. They may grant their own theatres any clearance terms they wish so long as another exhibitor's right to some run is not denied.

The ruling upheld arbitrator's slashes in the clearance given over the Dickinson to several of the first run downtown and key neighborhood by four of the distributors. But it granted Twentieth Century-Fox and its Fox Kansas City Corporation theatres exemption from the Dickinson award.

The maximum clearance, it found, which may be granted to the Aztec theatre by all five distributors over the Dickinson is one day. Otherwise the complaint against Fox was dismissed. MGM, Paramount, Warners and RKO were directed to grant a maximum of 14 days after last play date to the Plaza over the Dickinson and they were told that "no specific clearances shall be granted the Isis, Warwick, Brookside or Waldo theatres over the Dickinson." This does not prevent distributors from granting the theatres such availabilities after first run downtown or such runs in their respective zones as they may desire.

Overrules Prior Decision

The long awaited appeal ruling on this second Kansas City case overruled the liberal interpretation of Wendell Cloud, arbitrator, who, in cutting the Dickinson margin behind first run downtown from 56 to 28 days, found a close inter-relation between Section VIII and Section XVII. He held that exemptions to affiliate theatres should not be permitted to sanction a clearance which otherwise would be unreasonable.

Citing the portion of Section VIII which defines an arbitrator's powers and its reservation that the arbitrator may make an award subject to Section XVII the Appeal Board found that it neither creates nor enlarges jurisdiction. A clearance issue with respect to any theatre is to be decided on its own merits, without regard to the houses' circuit affiliation, the board said, but denied the section affects jurisdiction.

"Section XVII is unquestionably a definite withdrawal from the operation of Section VIII of a distributor's right to arrange for the exhibition of its pictures in theatres affiliated with it. The conclusion is inescapable that the language used is broad enough to cover so essential a subject as clearance, and that in the generality of its language it limits the effect of the prior clearance section as effectively as if it were expressly mentioned," it found.

Clearance, the board said, means the period of time prior to the expiration of which a feature licensed for prior exhibition in a theatre may not be exhibited in another theatre or theatres. As such it is necessarily a part of the contract for a prior run.

Affiliated Theatres Granted 'Protection'

"Accordingly, a distributor authorized, by virtue of Section XVI, to license its pictures to theatres affiliated with it upon such terms and subject to such conditions as may be satisfactory to it, may grant to its affiliated theatres such protection by way of clearance as may be satisfactory to it, provided that such clearance be not such as to deny an exhibitor the right to some run upon the terms specified in Section VI," the award said.

"Since Loew's, Paramount, RKO and Vitagraph are not affiliated in any way with the Aztec Plaza or Dickinson, a reduction in the clearance of the Aztec over the Dickinson to one day, and of the days on all pictures of these four distributors exhibited at the Aztec and Plaza, does not contravene the provisions of Section XVII.

"Fox is the only defendant affiliated with the Plaza. It is not affiliated with the Aztec. So far as Fox is concerned the provisions of Section XVII apply with respect to the Plaza. The existing clearance of the Plaza over the Dickinson granted by Fox may not be affected by an award in this proceeding. This does not apply to the existing clearance of the Aztec over the Dickinson granted by Fox."

The board ruled it was unnecessary to consider arguments raised by MGM, Paramount and RKO for exemption on the ground their first run affiliates were involved.

Case Illustrates Difficulties of Clearance

"This case illustrates the difficulties imposed upon arbitrators and upon this Board in applying the Decree to clearance arrangements and playing positions established without regard to the provisions of the Decree itself. Where possible the Board should, of course, adjust itself to such arrangements in effect in the industry as are not inconsistent with the Decree but not otherwise," the three judges wrote.

Discussing the Kansas City clearance system as fixed by distributors in 1935 the Appeal judges found that it was based on availabilities after first run downtown as in Columbus, Oakland and Chicago, where the board, in its 13th, 21st and 26th decisions (Matters of Rowlands, Piedmont and Pearl) held that the actual clearance was the number of days elapsed between last showing at a prior run and the time a picture became available to the subsequent.

They concurred in Mr. Cloud's reduction to one day of the Aztec's clearance and his ruling that the Dickinson was not competitive with the Isis, Brookside, Warwick or Waldo theatres. To hold that clearance is justified between these four theatres and the Dickinson would be unreasonable as to area, the board said.

Every theatre in a large city such as Kansas City may be said to compete with each other in the sense that patrons from one area sometimes attend a theatre in another, the board remarked. "But that is not the kind of competition which warrants clearance between theatres. It must be much more substantial," the three judges said.

Board Warns on Reasonable Interpretation

"Clearance between two theatres presupposes that one of the two has a prior run. If the two theatres do not compete no clearance between them is justified. An arbitrator may abolish it completely on the ground that any clearance between them is unreasonable as to area."

But the provision must be interpreted reasonably, the Appeal board warned, pointing out that in a large metropolitan area the whole section of city and suburbs may come within the competitive zone of downtown houses. However, the respective competitive areas of neighborhood theatres must be considered much more restricted to a limited vicinity. This is recognized in the Kansas City zone system, the judges said, where each neighborhood zone is treated as a separate competitive area and each competitive area granted availabilities and runs equal with but not subject to those of theatres in other zones.

The situation between the neighborhood Dickinson and de luxe second run Plaza was clearly competitive, the board found. The existing 28 day margin, the board admitted, was unreasonable but found Mr. Cloud has been unjustified in eliminating all Plaza clearance over the Dickinson. It set 14 days as a fair maximum.

No reference was made in the award to the oral hearings, the first, which the Appeal Board conducted at New York on April 29th. Costs were assessed one-ninth each against complainant, distributors and the intervening Fox Kansas City, Kansas City Operating and Missouri Orpheum corporations.

Actors Equity and Chorus Equity Buy $162,000 Bonds

Actors Equity and Chorus Equity will invest $162,000 in War Bonds. The unions commented Tuesday, in disclosing the move, that the sums each will invest represent approximately one-half their cash surpluses.

The council of Actors Equity that day granted Sunday performances in Boston on the terms such performances obtain in New York.

Arbitrator asked to Fix 'Fair' Rental

Three Complaints Ask Reduction in Clearance; Others on Zoning

An arbitrator was asked to determine a fair and reasonable film rental price for the first time this week when a Missouri exhibitor filed a some run complaint at St. Louis against Loew's, Inc. E. R. Gillette, operator of the Stadium theatre in Caruthersville, charged that MGM had defeated the purpose of Section VI of the consent decree by offering him product for his new theatre only at what he described as excessive prices.

Five new arbitration actions were instituted last week. Three were in quest of clearance reductions while two sought some run.

An appeal was also filed this week, at Philadelphia, by A. M. Ellis, operator of the Parkside theatre, Camden. He asked a modification of the award of Robert J. Callaghan in the city's 11th case. Mr. Callaghan granted a partial clearance on half of the complaint but dismissed the action as it applied to the Savar, Stanley and Grand theatres in Camden.

Boston

Frank M. Deane, operator of the Colonial theatre at Manchester Depot, Vt., won a partial clearance victory in the Boston tribunal's 11th case on Thursday. Frederick W. Bliss, the arbitrator, dismissed the portion of the complaint which named RKO but set a maximum on clearance for MGM pictures.

Mr. Deane charged that his theatre suffered from booking delays by the Paramount and Grand theatres, in Rutland, which book from Boston and by the General Stark theatre in Bennington, which books from Albany. The award directed that pictures be "available immediately after first run Rutland or Bennington, whichever plays last, as presently provided, but with the modification that the maximum waiting period shall be 14 days after availability to first run in Rutland."

Costs were divided equally.

Frank E. Corbera has been appointed clerk of the New Orleans tribunal. He succeeds Charles Blomquist.

New York

At New York the 41st case was filed Monday by the Feld Amusement Corporation for the Astor theatre in Newark, N. J. A clearance action, it named all five consenting distributors and the Warner circuit in New Jersey. The Castle and Sanford theatres in Irvington and the Ritz, Savoy, Stanley and Mayfair theatres in Newark are listed as interested parties.

The complaint, signed by Louis W. Feld, president, asserted that the distributors with the exception of MGM give the Castle 14 days over the Astor. MGM, it is said, gives priority of 14 days to all theatres named. He asks that the clearances be declared unreasonable except as to the Ritz, and eliminated, or reduced to one day.

Michael N. Chenalis, Newark lawyer, will arbitrate the 37th New York case, clearance action by the Dutchess Amusement Company's Beacon theatre against all five and the Netco circuit.

The Champion Amusements Company in Columbus, Ohio, filed the Cincinnati clearance complaint, the city's 8th, for its Champion theatre, against all five. The affiliated Drexel Amusement Company filed the ninth, parallel action for the Drexel theatre, Columbus. Both actions name Neth's Eastern theatre, charging its 21 day margin, comprised of 7 days to set and play and 14 days clearance, over the two theatres is unreasonable. Consolidation of the actions was reported as likely.

St. Louis

The twelfth case and the sixth some run complaint was filed in St. Louis last week by the Stadium Theatre Corporation, operators of the Stadium Theatre at Caruthersville, Mo., against Loew's, Inc. The Gem and Rodgers theatres, owned by the Rodgers Circuit, were named as interested parties. The Stadium was opened on December 2, 1941.

The Stadium petition, received in the mail, says it has offered to buy all features of Loew's, but the distributor has refused to sell except under prohibitive prices. "Loew's has knowingly tried to defeat the purpose of Section VI of the consent decree," reads the petition, which asks for the establishment of a fair and equitable price. The petition was signed by G. Carey, secretary-treasurer of the corporation.

Thomas C. Hennings, attorney and former judge, has been named arbitrator in the clearance complaint of Victor Thein's Palm theatre against Loew's. The hearing is to start next Friday. Will Rogers theatre has intervened in this case, St. Louis No. 11.

The hearing of the clearance complaint of the Beverly theatre, Case No. 10, against Warners, RKO, Paramount, Fox, will be resumed next Wednesday.

Chicago

Declarations of intervention have been filed in the Palace theatre, Gary, Ind., case (Chicago No. 18) by Balaban & Katz, in behalf of their Tivoli, Regal, Tower and Southtown theatres, on the southside of Chicago, and their six Loop houses, the Chicago, United Artists, State-Lake, Roosevelt, Apollo and Garrick theatres; and the Publix-Great States circuit for the Lincoln, Dixie and Rex theatres, Chicago Heights, Ill.; Grand and Lyric theatres, Blue Island, Ill., and Harvey theatre, Harvey, Ill.

Return Dimes to Twelve States

Walker Weir, of the national headquarters for the last March of Dimes campaign, reported to industry chairman Nicholas M. Schenck this week that checks have gone out to 12 states, covering the 50 per cent of contributions that is to be returned to the local communities.

The states are Alabama, Arkansas, California, Delaware, Maine, Maryland, Nevada, Rhode Island, Oregon, South Dakota, Vermont and Georgia. Additional checks covering more states will go forward daily until the nation is covered.

Increases Admissions

The Playhouse, Portland, Ore., of the Hamrick-Evergreen circuit, is the second of smaller downtown houses to advance prices within the past month, it was reported recently. Admissions have been increased from 15 to 20 cents before 5 P. M., and from 25 to 30 cents after 5, daily; and to 30 cents on Sunday after 1 P. M.

Mexican Grosses Increase after War Declaration

by LUIS BECERRA CELIS

in Mexico City

Theatre gross business here and in other parts of Mexico, running from poor to fair since Christmas when the effects of the United States going to war and the recuperation of that action in this country were felt, is now decidedly improving as uncertainty about what attitude Mexico would take in the conflict has ended with this nation's declaration of a state of war against the Axis.

While the theatres have not yet begun to enjoy record breaking business, there is decidedly much more money pouring into their box offices. Exhibitors were quick to ascertain that the public wanted to be diverted, to enjoy pictures that can make them laugh and do that frequently. This fancy for fun is markedly for films that do not provoke much thinking.

Tragedy and realism are not wanted, but pictures of a war flavor, such as "The Invaders," now establishing a box office record at the Cine Olimpia, only American-managed theatre here, are liked and there is an eager interest in those news reels that do not show harrowing details.

To Produce Biography Of Priest-Patriot

What is claimed will be the most expensive picture ever produced in Mexico, the film biography of Generalissimo Don Jose Maria Morelos y Pavon, the Roman Catholic priest who took up the sword to fight for Mexican Independence, 1810-1821, but paid for his patriotism with his life before a royal Spanish firing squad about Christmas, 1815, is being prepared for production soon by Miquel Contreras Torres. This film is to cost $225,000—a new high cost production for this country.

Sr. Contreras Torres has worked in Hollywood and the Argentine and has just finished his first film biography, that of Simon Bolivar, the Venezuelan patriot, which he made in Mexico with Jesus Grovas, important producer, who was Paramount's manager here some years ago. He announces that his Morelos story, which is scheduled to be started about August 1st, has been approved by President Manuel Avila Camacho, ex-President Lazaro Cardenas, and Gen. Felix Ireta Viveros, governor of Michoacan state.

The Bolivar picture, to be released soon simultaneously here and in Bogota, Colombia, cost $210,000. Its running time is four hours.

A burlesque of "The Three Musketeers" has been started here by Posa Films, S. A., president of which is Santiago Reachi, brother of Manuel, the Mexican government's representative in Hollywood, who has also started production here on his own. "Cantinflas," in private life Mario Moreno, Mexico's hobo comedian, has the leading role, that of d'Artagnan, in "Musketeers," which is scheduled for release in the mid-fall.

Manuel Reachi, the Mexican Government's agent in Hollywood, who recently announced that he would produce a picture in Mexico, "El Mexicano" ("The Mexican") as an experiment, has organized a company, Promesa Films, with offices at Avenida Morelos, No. 102, here. He is to make three films instead of one and begin production about June 15th. The other two will be "Yolanda" and "La Jarocha" ("That Vera Cruz Girl").

Unusual...

Public interest in Samuel Goldwyn's forthcoming production "THE PRIDE OF THE YANKEES" starring Gary Cooper, is so intense that this film will be accorded the most unusual opening ever given a motion picture. RKO is proud to announce that on Wednesday evening, July 15, the World Premiere of "THE PRIDE OF THE YANKEES" will be held at 40 RKO theatres in the New York Metropolitan area simultaneously with the opening at the ASTOR Theatre. This will be for one performance only, with all seats reserved, after which the picture will continue its engagement at the ASTOR.

SAMUEL GOLDWYN presents
GARY COOPER
IN
THE PRIDE OF THE YANKEES
(THE LIFE OF LOU GEHRIG)
WITH
TERESA WRIGHT • BABE RUTH • WALTER BRENNAN
Veloz and Yolanda • Ray Noble and his Orchestra
Screen Play by Jo Swerling and Herman J. Mankiewicz
Original Story by Paul Gallico
Directed by SAM WOOD
Distributed by RKO Radio Pictures

RESERVED SEAT SALE STARTS TODAY AT THESE RKO THEATRES FOR THE WORLD PREMIERE OF "THE PRIDE OF THE YANKEES", WEDNESDAY EVENING, JULY 15th.

MANHATTAN
23rd Street
58th Street
81st Street
86th Street
125th Street
Hamilton
Regent
Coliseum
Academy of Music
Riverside
Nemo

BRONX
Fordham
Chester
Franklin
Castle Hill
Pelham
Marble Hill
Royal
Park Plaza
Crotona

NEWARK
Proctor's

BROOKLYN
Albee
Bushwick
Dyker
Greenpoint
Kenmore
Madison
Orpheum
Republic
Tilyou
Prospect

QUEENS
Flushing
Richmond Hill
Alden, Jamaica
Strand, Far Rockaway
Park, Rockaway Park

WESTCHESTER
Mount Vernon
New Rochelle
Yonkers
White Plains

Remember! One performance only! Wednesday Evening, July 15th at 9 P. M.

(This advertisement appeared in all New York newspapers on Tuesday, June 23.)

in BRITISH STUDIOS

By **AUBREY FLANAGAN**, in London

'Brain Trust' Radio Program Filmed

With "Hi Gang," "Yours Sincerely, Vera Lynn" and "ITMA," the three topline hit programs of Britain's wartime radio, shelved for the time being, most popular listening hour at present is probably either 8:15 p.m. on Tuesday evenings or 4 p.m. on Sunday afternoons, maybe both. At these times, "Any Questions" the B.B.C.'s "Brains Trust" progam, is transmitted over the National and Forces networks respectively. The program, which has nothing in common with the three features mentioned above, which is a most serious minded show, vaguely akin to "Information Please," is claimed to be the most popular radio feature in the current broadcast programs. It is now going to supply the material for a series of British short films.

Strand Film Co., among the leading producers of documentaries and shorts generally in Great Britain, will make a series of "Brains Trust," films with the residents of the Trust, and the resident question master before the camera. The B.B.C. producer, Howard Thomas, will be associated with the film productions.

"Any Questions" is a program during which, under the directorial eye of Question Master Donald McCullough—joint author with Fougasse of "You Have Been Warned"—the resident Brains Trusters, Doctor Cyril Joad, Professor Julian Huxley and Commander Campbell, with distinguished guests, answer spontaneously, and without previous rehearsal, questions submitted on almost any subject by B.B.C. listeners. An immensely wide range of culture, politics, philosophy, biology and human knowledge generally, is covered.

Launched in January 1941 with a six weeks run planned, the series has been such a sustained and progressively popular success, that it has continued ever since. It has a listening audience of between ten and twelve millions. 3000 letters are received by the residents every week. It is broadcast to the U. S. on the B.B.C. North American (Short Wave) Service.

The films will be one and a half reels each, and experimental efforts will be made to stage at least one spontaneous session. Donald Taylor, chief of Strand Films, will produce and direct. Anglo-American will distribute.

Calling a Halt On War Themes

Indications are not missing from British production circles that the forthcoming production year may yet see some deviation from war films. Escapism pure and simple may well prove to be a 1942-3 policy. Already at least one major distributor financing British productions of all calibres is said to have issued the order that there must be a halt on war subjects for the time being, has asked for comedies and musicals from his producers.

The fact is that some British war films have not been registering at the box office so considerably as their sponsors forecast. In some cases this has been due to the weather, in other cases to the films, despite the nobility of their subjects failing to reach an adequate entertainment standard. In most instances it has been traced to an emphatic ennui on the part of the paying public, who more often than not would rather have forgotten the war than been reminded of it on the picturehouse screen. This is not to suggest that the war film is dead. It is however, a persuasive suggestion to producers that they should go easy on the gunpowder, that greater discretion must be used all round.

Argyle Stresses Story Factor

One producer at least who has sensed a current disinclination on the part of the public to take war films because they are war films is John Argyle. Argyle, who has long been a successful producer of thrillers, domestic comedies, and the like, believes that though no contemporary story can escape the war as a background, it is the story which matters. He is going to work at Welwyn, for release by Pathe, on "Thursday's Child" which will be a screen adaptation of Donald Macardle's novel.

Producer Maurice Ostrer whose pictures for the most part are released by General Films, whilst he is making one war subject at Shepherds Bush—"We Dive At Dawn"—is at Islington making an honest comedy, the Askey extravaganza "King Arthur Was A Gentleman." This latter, though set against a wartime and army background, is inspired by comedy motives rather than by war documentation. Numerous radio and vaudeville stars—Max Bacon, Evelyn Dall, and Jack Train are examples—are in the film, which has a distinctly musical flavor at times.

Jack Train, one of the discoveries of British radio, who is revered by millions of radio fans for many voiced performances and imitations in the Tommy Handley program "It's That Man Again," has proved such a success as a screen artist that Ostrer has put him under long term contract to Gainsborough.

Comedies, Musicals On Schedules

The war, too, is a long way from Flanagan and Allen's "We'll Smile Again," which John Baxter is directing at Elstree. Here again comedy of the crazier variety is the substance of the film, the director of which made one of the hits of the last production year, the dramatic "Love On The Dole."

Keeping away from the war too, and exploiting radio popularity, is producer Ben Henry, George Formby's established impresario, who has now put Vera Lynn, one of wartime radio's most popular artistes, under contract, and will star her in a musical titled "We'll Meet Again." Vera Lynn, singer of unashamedly sentimental songs, is known in Britain as "Sweetheart of the Forces." Her Sunday program "Sincerely Yours—Vera Lynn" was one of the hits of last Autumn-Winter. In the film, too, another radio star band, Geraldo's Orchestra will be featured. Making his bow, incidentally, as an associate producer on the film is MOTION PICTURE HERALD's box office Poll Winner, George Formby.

Remote from the war, too, is the farce in production at Welwyn under the Associated British banner, "Women Aren't Angels," in which stage and screen comedians Robertson Hare and Alfred Drayton are stars. The subject is pure extravagant farce, though it has a wartime setting, and is not unconcerned with the adventures of wives in the A. T. S. Bernerd Mainwaring, author-director, wrote the script in collaboration with the author Vernon Sylvaine. Laurence Huntingdon directs.

Others Stress Battle Stories

None the less, in contrast to this inclination towards the less sombre moods of entertainment, the atmosphere of battle very markedly broods over many pictures in current production in British studios today. The Two Cities naval epic, "In Which We Serve," is currently in the location and exterior stage, and is still way ahead of schedule. Marcel Hellman's spy yarn, "Secret Mission," continues on another stage in the same studios, with Carla Lehmann, Hugh Williams, and James Mason working under director Harold French. Ealing's "The Bells Go Down" tells the story of the Volunteer Fire Service of Britain during the Blitz on London. The same studios "They Came In Khaki" unit, are at work on exteriors near London, with Cavalcanti directing. Submarine drama inspires "We Dive At Dawn" which Anthony Asquith is directing at Shepherds Bush.

Asher Returns To London

Back in London once again is Irving Asher, who spent some successful years here, first as production chief at Warners Teddington Studios, and later as an independent producer. He is here to supervise the production of a new Donat film which is to be made here by Metro British. The subject is "Sabotage Agent" and will be produced at the Gainsborough Studio at Islington by Harold Huth. Script was prepared in Hollywood by John Lee Mahin.

▽

Lieut. Gene Raymond, actor, now in the United States Air Corps, has arrived in Great Britain, it was announced from London this week.

BRITISH ACT TO COORDINATE PROPAGANDA PRODUCTION

Crown, Army and RAF Units Use Common Services at Pinewood Studios

by AUBREY FLANAGAN
in London

Disdaining not to learn a lesson because its learning may be a little late, Government propagandists in Britain, using the screen to publicize and propagate the general war effort, and in particular the working of the fighting services, have, this Spring 1942, begun to learn the virtues of co-ordination. Since March this year a closer knitting of the pattern of State propaganda has been a feature of the war effort as it is expressed in terms of celluloid.

An immediate result of this closer policy has been the bringing together, under the Ministry of Information's Films Division, of the Crown Film Unit, the Army Film Unit, in its publicity and records activity, and the more recently formed but energetic R.A.F. Film Unit.

For the nurture, development and general housing of this treble child of British propaganda, the Pinewood Studios, claimed by their sponsors to be the most lavish and best equipped in Europe, have now been taken over. There directly Government made propaganda films are conceived, and, after their appropriate period of production gestation, brought spectacularly into the world.

Controlling Committee Coordinates Work

The essential factor about this condition is the central principle of coordination. Each of these three units is a distinct and separate entity, inspired by a different purpose, and aiming at a different target. All, however, work towards the same general end, the propagation of the national war purpose. All operate under the directive benison of the M. O. I.-Crown Film Unit production chief, Ian Dalrymple. All serve together on a controlling committee representing the M. O. I., the Public Relations Departments of the Service Units, and the Officers in charge thereof.

Physically the co-ordination is even more keen. A process of rationalisation operates at Pinewood, where individual units dip into the pool, use the same service departments, such as the art department, the sound recorders and stills section, each directed and operated by an individual unit, eat together, in uniform and in civvies, in the same canteen, R. A. F. men and women taking their sandwiches from civilian waitresses, Crown Film Unit technicians being served with beer by military police officers.

Pinewood, where "Pygmalion," "The Mikado," and other major *opera* of British production saw the first light of the arcs, where the British industry, in its most spectacular and lavish days of artificial boom, swaggered and exhibited its fleeting splendors, is today a uniformed centre with armed sentries, where doors bearing the sign "Sergeants' Mess" and "W. A. A. F. Personnel" are cheek by jowl with more nostalgic portals inscribed "Make Up Department" and "Crowd-Men."

BRITISH 'INVASION' TESTS HIT THEATRES

An occasional interference with the trade of British picture houses now takes the form of local "invasion exercises." These exercises, aimed to train the services and civil defense forces against enemy attack, have been launched in various parts of the country. In some areas the film houses have been compelled to close during the exercises, which sometimes last a whole day.

Under a special Government order Civil Commissioners have been given power to close picture houses during the "incident."

Fields of Operation For Units Differ

As already indicated, the operations of the three Units, though based on the same foundation, differ in certain regards. The Crown Film Unit concentrates upon the war in its civilian aspects and its productions are paid for by the Treasury. Its films are inspired by the war effort and aimed to assist the work of various Government departments and State purposes. Its producer acts as "Unit Producer" to the two Service Units. The Crown Film Unit, born as the G. P. O. Film Unit and later expanded under the Ministry of Information's wing, undertakes the physical operation of Pinewood Studios. The Crown Film Unit provides the art department and musical direction. The Army Film Unit is responsible for all the Western Electric sound apparatus and electrical gear. The R. A. F. Film Unit controls the "stills" department.

There is no profit made for the films produced and distributed; any revenue which accrues is returned to the Treasury.

Crown Films Oldest Unit

The Crown Film Unit, which in September, 1939, under its old form of the G. O. P. Film Unit, diverted its energies from publicizing the Post Office to observing a nation at war, has since then produced a highly creditable fresco of pictures which have included features of the caliber of "Target for Tonight" and "Wavell's 30,000," and a varied pattern of shorts dealing with lightships, factories, the Free French, public health, A. R. P., the Merchant Navy, ferry piloting and workers' welfare.

Its current activities include six further features, "We Search and Strike," dealing with the work of the Coastal Command; "I Was a Fireman," telling the story of Britain's volunteer firemen; "A. 1 Priority," the tale of American Aid to Britain, and three subjects concerned with the Western approaches to Britain (these in color), the Submarine Service, and Allied resistance throughout Europe.

Special attention is also being paid to the American market and films are currently being made—some already produced—for distribution exclusively in U. S. A. One of these, "America Moves Up," has already gone to New York, and another concerned with the American Troops in Northern Ireland, is in preparation.

Parenthetically, it is worthy of record here that up to January, 1942, the M. O. I. has sponsored no less than 201 films, two of them features, 75 made for gratuitous showing in British theatres, 20 for commercial release, 65 for non-theatrical release, 13 for overseas, 17 as trailers for newsreels and 11 Colonial films for Africa.

Army Unit to Make Features

The Army Film Unit, whose operations and activities have already been dealt with exhaustively in MOTION PICTURE HERALD, has another studio at Wembley, but its director and staff are stationed at Pinewood. Originally formed in November, 1940, the Army Film Unit has made shorts for the M. O. I., as well as numerous shorts for training, records and propaganda purposes. It has units abroad as well as at home and has sent cameramen on Commando Raids, such as those at Lofoten and Vaagso.

Among recent films completed, or near completion, are a film dealing with the machinery for selection of personnel, "The Right Man," and "Troopship," "Front Line Revisited" and "Tank Battle." The move to Pinewood in March has undoubtedly assisted the operations of the A. F. U. and it is about to produce pictures of feature length. One of these will show how the Army has been rebuilt since the days of the Fall of France.

Baby of the three Units is the R. A. F. Film Production Unit, which, while authorized in 1941, has only recently come into active operation. The organization consists of a headquarters' staff, four mobile shooting detachments in the Home Command, and a larger unit operating in the Middle East. Studios, library, and cutting work are carried out at the combined Services' studio at Pinewood. A flight of special aircraft has been assembled as camera planes for the purposes of aerial photography.

The main functions of the Unit are: (1) to record the work of the R. A. F. (2) to produce propaganda documentaries, (3) to make training films and experimental pictures which cannot be, for security reasons, entrusted to commercial companies, (4) to prepare films for official use and record, and (5) to assist commercial productions by supplying library material.

A Royal Canadian Air Force Unit is being attached to the R. A. F. Film Production Unit to cover the activities of the R. C. A. F. in Britain. (Already a Polish Film Unit is working at Pinewood). Under its charter the unit has a modest production program of three feature documentaries and six shorts. So far three films have been launched: "The Big Pack," a feature about the Commandos' Command, "Water Babies Mark 5," concerning waterborne balloons, and "Fly Away Peter," a short dealing with reinforcements to the Middle East.

Swope Aide to Stimson

Herbert Bayard Swope, former chairman of the board of Keith-Albee-Orpheum, has been appointed expert consultant to Secretary of War Henry L. Stimson in the Bureau of Public Relations in the War Department.

Check 15,000 Theatres for Bond Drive

The first month of the industry's War Bond and Stamp campaign closed this week, and preparations were under way at national headquarters in New York for a nationwide tabulation system. The plan, being developed by Si Fabian, campaign director, and Arthur Mayer of the War Activities Committee, involves the recording and filing of a report from each of the 15,000 theatres participating in the drive, which will continue for the duration.

First of these monthly reports of bond and stamp sales will be due July 1st, covering the first month of the industry's campaign. International Business Machine service has been enlisted to set up the mechanics of the system and the Treasury Department is providing a staff of six to handle the reports.

It is planned to erect a bulletin board in Times Square on which the state totals and grand totals of theatre sales will be displayed, a spectacular method of dramatizing the war activities of the industry. Full cooperation of all exhibitors is necessary for the execution of the plan.

An account number is being assigned to each theatre and exhibitors are asked by War Activities to list their account numbers in making monthly reports to headquarters.

Star Tour Aids Bond Sales

Jane Withers, Republic star making personal appearances at the Earle Theatre in Philadelphia, toured the surrounding territory on behalf of War Bond Sales. Here she is shown with Jay King, manager of the Yorktown Theatre and chairman of the War Activities Committee of Montgomery County, and admirers.

WAC to Issue Monthly Bulletin

The theatre division of WAC, meanwhile, is planning a monthly publication, designed to inform and instruct exhibitors on the War Bond drive, according to an announcement made by Mr. Fabian on Monday. First issue of the publication, to be called "Showmen at War," is expected to appear about July 10th. It will be of tabloid size, and will contain eight pages, chiefly pictorial. Oscar A. Doob will be editor and the staff includes Harry Goldberg, Harry Mandel, Ernest Emerling and WAC field publicity men.

RKO announced this week that a total of $733,075 in War Bonds was pledged in the circuit's theatres in the New York metropolitan area during the first month of the campaign. A total of 29,323 bonds in $25 denominations were entered in the contest held in RKO houses to stimulate the sale of bonds.

Employes at 14 Twentieth Century-Fox branches throughout the country have subscribed 100 per cent for the War Bond payroll allotment plan, Tom J. Connors, vice-president in charge of distribution, reported last Saturday in New York. Mr. Connors said that 94 per cent of all U. S. branch employes have enrolled.

Hollywood To Pool Charities Funds

Because of the flood of war-fund appeals directed at the motion picture industry, Hollywood's Permanent Charities Committee is considering a proposal for the pooling of all charity drives into one yearly money-raising campaign, providing for deductions to be made from salaries of the industry's personnel. Whether the plan will go through depends upon the reaction of guilds, unions and associations whose members would be affected, it was said.

Under the plan, on annual incomes up to $2,500 the charity assessment would be 5 per cent; up to $7,500, 1 per cent; up to $15,000, 1.5 per cent; up to $30,000, 2 per cent; $50,000, 2.5 per cent; above $50,000, 3 per cent.

According to the committee which is sponsoring the plan, a single, concentrated, annual charity drive would save money, time and energy and would have the objective of lining up every person in the industry to sign a pledge authorizing weekly salary deductions for the purpose. The money raised by this method, it was said, would take care of all charity demands made upon Hollywood during a year's time. The only exception would be the Motion Picture Relief Fund.

"Hero Day" in Los Angeles

Next Monday, June 29th, is the day of Los Angeles' War Heroes Parade, for which Charles P. Skouras, president of National Theatres, is general coordinator. Sixteen American and British fighters who have been touring the country will appear at the Coliseum following the parade and other ceremonies marking the event.

The Army's limitation on the size of public gatherings will be suspended for the occasion, it was reported. Mayor Fletcher Bowron and Howard D. Mills of the Treasury Department will serve as honorary chairmen with Mr. Skouras.

$1,700,000 Passed In Army-Navy Drive

Theatre collections for the Army and Navy Emergency Relief passed the $1,700,000 mark last Friday, it was announced at national headquarters in New York this week. Among the remittances received were: George Mann (Redwood) theatres (California), $4,200; Blumenfeld Theatres, California, $8,442; Commonwealth Amusement Corp., Kansas City, $4,748; Meco Theatres Corp., Birmingham, Alabama, $3,317; Lebanon Theatres Corp., Lebanon, Pa., $1,437; Comerford Publix Theatres Corp., Scranton, Pa., $15,202.

Chicago Raises $3,225 for China

The Chicago motion picture division of United China Relief collected a total of $3,225 so far within the industry, Edwin Silverman, chairman, reported on Monday. Contributions to date are: Balaban & Katz, $500; Essaness Theatres, $500; John Balaban, $500; Harry & Elmer Balaban, $200; Warner Brothers Theatres, $300; Jules Rubens, $200; Jones, Linick & Schaefer, $200; Robert Michael, Argmore Theatre, $100; Schoenstadt Theatres, $200; Oriental Theatre, $100; Telenews Corp., $50; Four Star Theatre, $50; Leo Spitz, $100; Jack Kirsch, $75, and Thomas Flannery of the Whiteway Sign Co., $150. John Balaban, Jack Kirsch and James E. Coston are co-chairmen of the drive in Chicago.

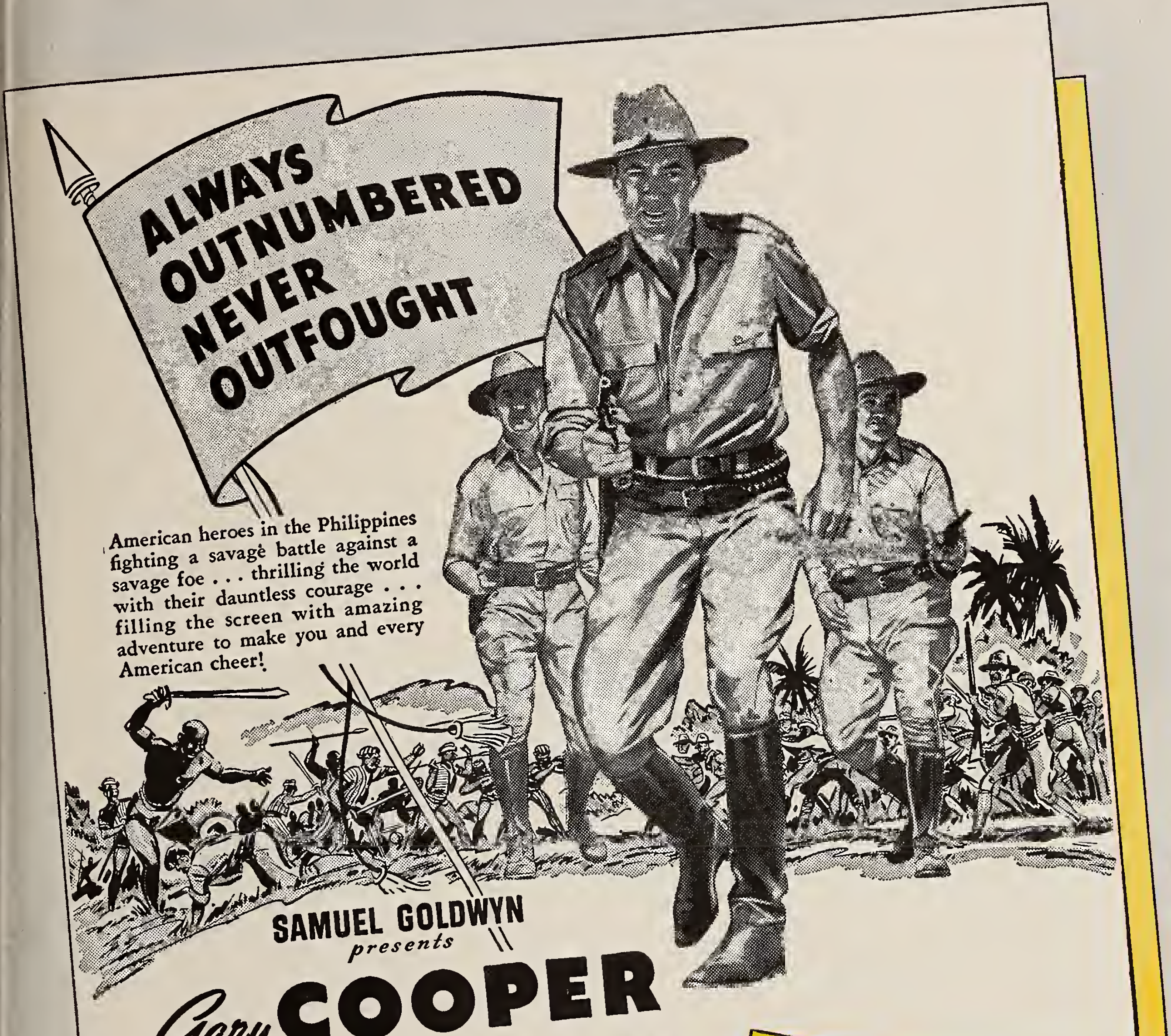
Canadian Show Nets $200,000

The Herbert Wilcox-Anna Neagle Celebrity Parade, touring Canada for the benefit of the Air Cadet League, has raised $200,000 in three performances in Toronto, Ottawa and Montreal. The Toronto opening at the Victoria Theatre last week netted $97,300 for the fund. Miss Neagle is the star of the show, which was produced and directed by Herbert Wilcox. The tour will include performances in eight other Canadian cities, with proceeds going to the League.

Honor Van Schmus

In memory of the late W. G. Van Schmus, Yeshiva College last Thursday dedicated a bronze plaque at its commencement exercises in the Nathan Lamport Auditorium, New York. George J. Schaefer unveiled the plaque and delivered the dedication speech.

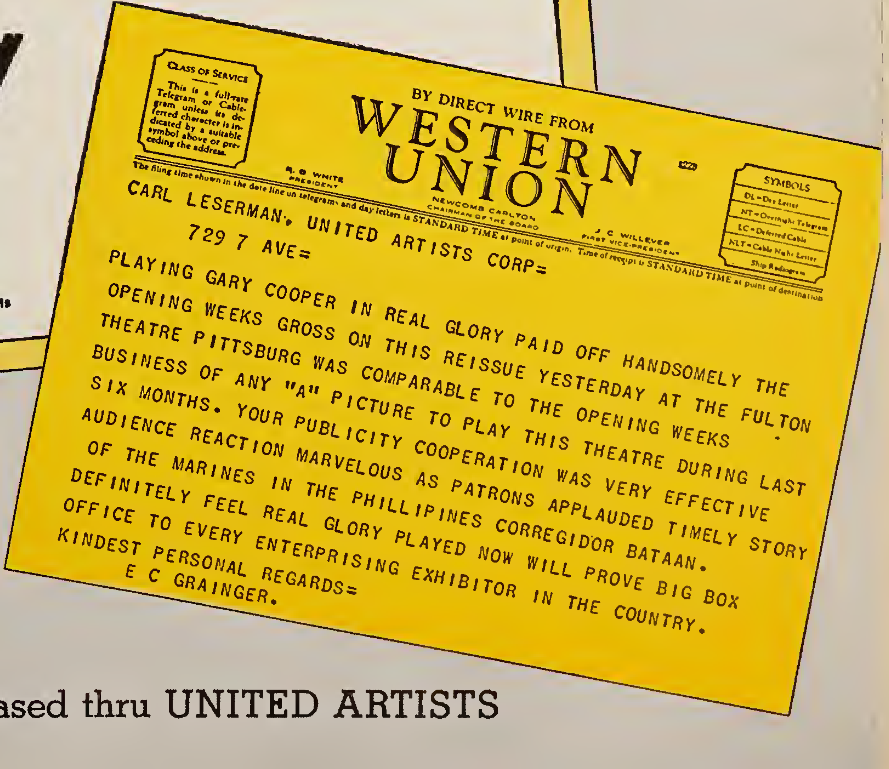
Here's How To Turn Heroic Headlines Into Record Grosses!



American heroes in the Philippines fighting a savage battle against a savage foe . . . thrilling the world with their dauntless courage . . . filling the screen with amazing adventure to make you and every American cheer!

SAMUEL GOLDWYN
presents
Gary COOPER
in
THE REAL GLORY
with
DAVID NIVEN · ANDREA LEEDS
REGINALD OWEN
BRODERICK CRAWFORD · KAY JOHNSON
Directed by Henry Hathaway
FROM THE NOVEL BY CHARLES L. CLIFFORD · Released thru United Artists

This is one of the ads in the new revised ad section that's ready now on this great Samuel Goldwyn Production of heroism in the Philippines! These ads launched the big engagements in Pittsburgh and Bridgeport. You'll want to use them too when you set your early dates on this timely, action-packed war story!



CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

BY DIRECT WIRE FROM
WESTERN UNION

R. B. WHITE PRESIDENT · NEWCOMB CARLTON CHAIRMAN OF THE BOARD · J. C. WILLEVER FIRST VICE-PRESIDENT

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CARL LESERMAN, UNITED ARTISTS CORP=
729 7 AVE=
PLAYING GARY COOPER IN REAL GLORY PAID OFF HANDSOMELY THE
OPENING WEEKS GROSS ON THIS REISSUE YESTERDAY AT THE FULTON
THEATRE PITTSBURG WAS COMPARABLE TO THE OPENING WEEKS
BUSINESS OF ANY "A" PICTURE TO PLAY THIS THEATRE DURING LAST
SIX MONTHS. YOUR PUBLICITY COOPERATION WAS VERY EFFECTIVE
AUDIENCE REACTION MARVELOUS AS PATRONS APPLAUDED TIMELY STORY
OF THE MARINES IN THE PHILLIPINES CORREGIDOR BATAAN.
DEFINITELY FEEL REAL GLORY PLAYED NOW WILL PROVE BIG BOX
OFFICE TO EVERY ENTERPRISING EXHIBITOR IN THE COUNTRY.
KINDEST PERSONAL REGARDS=
E C GRAINGER.

. . . **AT THE GLOBE, BRIDGEPORT, THE BIGGEST BUSINESS SINCE 1932!** Ticket sales stopped half a dozen times on first record-smashing day!

. . . **HELD OVER 2nd week at RKO Grand, Columbus,** as first week is 212% of average!

. . . **RKO ALBEE, PROVIDENCE,** holds over 2nd week in the nationwide "Real Glory" hit parade!

Released thru UNITED ARTISTS

Make Your Theatre A Branch Of Uncle Sam—
Sell War Savings Bonds And Stamps.

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

If anyone believes that teachers of higher learning are not a busy lot these days, let them consider, for the nonce, certain evidence at hand as received in documentary form by the Warner home office in New York only this week.

Seems that Doctor S. I. Hayakawa, who is Japanese by ancestry, teaches English at the Illinois Institute of Technology, in Chicago, is a Canadian by birth and a citizen of these United States, by adoption, has analyzed the words: "Yankee Doodle Dandy," the same "Yankee Doodle Dandy" words of Warners' "Yankee Doodle Dandy" motion picture, and comes forth, with the following observations, reported partially, which would indicate that Warners were on the right track when they selected "Yankee Doodle Dandy":

> By DR. SAMUEL I. HAYAKAWA
>
> "There is a multiple appeal to the expression, 'Yankee Doodle Dandy.' I shall attempt to identify some of the factors
>
> "1. Its effective connotations (i.e., its 'oomph') arise first of all from its patriotic overtones—American Revolution, Spirit of '76, etc.
>
> "2. Said 'oomph' is reinforced by the fact that the words immediately recall the tune—a highly spirited tune, with a quick beat. I think especially of the ascending line, 'He put a feather in his hat,' followed by the emphatically affirmative 'And Called it Macaroni'—a proud, strutting spirit.
>
> "3. The words themselves have a cheerful beat, irrespective of the tune, which is an interesting and rapid one, known technically as a trochaic trimeter (i.e., oompa, oompa, oompa) . . ."

▽

Not so many years ago, Hollywood studios boasted loudly of their ten-dollar-a-seat 'world premieres.' Kate Smith bought two tickets in New York, on Monday, at five thousand iron men per, paying $10,000, on the line, for a pair of seats for the premiere of the Irving Berlin soldier show, "This Is the Army," opening on Saturday evening, July 4th, at the Broadway Theatre, for the Army Emergency Relief Fund.

▽

Rare, indeed, is the tribute carried away to war service such as that placed in writing by the foreign publicity directors of New York's distribution home offices, for Kenneth Woodyard Clark, who, the other day, went from a publicity post in the MPPDA under 'General' Will Harrison Hays, to a majorship in the Army under Colonel A. Robert Ginsburgh.

Major Clark received from his colleagues, a resolution on a scroll commending him for his "initiative, diplomacy, political sagacity and epistolary astuteness, not to mention horse sense."

▽

Mike Hoffay, of RKO's export department at the New York office, tells us that it takes about a year for a letter to reach him from Spain and to get a reply back to the original destination.

J. Gallego, RKO publicity manager in the RKO office at Barcelona, posted a letter to Mike under date of last December 24th, sending greetings for last New Year's Day. He received it on Monday, June 22nd.

▽

The Philadelphia Variety Club, like other Variety Clubs, has made contributions to maernity hospitals and to orphaned babies. This week the Philadelphia Variety Club bought a baby incubator.

The Wilby-Kincey circuit partnership in the southeast acquired property on the outskirts of Birmingham, Alabama, for a Drive-In theatre. Came the war and priorities on building materials, and, especially tire and gasoline rationing, bringing transportation curtailments. And plans for erection were called off. So Bob Wilby and partner H. F. Kincey changed the construction announcement sign on the property to give notice to the the public that, "After We Lick the Nazis and the Japs, a Modern Drive-In Theatre Will Be Built Here. Until Then, the Funds for Building Are Invested in U. S. Defense Bonds."

▽

There'll be no more cut-rate embalming. The Government in Washington has even stopped that. The order announced last Tuesday night by the Office of Price Administrator Leon Henderson, imposing ceiling prices on all consumer services, effective July 1st, applies to services from shoe-shiners to morticians. But it specially excluded theatres, theatrical booking agents and ticket brokers.

▽

***United Press* interrupted its wires long enough, last Saturday, to relay the following dispatch to the press of the world:**

> **Hollywood, June 20 (U.P.).—Comedian Jack Benny nursed a disabled knee today because he fumbled an ax in a dream sequence. He was dreaming he was George Washington chopping down the cherry tree for a scene in "George Washington Slept Here" when he chipped his knee.**

▽

Weighty War Problems Department:

It was almost unanimous among the City Council of Seattle on the vote on an ordinance requiring that all dogs during the duration should remain indoors from sunset 'till 7 A.M. The dissenting votes were from councilmen who insisted that it should be 'both a cat and dog curfew.' The balance of the Council overruled, with this observation: "Why take the romance out of a cat's life in the guise of a war emergency?"

▽

John Ford, 20th Century-Fox director, left that company's studio, and Hollywood, last year, after "How Green Was My Valley," for service in the United States Navy, and some action. Apparently, he got same, at Midway, when the Japs attacked, and were routed.

The story of Commander John Ford, USN, at Midway, is only seeping through Navy censorship, and seeping in small seeps. Seems he was atop a powerhouse, one of the principal targets of the defeated raiders, with a motion picture camera, and 'shot' the picture of the Midway Battle. A machine-gun bullet wound in one arm interfered only slightly, so press wire dispatches reveal—dispatches passed by Navy Censors. At last report John Ford was due in Washington with his motion picture record of the battle.

▽

The story of John Ford, Irish from Portland, Maine, 1895, also led inquisitive reporters to the fact that his real name is not John Ford, but Sean O'Fearna. He borrowed the name of Ford from one Francis Ford, of early silent-serial thriller days. The one using the name of Francis Ford is John Ford's brother.

The story of John Ford, now of the Navy, should also properly include mention of his production of "The Grapes of Wrath."

Robert Kevin, movie editor of the Montreal, Quebec, *Star,* reported, the other day, on a moontide wedding—a Twentieth Century-Fox Film Corporation "Moontide Wedding," as follows:

> There's a story going about today, in print, which states that Col. Marcel Lacasse and his lady, Lucille Robitaille, who were married this morning at Notre Dame des Neiges Church were inspired for the ceremony by seeing Jean Gabin, the French film star, portray a successful romance on the screen the other evening, at a special preview of "Moontide." This is definitely an over-statement. Mr. Lacasse and Miss Robitaille had the idea long before they saw "Moontide." They intended to be married in September. But an agent from 20th Century-Fox thought it would be a good idea to have a marriage ceremony to heighten the atmosphere of his advance publicity for "Moontide." Considering that he was willing to finance the idea, too, no one particularly blames the couple for taking advantage of the situation. Single concession is that they tell their grandchildren it was a "Moontide Wedding." Considering that none (not even the agent) knows what is particularly different about a "Moontide Wedding"—as compared to other weddings—this is a minor concession to make.

▽

The British Broadcasting Company on Monday reported, via short wave, that Vidkun Quisling, Norwegian Nazi puppet leader, locks Norwegian movie audiences in movie theatres before he starts speaking. Lo and behold anyone caught snoring.

▽

Aida Broadbent is a choreographer—an arranger of dances—for motion pictures in Hollywood.

▽

The management of the Elite Cinema, in London, tied-in with a local restaurant to advertise its current showing of "The Perfect Crime," one of Columbia Pictures' Ellery Queen mysteries.

"It is a 'Perfect Crime' in these days to waste food of any description," said the London restaurant menu. Of more interest is an insight into what our Ally has to pick from these days from a London luncheon war menu.

For the midday meal we find Scotch broth, Roast Pork and Apple Sauce, or Boiled Beef and Carrots, or Steamed Cod Cutlet and Parsely Sauce, with dessert, etc., for about 32 cents in English money. For 38 cents of English currency, there is Roast Stuffed Chicken, with Potatoes, Cauliflower and Runner Beans or Carrots, with dessert, etc.

▽

The names of two soldiers of the Confederacy and a member of the Confederate Congress were selected by Brig. General Francis B. Mallon as the names for three new movie theatres at Camp Robinson, in Louisiana, despite the fact that the Brig. General is a "dam' Yankee" from Brooklyn, as our Louisiana correspondent reports. Names selected are those of Major General Patrick R. Cleburne and General Albert Pike, Confederate leaders during the War-Between-the-States, and Augustus H. Garland, 11th governor of Arkansas and member of the Confederate Congress. General Pike was also a national leader in Masonry and a renowned poet of his day.

'KEOUGH SAVED PARAMOUNT BY PAYOFF TO BIOFF'

Officials Praise Course of Action in Payments to Union Representatives

A parade of Paramount officials and directors, called to the stand by minority stockholders in the second week of trial of their test suit to force an accounting of $100,000 in extortion money paid to Willie Bioff and George E. Browne, voiced the unanimous opinion that Austin C. Keough had saved his company from a second bankruptcy by complying with the demands of the now ex-labor leaders. That Mr. Keough had kept a secret well was also their unanimous opinion as each witness told N. Y. Supreme Court Justice Carroll G. Walter that they knew nothing of the extortion demands until long after they had been met.

Decision was reserved on Tuesday by Justice Walter as the trial ended. He announced that he would read his decision from the bench on Friday morning.

With similar actions pending against Twentieth Century-Fox Film Corp., Loew's, Inc., and Warner Bros. Pictures, Inc., attorneys from those companies cocked an attentive ear to the developments of the Paramount trial. Attending all sessions of the court were Stanleigh P. Friedman and Robert W. Perkins of Warners, Leopold Freedman of Loew's and several attorneys for Twentieth-Fox.

Adolph Zukor, chairman of the board of directors, who followed Mr. Keough, the opening witness on Thursday, said that the directors at a meeting held on July 31, 1941, considered the disclosures of the Browne-Bioff criminal trial and then voted its support of Mr. Keough's action without a dissenting voice. In doing so, Mr. Zukor added, the board absolved Mr. Keough from any possible legal or financial responsibilities which might be placed upon him.

Company "Wise" In Meeting Demands

The board felt, he continued, and in this he was supported by Stanton Griffis, the third witness, that Paramount was in a weakened financial position at the time of the demands and could not have withstood a widespread strike such as was threatened. Paramount was certainly wise in meeting the demands if other companies much stronger at that time considered it an unhappy necessity, Mr. Zukor claimed. The witness said that he first learned of the entire affair when he read of it in daily newspaper accounts of the federal indictment against Browne and Bioff.

Mr. Griffis sharply clashed with Alfred J. Talley, stockholders' counsel, over the ethics of the payments. The witness flared up when Mr. Talley sought to imply that the payments were not extortion but bribery. Asked what his opinion was, Mr. Griffis heatedly replied: "I am excessively proud of my friendship with Mr. Keough. He had the courage and the guts to do what he did to save this company. Had he done otherwise, there would be no stockholders left to sue."

Continued probing by Mr. Talley in an effort to learn whether any payments other than that of $100,000 had been made to union officials met uniform failure as the trial unwound. Mr. Zukor, Mr. Griffis and subsequent witnesses questioned on this point either flatly denied that there had been any other payments or disclaimed any knowledge of whether they had been made. Frequently, objections raised to this line of interrogation were sustained by Justice Walter, who blocked the questions as a form of "fishing."

Plaintiffs Fail in Move to Inspect Books

A move by the plaintiffs to amend the complaint by adding an allegation that Balaban & Katz, Chicago theatre affiliate of Paramount, had also paid tribute to Bioff was barred by the court. Denial of the motion followed an admission by Mr. Talley that he had no definite proof of such a payment.

As trial opened on Friday Justice Walter denied a request by stockholder attorneys for permission to inspect books and records of the company. The move was a further effort by the plaintiffs to learn whether any payments has been made which were still unknown. "You are trying a law suit, not trying to discover one," Judge Walter declared in refusing his permission.

Balaban and Former Officers Testify

In the course of the day's hearing, the plaintiffs called to the stand Barney Balaban, president of the company; John E. Otterson, a former president; George J. Schaefer, formerly a vice-president of Paramount, and Edwin L. Weisl, a director. Mr. Balaban said he knew nothing of the demands until long after the payments were made. In his opinion, Paramount had been saved from being forced anew into bankruptcy by compliance with Bioff and Browne. The witness said that he had no knowledge of any extortion tribute paid in Chicago to Nick Circella, alias Dean.

Otterson Calls Keough 'Loyal'

Mr. Otterson recalled that he had a number of discussions with Mr. Keough preliminary to the payments. The meetings held by industry executives with Browne and Bioff took place while he was on the coast, Mr. Otterson said, but he was constantly informed of developments by Mr. Keough. He characterized Mr. Keough as "completely loyal to the company." Both Mr. Schaefer and Mr. Weisl testified briefly during the day. Mr. Schaefer explained that he was unaware of the situation at the time. Mr. Weisl spoke of an investigation which he conducted last year in behalf of the board of directors. His detailed study of the entire matter led him to the inescapable conclusion that the best interests of the company had been served by Mr. Keough, the witness concluded.

Placed on the stand on Monday, Fred Mohrhardt, company comptroller, said that the Paramount theatres met annual fixed charges of $17,000,000 and an annual payroll of $15,000,000. His testimony was brought out on cross-examination by Louis Nizer, Paramount lawyer, to evidence the tremendous properties which were jeopardized by the threatened strike of the labor czars. To supplement this testimony, Neil F. Agnew, another witness called by the plaintiffs, testified that the sales department disbursed $2,280,000 annually as its payroll in servicing over 12,000 accounts which brought $600,000 weekly to Paramount.

Officials Deny Knowledge of Events

Questioned by Mr. Talley on Monday were also William S. Gray, Jr., John W. Hicks, Jr., and Norman Collyer. Each of these Paramount officials were asked to explain what they knew of the payments to Browne and Bioff. In each instance, all knowledge of the affair was disclaimed. None of the witnesses felt that it was improper for them to have been kept in the dark. The consensus of opinion was that in a matter as highly confidential in nature as the dealings with Browne and Bioff it would have been indiscreet to have informed too many officials.

The court day closed with Florence Rose, secretary to Louis Krouse, secretary-treasurer of the IATSE, on the stand. Miss Rose wrangled with Mr. Nizer on whether Bioff was a representative of the IATSE or rather the personal representative of the president, Browne. The witness insisted that Bioff was a representative of the union, but was unable to satisfy Mr. Nizer. The Paramount attorney, intent upon proving that the shakedown was a private and not a union affair, persisted in his stand that Bioff acted as Browne's representative.

Theatres Escape New Canadian Tax

Theatres and sports have escaped further taxation in Canada's third war budget, presented Wednesday at Ottawa by Finance Minister Ilsley. A new 20 per cent tax was placed upon charges to customers of night clubs, cabarets, and dance halls.

The Finance Minister said his country was faced with a general expenditure, for war and normal government, of $3,900,000,000 in the current fiscal year, and a likely deficit of $1,850,000,000. The new levies, on the above, and on commodities and services, will net the Government $377,850,000.

Also, the excess profits tax was increased from 75 to 100 per cent; 20 per cent is returnable after the war. And film theatres will be affected by a new compulsory savings plan, taking a percentage from weekly salaries of virtually all.

Field Leaders to Serve in Goodwill Posts

Response from leading film industry figures in the field to requests that they serve as regional representatives of the Eastern Public Relations Committee was reported at midweek by Glendon Allvine, secretary, in New York.

The speed with which replies have been received and the unanimous willingness of key circuit, distribution or exchange men to serve as "correspondents" for the industry was described by Mr. Allvine as a very concrete evidence of a new spirit of unity in the industry. The regional representatives will act as local advisers and agents for the public relations committee as need arises.

More than 21 replies were received within a few days of dispatch of the invitations, Mr. Allvine said. They all stressed willingness to join in cooperative endeavor for the good of the industry.

S. Barret McCormick, head of RKO advertising and publicity, was elected chairman of the eastern committee of publicity department chiefs on Thursday, June 19th, at a luncheon meeting at the New York Athletic Club. He succeeds Robert Gillham of Paramount and will serve for a six month term.

Mort Blumenstock, of Warners, was elected a new member of the executive committee, which will also serve for six months. Other members are Mr. McCormick, Mr. Gillham and Robert Trumbull of the Motion Picture Producers and Distributors of America.

Committee Program Gets Under Way

Action is already underway, Mr. Allvine said, to set in effect the committee program approved last week by the directors of the MPPDA. Work is nearing completion on the preparation of a master mailing list and an outline of the proposed periodic committee news letter is ready.

Among committee proposals which have been submitted to company heads recently is a suggestion that the industry as a whole receive credit for star radio appearances. The committee has suggested that instead of guest air appearances being credited to a particular company the players' air appearances, and the dramatization of film scripts on the radio, be announced as a "public service for your entertainment from the motion picture industry." Reference to a particular release or company would not be excluded.

IFRC Meets With Rockefeller Group

Representatives of the Coordinator of Inter-American Affairs and members of the International Film Relations Committee held their second joint conference on Monday to discuss continuing collaboration. The Coordinator's office was represented by Charles E. McCarthy, director of publicity of the motion picture section; John M. Halpern of the radio division, and Harry Casler, photo editor.

Since February the IFRC has completed some 15 assignments for the Coordinator's office. Institutional feature material and photographs to be sent to Latin American newspapers through the Coordinator's channels are prepared by the IFRC through a system of rotating editors. Each is responsible for supplying institutional feature material for one month. Clarence J. Schneider of Columbia is the current editor. He will be succeeded by Dave Blum of Metro.

The groups discussed two new radio projects, details of which have not yet been worked out. The meeting was on the third anniversary of the International Film Relations Committee's shortwave broadcasts over NBC and CBS, which will continue.

PRAISE NEWSREELS FOR THE "FACTS"

The newsreels were the only medium which presented the facts about rubber without conflict, according to Robert Collyer, in charge of the newsreel section of the Office of Emergency Management. Mr. Collyer, Tuesday, in Washington, asserted newspapers and the radio publicized inconsistent reports, and that the newsreels gave the story "straight without any arguments." The public confusion over the need for rubber led President to order the scrap rubber collection, so that the amount available might be truly ascertained.

Victory Short Sales System Undetermined

Agreement on a general formula by all companies for the distribution of the 26 Victory Short subjects now in production at the instigation of Lowell Mellett, Coordinator of Government Films, has not yet been reached. The seven companies now at work on films for the project are all agreed in principle on the minimum cost, non-profit distribution suggestion, but the specific rental terms on which each company will distribute its pictures has not been decided.

Several companies plan to issue the pictures as supplements to their regular short subjects programs, while others, notably MGM and Fox, will include the pictures in their regular short subject series.

Members of the War Activities Committee subcommittee, which has been working on the program, will meet again soon to take final action on a unified system. They will also decide whether the pictures will be issued under the WAC seal of approval.

Lawrence Appoints Maurice Silverstein

Laudy Lawrence, Twentieth Century-Fox foreign distribution chief, in New York, has appointed Maurice Silverstein special home office representative for Cuba, Central America and several South American countries.

The new representative will make his first trip through his territory in August, visiting branches in Cuba, Colombia, Ecuador, Peru, Chile and Central American capitals.

Mr. Silverstein was with MGM's foreign department for 16 years and has been Far Eastern manager with headquarters in Singapore, and prior to this Far Eastern service spent two years in Colombia and one in Venezuela.

5-Year MGM-Hornblow Deal

Arthur Hornblow, producer, has signed a five-year contract with Metro-Goldwyn-Mayer. He will begin work on the script for a revival of "Quo Vadis" following a two-weeks vacation. His most recent production is "The Major and the Minor," with Ginger Rogers and Ray Milland, at Paramount.

RKO Directors Reelected; Schaefer out

All RKO directors with the exception of George J. Schaefer, whose resignation as president and a director of the company became effective June 17th, were reelected to the company's board of directors at the annual meeting of stockholders in Dover, Del., last week.

The stockholders first approved an amendment to the company's by-laws reducing the authorized number of directors from the former 13 to 11. J. Miller Walker, secretary of the company, was elected to the board as the 11th director. It is understood that Mr. Walker will remain on the board until a new RKO president has been designated to succeed Mr. Schaefer.

The directors reelected are: Raymond Bill, Ned E. Depinet, Thomas P. Durell, Frederick L. Ehrman, L. Lawrence Green, DeWitt Millhauser, Richard C. Patterson, Jr., N. Peter Rathvon, John M. Whitaker and Lunsford P. Yandell.

The directors are scheduled to meet shortly in New York for a reorganization meeting. It now appears that the company will operate without a president until reorganization plans are complete.

The Securities and Exchange Commission at Philadelphia on Tuesday granted a joint petition of Radio-Keith-Orpheum and Keith-Albee-Orpheum corporations for the sale by RKO to KAO of all or part of 700 shares of 7 per cent cumulative convertible preferred KAO stock for $95 a share. It exempted the sale from provisions of Section 17(A) of the investment company act.

The proposed sale meets a requirement in the KAO certificate of incorporation which stipulates that it retire 700 shares of preferred stock annually after 1941. It may do this by redemption or purchase with surplus or net profits remaining after all past quarterly preferred dividends have been met. There are 15,000 outstanding shares of KAO 7 per cent cumulative preferred. It has a par value of $100, callable at $110 a share, plus accrued dividends.

SEC Lists RKO 1941 Salaries

The Securities and Exchange Commission this week reported that Radio-Keith-Orpheum Corporation paid Mr. Schaefer $103,410 plus a weekly expense account of $250 in 1941.

Joseph I. Breen, under a five-year contract, was paid $104,000 as production manager of RKO Radio Pictures, Inc., last year. Mr. Breen resigned from the company to return to his former post as head of the Production Code Administration.

Mr. Depinet, vice-president, earned $78,350, while Mr. Rathvon, chairman of the executive board, received $62,612.

Other salaries reported by the SEC included: Edgar Bergen, $282,000 for his radio work in 1941 by Standard Brands; and Ray Noble and his orchestra, $32,000 by the same company.

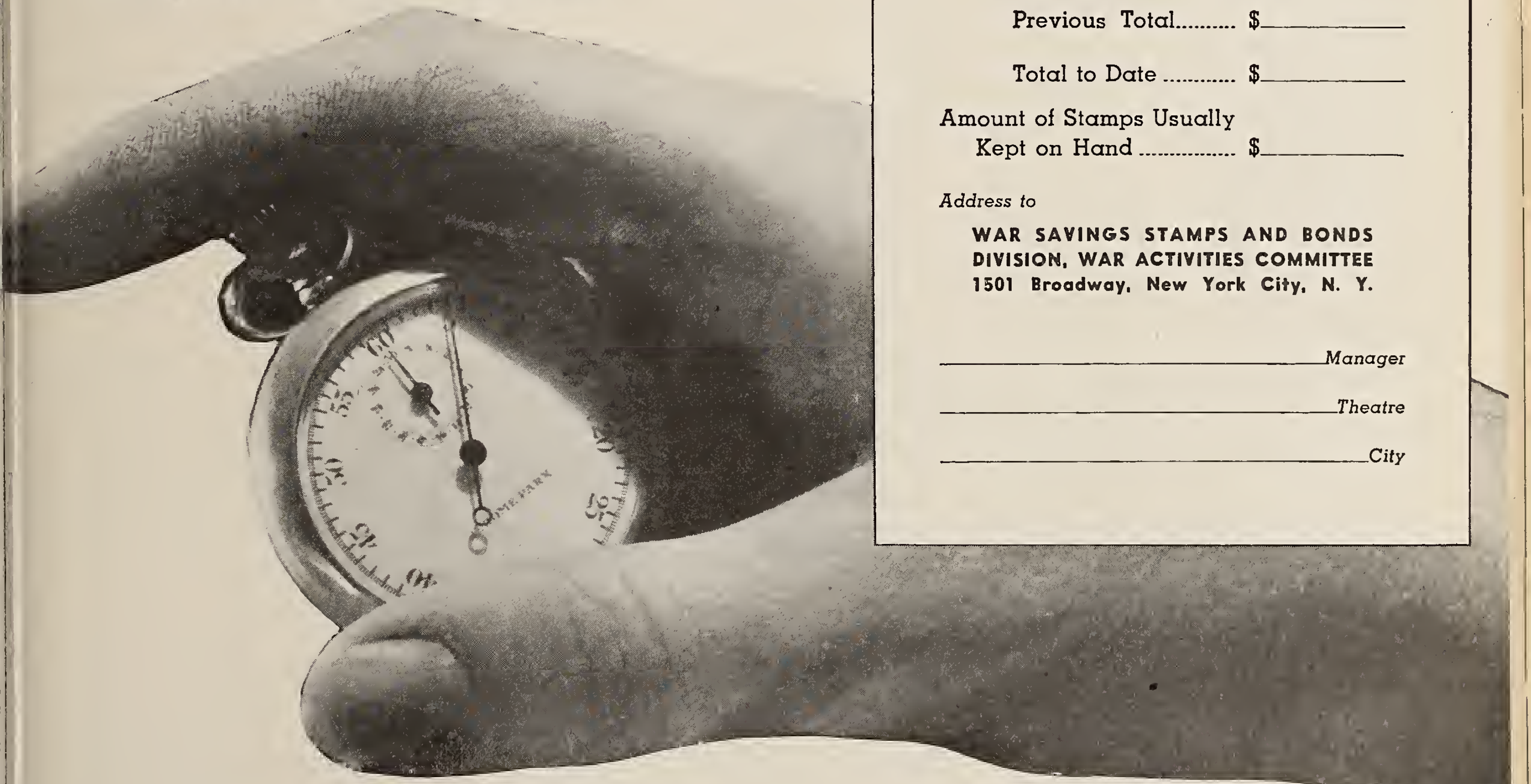
The SEC also reported 1941 earnings of officials of the General Aniline and Film Corporation, parent company of Agfa Ansco, as follows: R. Hutz, vice-president, $86,300; D. A. Schmitz, president, $68,250, and Ernest Schwartz, vice-president, $60,950. This company is now being operated by the U. S. Alien Property Custodian.

Paramount's Plaque

A plaque dedicated to the men of Paramount now in the armed forces, was unveiled Wednesday, at the New York home office, by Adolph Zukor, chairman of the board.

HURRY!

We need *your* report for the month of JUNE!



BELOW: *Reproduction of form that has been mailed to you. Advise at once if you have not received it.*

Important! Enter your Account Number here!

Account No. ....

REPORT ON SALES

U. S. WAR STAMPS AND BONDS

For Month
Ending..

Stamps Sold.......................... $__________

Bonds Sold............................ $__________

Total for Month........ $__________

Previous Total.......... $__________

Total to Date .... $__________

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FOR VICTORY
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"Keep in there
PUNCHING!"

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CIO Gets Industry Foothold in SPG

Publicists' Guild Approves Affiliation with Office Workers, 172 to 39

Philip Murray's C.I.O. has captured another film industry union—the Screen Publicists Guild, New York, which voted affiliation this week by a vote of 172 to 39. Ballots, in a mail poll, were counted Monday.

The union is the third to join. Already in were the Screen Readers Guild, and the clerical workers in the New York home offices of the distributors, represented by the Screen Office and Professional Employees Guild, Local 109, of the CIO's United Office and Professional Workers of America.

The Screen Publicists Guild will become a separate local of the UOPA.

The affiliation comes one year after it was rejected, and after months of wrangling with the distributors over a closed shop, which was finally accepted.

In Hollywood, wage scales were expected to be drawn this week for members of the Screen Office Employees Guild, at conferences between its representatives and those of the producers.

Meanwhile, Federal efforts to mediate the SPG dispute with Warners have failed, the Guild stating:

"Warners Brothers has once more refused . . . the company insists upon a position which would substantially undercut the standards set up in the motion picture industry by the SPG and the seven other major companies.

"The Guild cannot permit such lowering of standards. . . . It is expected that the matter will now in due course come before the National War Labor Board."

Projectionists' Union Re-Opens Negotiations

Meanwhile, also in New York, the long feud between the country's largest projectionists' union, Local 306, and its only established rival there, the Empire State Motion Picture Operators Union, may be settled soon. Negotiations for the latter's absorption have been reopened, through the offices of Father John P. Boland, chairman of the New York State Labor Relations Board, it was learned.

One meeting was held two weeks ago and another was to be held this week. Conferees were Herman Gelber, Local 306 president; Abraham Kindler, Empire president; Father Boland; Nathan Frankel, and Allan Goodwin, attorneys.

Negotiations shattered last year over protection of Empire members in the Century circuit, New York. The circuit had an Empire contract. It was feared absorption of Empire by Local 306 would make Century drop the men. Local 306 offered to conduct a strike if this happened, but refused to guarantee the men jobs elsewhere. The circuit has since signed another 10 year contract with Empire.

In Hollywood, the Twentieth Century Fox Janitors and Matrons Guild has won from the National Labor Relations Board the right to a bargaining agency election at the studio. Company officials refused to negotiate with the Guild unless the Board certified it.

Junior members of the Screen Directors Guild have elected Horace Hough president; William Tummel, vice-president; Clem Jones, secretary; Eli Dunn, treasurer.

New season officers of the New Haven exchange employees' union, Local 41-B, are Samuel Zipkin, reelected; Marie Smith, vice-president; Fay Spadoni, treasurer; James Mahon, secretary; Robert Hoffman, business agent.

Local 702, Laboratory Technicians Union, New York, has signed a three year contract with the Paramount laboratory, Long Island City. Affected are 85 workers. The laboratory is the last in the East to be organized by Local 702.

A ruling by an officer of the International Alliance of Theatrical Stage Employees was noted last week, in Columbus, Ohio, by P. J. Wood, secretary of the Independent Theatre Owners of Ohio. Mr. Wood pointed to the decision by William F. Raoul, assistant international vice-president of the IATSE, that all running of defense films for all shows of the day constitutes the amount of overtime for which credit should be given.

Louisiana Tax Bill Withdrawn

The Louisiana House of Representatives ways and means committee this week placed an unfavorable label on a series of bills designed to increase sharply the taxes on circuit theatres in the state and, immediately after, Representative Blanchard withdrew his proposed measure. Representative Blanchard also withdrew two other bills affecting the motion picture industry, including HB 708, which would have created a Louisiana motion picture license commission and HB 709 which would have banned "the practice known as compulsory block booking and blind selling." Representative Crais of New Orleans also withdrew a bill which would have sharply raised the license tax on chain retail stores.

The Louisiana House of Representatives on June 17th passed and sent to the Senate, after a five-hour debate, a statewide retail sales tax law of 2 per cent as a "two-year wartime revenue measure" estimated to yield about $12,500,000 annually. An amendment to the measure reducing the tax to one per cent was earlier defeated. Opponents of the law declared it was unfair in principle because it would tend to curtail "contributions of the state's citizenry to the federal war effort." Advocates of the bill, supported by the administration, maintained the tax was needed to offset loss of revenue from normal levies.

Alabama Sunday Shows Allowed

Attorney General Lawson of Alabama has ruled that operation of Sunday motion picture houses in that state in cities of less than 15,000 population is not prohibited under the 1940 Code which specifically provides that Sunday shows may be banned in cities of 15,000 and over when voters of such municipalities approve such a ban through a referendum.

OBITUARIES

Arthur Pryor, Band Leader

Arthur Pryor, bandmaster and composer of martial music, died last Thursday, June 18th, at his home in West Long Branch, N. J. He was 71 years old.

Mr. Pryor, for many years a trombone soloist with John Philip Sousa, was born in St. Joseph, Mo., in September, 1870. His father, Samuel Pryor, also a bandmaster, taught him music and later the son appeared with the Sousa band. In 1903 he formed his own band which he conducted at concerts throughout the United States and Europe until 1933. He composed some 250 marches, novelties and tone poems and three light operas. For 30 years his band was the principal attraction of the boardwalk at Asbury Park, N. J.

He was the father of Roger Pryor, screen actor, and Arthur, Jr., vice-president and director of radio for Batten, Barton, Durstine & Osborn, advertising agency. Also surviving are his wife, Maude Russell Pryor, and a brother, Samuel Pryor, of Oceanport, N. J.

Funeral services were held last Sunday afternoon, at Trinity Protestant Episcopal Church, Asbury Park. Burial was in Glenwood Cemetary, West Long Branch.

Anne Sutherland, Stage Actress

Anne Sutherland, actress who retired in 1940 after a career of 60 years on the American stage, died June 22nd at the Pilgrim State Hospital in Brentwood, L. I. She was 75 years old.

Miss Sutherland was born in Washington in March, 1867, and made her stage debut in Chicago at the age of 13. Over a period of two generations she appeared with the greatest stage stars and under the aegis of many noted producers, among them Charles Frohman, Nat Goodwin, Daniel Frohman, Henry Miller, David Belasco, Joseph Jefferson and A. H. Woods. Her last stage appearance was in John Golden's comedy, "London Calling," which represented her 1,249th role in the theatre.

Alexander Moore,

Alexander Moore, exhibitor of Western Pennsylvania for 21 years, died June 14th at St. Francis Hospital, Pittsburgh.

Mr. Moore was head of the Buena Vista Amusement Company which operates the Capitol and Hilltop Theatres, Pittsburgh. He was a charter member of the Motion Picture Theatre Owners of Western Pennsylvania, of which he was an officer for many years. He is survived by his widow and two sisters.

Funeral services were held last Friday at the Collingan Funeral Home in Pittsburgh.

Alexander R. Torrie

Alexander R. Torrie, pioneer exhibitor of Moncton, N. B., died June 21st, after a year of ill health. In 1909 he started in the exhibition field as a partner of Torrie and Winter, and operated theatres for 25 years until his retirement a year ago. Surviving are his widow, one son and a daughter.

V. Van Huss

V. Van Huss, exhibitor who built the first theatre in Lakeland, Fla., and was the oldest resident of that city, died June 11th, just three months prior to his 102nd birthday. Mr. Van Huss went to Lakeland in 1885 and built a two-story business block, the second floor of which was the theatre, known as the Van Huss Opera House.

THE HOLLYWOOD SCENE

By **WILLIAM R. WEAVER**, Hollywood Editor

MGM, WB Leading

Metro-Goldwyn-Mayer and Warner Brothers studios were tied for lead at weekend in point of production activity. Each had nine pictures in shooting stage.

Universal and RKO-Radio stood in second position with six each.

Forty-eight films were in camera stage, which compares with 50 a week before.

The week in titles:

COMPLETED

Columbia
Trail's End
Spirit of Stanford

MGM
War Against Mrs. Hadley

Monogram
Isle of Fury

Paramount
Missing Men
Lost Canyon
Submarine Alert
Happy Go Lucky

Rko-Radio
Big Street

Roach
Prairie Chickens

20th-Fox
Man in the Trunk
Black Swan

Universal
Deep in the Heart of Texas
Mummy's Tomb

STARTED

Columbia
Smith of Minnesota
Boston Blackie Goes Hollywood

MGM
Journey for Margaret

Roach
Fall In

20th-Fox
Springtime in the Rockies
Manila Calling

Monogram
Riders of the West

Republic
Sombrero Kid

Universal
Forever Yours
Off the Beaten Track

Warner
Air Force
Desert Song

SHOOTING

Columbia
Gay Senorita
My Sister Eileen

MGM
Navy Convoy
Man on America's Conscience
Whistling in Dixie
Andy Hardy's Last Fling
Ox Train
Eyes in the Night
White Cargo
Random Harvest

Monogram
Arizona Stagecoach
King of the Stallions

Paramount
Star Spangled Rhythm
No Time for Love

Rko-Radio
Once Upon a Honeymoon
Mexican Spitfire's Elephant
Sweet or Hot
Name, Age and Occupation
Here We Go Again
Navy Comes Through

Republic
Call of the Canyon
Flying Tigers
Ice-capades Revue of 1942

20th-Fox
China Girl
Girl Trouble

Universal
Sherlock Holmes Strikes Back
Get Hep to Love
Love and Kisses, Caroline
Who Done It?

Warner
Watch on the Rhine
Now, Voyager
George Washington Slept Here
Hard Way
Gentleman Jim
Casablanca
You Can't Escape Forever

Warner Studio Shooting Ten

Warner Brothers reached this week what the studio describes as a "record peak of production with ten top films before the cameras."

They are "Air Force," with John Garfield, Gig Young and George Tobias, under direction of Howard Hawks;

"The Adventures of Mark Twain," Jesse L. Lasky, starring Fredric March;

"Princess O'Rourke," inaugurating the studio's writing-directing deal with Norman Krasna;

"The Desert Song," with Dennis Morgan and Irene Manning, directed by Robert Florey;

"The Watch on the Rhine," which Herman Shumlin is directing;

"Gentleman Jim," the biography of James J. Corbett with Errol Flynn in the title role under direction of Raoul Walsh;

"You Can't Escape Forever," starring George Brent and Brenda Marshall, directed by Jo Graham;

"Now, Voyager," the Bette Davis vehicle, which is finishing;

"George Washington Slept Here," with Jack Benny and Ann Sheridan, and

"The Hard Way," with Ida Lupino and Dennis Morgan, directed by Vincent Sherman.

▽

Colonel Richard T. Schlossberg and Major Frank Capra are to join Colonel Darryl F. Zanuck in production, in Hollywood, of Signal Corps' training films, it is disclosed following return of Colonel Zanuck who conferred with British Ministry of Information and the Soviet Film Bureau while abroad.

▽

Warner Brothers have given producer rating to Philip and Julius Epstein, twins, whose writings for the studio include "Four Daughters," "The Man Who Came to Dinner," "Strawberry Blonde," "The Bride Came C.O.D.," "No Time for Comedy," "The Male Animal," "Arsenic and Old Lace" and "Casablanca."

▽

Walt Disney has acquired screen rights to Major Alexander P. de Seversky's "Victory Through Air Power," a Book-of-the-Month-Club premium book, and announced plans for brining it to screen in feature length by Fall.

Monogram Has Five to Go

Five pictures now near camera stage will complete Monogram's delivery of attractions promised for its 1941-42 season.

They are "Police Bullets," to be produced by Lindsley Parsons from a script by Edmond Kelso;

"Man and the Devil," to be directed by William Beaudine for A. W. Hackel from an original by Karl Brown;

"Here Come the Marines," which Lindsley Parsons will produce from a story by Jack Natteford;

"War Dogs," a George W. Weeks' special written by Ande Lamb, to star Billie Lee, and

"Wyoming Roundup," eight of the Rough Riders series, to be produced by Scott R. Dunlap.

Location Units on Cross Country Tours

Jack Skirball, producer, Alfred Hitchcock, director, and Thornton Wilder, writer, are en route to New Jersey to supervise shooting of woodland exteriors for "Shadow of a Doubt," first Skirball production for Universal.

Two hundred Universal players and technicians will be transported to locations in Bryce Canyon and Zion National Park for exteriors of "Arabian Nights," Walter Wanger production.

Seventy Columbia players and technicians are on location at Kanab, Utah, shooting "The Desperadoes."

A Warner camera crew is shooting backgrounds for "The Adventures of Mark Twain" at Elmira, New York, and Hartford, Conn., where the late Mark Twain's Quarry Farm study and home are located.

▽

Bing Crosby will sing "Old Glory" with a chorus of 100 voices in Paramount's "Star Spangled Rhythm." . . . RKO-Radio has signed a new contract with Anne Shirley which calls for two pictures annually. . . . Metro-Goldwyn-Mayer has issued new contracts to Reginald Owen and Donald Meek.

John Sutton is to play the blind man in "Blind Man's House" which Twentieth Century-Fox is to make from Hugh Walpole's novel. . . . Producer Robert Fellows and writer John Twist are back from Washington conferences on the script of "Bombardier," RKO-Radio film to star Pat O'Brien and Randolph Scott. . . . Producers Releasing Corporation have announced a deal with P. R. Van Duinen, head of Atlantis Pictures, to produce four pictures, two of which are to be "The Army Takes Over" and "Corregidor."

▽

Bill Goodwin, radio announcer heard on the Bob Hope radio show and other air programs, has been signed to an acting contract by Paramount. He will appear in "No Time for Love," starring Claudette Colbert and Fred MacMurray, in the role of a magazine editor.

New Delay on Minnesota's Anti-Five Law

Possible appeal of the ruling knocking out the Minnesota anti-block-of-five law before the expiration of stay of judgment Saturday appeared definitely remote this week.

A two weeks' extension of the original 60-day stay was granted to permit James F. Lynch, Ramsey county attorney in St. Paul, to file motions for amended findings and for a new trial. Arguments were made Saturday by William F. Desmond, Mr. Lynch's assistant, in his absence.

Mr. Desmond pleaded before Judge Albin S. Pearson in Ramsey county district court, St. Paul, that findings were contrary to the evidence and not justified. His arguments were opposed by David Shearer, Minneapolis attorney for the six majors which successfully fought the Minnesota law before Judge Pearson.

Judge Pearson took the motions under advisement. Meanwhile, Mr. Desmond indicated, the state, which already obtained one extension of the original stay of judgment, would not seek a further stay when the time expired Saturday.

No further action is planned except a possible appeal, he said, and that may be sought at any time up to six months after judgment is entered, probably next Monday.

Meanwhile Northwest Allied, which sponsored the law and defended it in two legal actions, indicated it would withhold action on an appeal pending decision on the unity program. Fred Strom, Allied secretary, was present in court when arguments on motions were presented.

He said Northwest Allied would undertake no action on the unity plan until it appeared that it was acceptable to the industry at large. Then it will either endorse it and join in the national movement, or reject it and seek to raise funds to finance an appeal of the decision concerning the Minnesota law, held unconstitutional by Judge Pearson.

Three More Houses Sold by Schine

Three more houses acquired by the Schine circuit and ordered back to their original owners by the settlement entered into by the Schine circuit and the Department of Justice, were to be given their owners shortly.

The settlement ended for the duration the anti-trust suit against the circuit, affiliates, and Columbia, United Artists, and Universal, by the Government.

On Monday, M. K. Murphy, Appalachia, Virginia, was to post $13,500 as evidence of good faith in repurchase of the Viv, Corbin, Kentucky, and the State and Appalachia, Appalachia, same state, which he formerly operated.

The Monday date was a time extension granted, although the circuit, in its agreement with the Government, was no obligated to offer the theatres to former owners after June 15th.

Eight other theatres remain for disposal to former owners, under the agreement which provides that such owners have interests in not more than 15 theatres.

They are the Strand, Cumberland, Md.; Plaza, Malone, N. Y.; Memorial, Mt. Vernon, O.; Opera House and Ada Meade, Lexington, Ky.; Scotia, Scotia, N. Y.; Liberty, Pikeville, Ky., and a 50 per cent interest in the Margie Grand, Harland, Ky.

Five others have been returned to owners. These are the Webster, Rochester, N. Y., for which a substantial deposit has been made and which is expected to be turned back as soon as the abstract of title is checked; the Paramount, Glens Falls, N. Y.; the Palace, Clifton Springs, N. Y., and the Cla-Zel and Lyric, Bowling Green, Ohio.

The deposit to be made by Mr. Murphy on Monday to was to grant him 10 additional days to close the deal.

The Webster, in Rochester, has already been reopened by Max Fogel, new owner.

The repurchaser of the Cla-Zel, Bowling Green, Ohio, is Clark Young. However, it is understood, the Schines have retained buying and booking privileges.

Succeeding the late Judge Charles Woodward, Federal Judge Michael T. Igoe has been assigned to hear the $300,000 anti-trust suit against the majors by the Ken Theatre, Chicago.

IN NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 24.—New Navy program stresses carriers. . . . Nation aids rubber drive. . . . Mail for soldiers. . . . President hails Mexico and Philippines in United Nations ceremony. . . . Sports.

MOVIETONE NEWS—No. 83, Vol. 24.—Midway sea battle. . . . Donald Nelson speaks for scrap rubber drive. . . . MacArthur honors Australian and New Zealand World War 1 dead. . . . Hair style for mermaids. . . . Annapolis class graduated.

NEWS OF THE DAY—No. 280, Vol. 13.—U. S. building secret bases. . . . Films on the demise of the Arizona. . . . Lexington sunk. . . . Scrap rubber drive. . . . United Nations envoys hear President. . . . Australia stages rodeo for Yanks.

NEWS OF THE DAY—No. 281, Vol. 13.—Victory at Midway filmed under fire. . . . U. S. flyers tell own stories of torpedoing Jap warships. . . . $1,000,000 fire in N. Y. . . . Back rubber campaign, Donald Nelson pleads. . . . Biggest Naval Academy class joins fleet a year early.

PARAMOUNT NEWS—No. 85—U. S. builds secret bases. . . . Microfilm mail for soldiers. . . . Electric sentry at war plants. . . . Scrap rubber drive. . . . Minute Men drive. . . . Mexico and Philippines formally join United Nations. . . . U. S. air victories bring rush call for carriers.

PARAMOUNT NEWS—No. 86.—Fire in New York. . . . AEF's own newspaper. . . . Annapolis class graduates. . . . One year of war in Russia. . . . Libya disaster. . . . Scrap rubber drive. . . . Midway battle . . . Minute Men.

RKO PATHE NEWS—No. 85, Vol. 13—United Nations envoys hear President. . . . Bomber production. . . . Rubber drive. . . . Navy takes over Pacific island. . . . Shots of Lexington and Arizona.

RKO PATHE NEWS—No. 86, Vol. 13.—Navy graduates 611 new ensigns. . . . Nelson urges rubber collection. . . . Dutch Harbor casualties in U. S. . . . AAU track meet. . . . Midway battle.

UNIVERSAL NEWSREEL—No. 94, Vol. 15.—Lexington lost in battle. . . . How Arizona was sunk. . . . Rubber drive. . . . Two more join United Nations. . . . Anzac rodeo held for Yanks. . . . U. S. builds secret bases. . . . Microfilm mail for soldiers. . . . Bomber production.

UNIVERSAL NEWSREEL.—No. 95, Vol. 15.—Midway battle. . . . Annapolis graduation. . . . Nelson spurs rubber drive. . . . Alaska casualties home. . . . New York fire. . . . AAU track meet.

No Probation for Moskowitz

Application of Joseph H. Moskowitz to be placed on probation was denied this week by Federal Judge Grover C. Moscowitz, in New York, who ruled that the defendant would have to serve his sentence of a year and a day on his conviction for tax evasion.

Mr. Moskowitz on Wednesday surrendered to the U. S. marshal to commence service of his sentence.

Negro Film Set

"Take My Life," Toddy Picture Company's latest all-Negro cast film, will have its New York premiere next week at the Apollo theatre, Harlem.

CubanExhibitors Aid Allied Fund

by RAMON PEON

in Havana

The National Exhibitors Union of Cuba last week approved a resolution providing for donation of 10 per cent of the receipts of all Cuban theatres on June 25 to the Allied Defense Funds Committee. The idea was fostered by Manuel Ramon Fernandez. A new move toward the elimination of double bills is on the table for discussion at the next meeting of the union.

▽

Domingo Martinez, manager of Cienfuegos' largest theatres, Luisa, Terry and Prado, was honored recently with a banquet at which over 150 of Cuba's motion picture industry members attended. Mr. Martinez has had over 30 years' continuous experience as a showman. The banquet was organized by Luis Sanchez Amago, trade paper representative, and Augusto Ferrer de Couto, Havana film critic.

▽

Francisco Alvarez Coto, president of Zenith Films, co-producer of the latest Cuban picture, "Caribbean Phantom," featuring the comedy team of Garrido and Pineron (the Cuban Abbott and Costello), directed by Ernesto Caparros, announces completion of shooting on the picture.

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Gonzalo Elvira, of Iracheta y Elvira, Mexico City, and Gregorio Waleftheim, of the Movie Finance Company, were in Havana to supervise the exploitation of "The Count of Monte Cristo," featuring Arturo de Cordoba. The film is considered the outstanding Latin-American sound film produced to date. The picture is distributed in Cuba by Continental Films.

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Warner Brothers' film "King's Row," which opened in Havana June 15th at the America theatre, was received with much enthusiasm by exhibitors and the press at the preview. It is expected to break all previous Warner records in Cuba, according to the critics.

▽

Pedro Martinez, Columbia assistant manager, has returned to his desk following recuperation from an illness.

Weisberg Heads MGM Trade Press Publicity

Leonard Weisberg will head the trade press department of the publicity staff at Metro-Goldwyn-Mayer, according to an announcement by Howard Dietz, vice-president in charge of advertising and publicity. Charles Cohen will continue to help in preparation of the Lion's Roar Magazine.

Krimsky with Buchanan Agency

John Krimsky, former production executive for MGM and 20th Century-Fox and co-producer of the film, "Emperor Jones," has joined Buchanan & Company, advertising agency. He will act as account executive for the Paramount Pictures account. Mr. Krimsky also is working as aide to Stanton Griffis, chairman of the special events committee of the Navy Relief Society.

Reiners Transferred

Harry W. Reiners, field representative for RKO Radio in New England, Albany and Buffalo, has been transferred to a similar position in the Middle Atlantic States, covering the Philadelphia, Pittsburgh and Washington territory with headquarters in Philadelphia.

MORE WOMEN CALLED TO KEY POSTS IN THEATRES

Draft and War Industry Drain on Manpower Brings Replacements

Heading into the seventh month of the war, military services and war industries continue to draw more an dmore upon manpower in the exhibition field, resulting in an extension of circuit and independent theatremen's calls upon the distaff side to replace managers, assistant managers, bookers, ushers and even the more technical side—the projection booth.

During the last two months, exhibitors reported a steady, gradual increase in the number of the fair sex taking over posts left vacant by the men, with indications that before the end of the year, replacement will have been effected on a grand scale. An article about women in the exhibition field was published in the April 11th issue of Motion Picture Herald.

EDNA WEILER

MIRIAM DICKEY

DOROTHY MURPHY

Singular examples of ambitious young women now forging niches in the exhibition field are Edna Weiler, above left; Miriam Dickey, above right, and Dorothy Murphy, right. Miss Weiler, at 17, is assistant manager to M. Spragettis, owner of the State Theatre, Oregon City. She is becoming thoroughly familiar with all phases of theatre management. Miss Dickey, secretary to Captain A. E. Lathrop, operator of the Lathrop Theatres in Alaska, has been buying film in Seattle for the circuit these 11 years, in addition to her other duties. Still in her teens, Miss Murphy, former usherette at the Rainbo Theatre, Spokane, Wash., recently passed examinations qualifying her as a projection operator. She will spend part of her working day in the Rainbo's projection booth and the remainder as cashier.

Heavy Turnover in New England

Recent reports from New England are that theatremen in certain areas where war production plants are centered, are experiencing increasing difficulty in keeping girl ushers on the job. The lure of higher wages offered by industrial plants now converted to the war effort, is cited as the reason for the quick labor turnover among usherettes. One theatre manager, in discussing the situation recently, declared: "My staff changes so fast, I can't even remember their faces."

Replacement of women by the circuits continues at a steady pace. Loew's, for many years one of the few circuits to employ women in executive positions, recently announced three more feminine assistant managers: Ruth Bolton is the first woman assistant manager in Loew's Northeastern division under Charles Kurtzman. Miss Bolton has been named assistant to manager Frank Murphy at the State Theatre, Syracuse. She had been a secretary in the theatre for the past 11 years. Ruthe Parer, of Loew's Broad Theatre, Columbus, Ohio, and Matilda J. Pysyk, Loew's Poli, Norwalk, Conn., are additions to the circuit.

Since the beginning of the war, Warner Bros. has been putting women into positions vacated by men leaving for service in the armed forces. Recent additions are: Beatrice Cypert, Warner Theatre, Morgantown, W. Va., and Margaret Peltz, Ambridge Theatre, Ambridge, Pa. In the Pittsburgh area, 20th Century-Fox is reported training four of its feminine employes as bookers.

Four women have been appointed assistant managers by the United Detroit Theatres, in Detroit: Dorothy Rudine, at the Fisher; Dorothy Martin, Riviera; Mary Turrill, Cinderella, and Eleanor Stanton, Broadway-Capitol.

Loretta Cook has been named first woman assistant manager by the Harris Amusement Company in Pittsburgh, at the Manos Theatre, Jeannette, Pa. She formerly was cashier at the house.

One of the first women assistant managers in Providence, R. I., is Mildred Joyce, 20-year-old high school graduate, who is serving under manager Robert Grossman, at the Avon Theatre of the Louis Gordon circuit.

Lee Goldberg, PRC franchise holder in Cleveland, announced recently that he had employed girls as bookers in all of his exchanges. They are: Jeanette Vernick, Cleveland; Sylvia Gertzman, Cincinnati, and Helen Bohn, Indianapolis. Mr. Goldberg claims to have the first all-girl booking department in the field. Phyllis McCauley, former secretary to PRC branch manager William Flemion, in Detroit, was appointed booker last month.

Other women who are taking over key post in theatres include: Peggy Egbers, assistant, Fox, Spokane; Etta Claire Brackin, manager, Claire, Ozark, Ala.; Mary Jane Hartrich, manager, Trenton, Detroit, operated by Associated Theatres; Winifred Stump, manager, Lincoln Theatre, Goshen, Ind.; Louise Wilson, assistant manager, Palace, Fort Worth, and Mrs. Leon Task, manager of Keith's, Brockton, Mass.

Code Stands in War, Too, Says Breen

Administration Head Sees No New Problems Created by Emergency

from HOLLYWOOD BUREAU

In just one office of the motion picture industry the war presents no new problems. That is the office of the Production Code Administration in Hollywood, concerned with the moral content and implication of the content of the wares of the screen.

Joseph I. Breen, administrator, has now been back at his post, after a period away in production, for a month, a big war month.

"But the war," said Mr. Breen this week, "has brought us no issues or questions. The war simply does not affect the Code or its application. It has raised no issues or questions that were not present and covered by the Code in peace time."

He was asked, "Is the screen going to let down its standards a bit, as radio is doing, to permit a strewing of hells and damns through the dialogue of war subjects for purposes of patriotic emphasis?"

He said, "It is not," and cited consumer correspondence noting the letdown in the field of invisible entertainment.

"But doesn't this mushrooming crop of warfilms coming up present some questions of policy which you haven't had to deal with before?"

"Not at all. We have always had warfilms. We have always had soldiers, sailors and marines in pictures, and we have always had pictures utilizing training bases, battleships and military installations of all kinds as settings. There has always been a requirement for military approval of these pictures and a standing routine for meeting this requirement has been in effect for years. It does not parallel or conflict with our function. Today there are more films of this kind. That is the only difference."

Routine in War Films Unchanged

Standing routine for production of warfilms requires that producers supply five copies of each script to the Secretary of War or Navy, whichever is concerned, together with a specific description of military locations, equipment, personnel or operations for filming of which permission is sought.

Following approval of the request, the film is produced and a finished print is supplied for final approval prior to public exhibition.

A wartime modification of this routine is the stationing of Army and Navy liaison officers in Hollywood to expedite its operation.

Warfilms receive from the Production Code Administration the same inspection and handling accorded all others.

The function of Nelson D. Poynter, resident representative of the United States Coordinator of Films, does not conflict with or impinge upon the function or operation of the Production Code Administration.

The Poynter assignment, according to the official announcement issued at the time of his appointment and frequent public reiterations by the appointee, is to make available to producers data and background information in governmental possession and to suggest and advise regarding its use in films.

Up to now none of the films entailing use of material furnished producers in this manner have created what might be called a situation requiring definition of authority on the point of precedence and it is not foreseen or forecast that any will.

Neither does the Office of Censorship, represented in Hollywood by Watterson Rothacker, chairman, as concerns the censorship of films for export and import, conflict with or duplicate the Production Code Administration activity.

Code Handling 90 Scripts a Month

The single way in which the war may be said to have affected the Production Code Administration is by setting in motion just now a flood tide of production which might be considered as testing its capacity to perform under peak load.

Shooting scripts are coming up for handling at the rate of 90 per month, which is something like double the year-around average and is, directly and indirectly, a result of the war and war conditions.

But no additions to the Breen staff have been made and none are contemplated.

The Breen staff, which carried on the work in his absence under the acting directorship of Geoffrey Shurlock, senior member, includes Addison Durland, Arthur Houghton, T. A. Lynch, Charles R. Metzger, Charles Pettijohn, Jr., and Harry Zehner.

The current and war-induced peak load is not the first which the organization has shouldered and it's not much different from the others, say the members, except that there's more shootin' going on on the screen.

National Decency Legion Classifies 17 Films

Of 17 films classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage, eight were listed as unobjectionable for adults and four were cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Down Texas Way," "Jackass Mail," "Let's Get Tough," "Postman Didn't Ring," "Tumbleweed Trail." Class A-2, Unobjectionable for Adults: "Big Shot," "Eagle Squadron," "The Great Impersonation," "Isle of Forgotten Sins," "Native Lands," "Through Different Eyes," "Tower of Terror," "You're Telling Me." Class B, Objectionable in Part: "Flying With Music," "Her Cardboard Lover," "Lady Gangster," "They All Kissed the Bride."

Bevel Opens Theatre

L. W. Bevel has opened the New Whitley theatre in Whitley City, Ky. The house is one of the finest in the section, completely fireproof, modern and seats 400.

Distributors Continue Product Talks

New season product and policy conservations this week led Monogram to another regional convention, sent home office officials of Twentieth Century-Fox to Hollywood and a studio roundtable, sent Paramount's district managers to New York for related reasons, the while RKO officials concluded a meeting at the studio.

Columbia branch and district managers concluded their annual meeting, held at the Warwick Hotel in New York last week, with individual district meetings. The delegates were guests last Friday of Gus Eyssell, managing director of Radio City Music Hall, on a tour of the theatre and an informal buffet in the studio apartment.

Details of Columbia's advertising plans for the coming season were given the convention by David A. Lipton, advertising and publicity director. The appropriation for the season, he said, will be the highest in the company's history.

Twentieth Century-Fox Conference

Production plans for the new season are expected to be disclosed by 20th Century-Fox officials following studio conferences which are scheduled to start June 29th. Spyros P. Skouras, president; Tom Connors, vice-president in charge of distribution, and Hal Horne, advertising and publicity director, plan to leave for the studio the end of the week.

Concluding a week's conferences at the studio on production plans, Ned E. Depinet, RKO vice-president in charge of distribution, and Peter Rathvon, board member, left Hollywood for New York by plane Monday night. Edward Alperson, Solly Schwartz, James Mulvey, vice-president of Samuel Goldwyn, Inc., and Mr. Goldwyn's eastern representative, and other executives left Hollywood for New York by train Tuesday. S. Barret McCormick, advertising and publicity director, was to remain until Friday to confer with Perry Lieber, studio publicity director, about exploitation matters.

Broidy To Preside

Steve Broidy, vice-president and sales manager for Monogram, will preside at several regional meetings, the first scheduled to be held in Memphis on July 5th.

Mr. Broidy was expected to return this week to his desk at the Monogram home office in Hollywood, following convalescence from a recent operation for appendicitis.

Paramount's district managers met in New York last Friday with home office executives to complete arrangements for the operation of the company's recently announced distribution compensation plan, which will be retroactive to the beginning of the current season.

Attending the meeting were Neil F. Agnew, Charles Reagan, J. J. Unger, George Smith, Oscar Morgan, William Erbb; M. S. Kusell, New York; Harry Goldstein, Cleveland; E. W. Sweigert, Philadelphia; Allen Usher, Chicago; R. C. Libeau, Kansas City; Manuel Brown, Denver; Hugh Braly, Los Angeles; Hugh Owen, Dallas; Jack Kirby, Atlanta, and Del Goodman, Toronto.

Valentino Visits Washington

Thomas J. Valentino of Major Records, New York, was in Washington last week to discuss the purchase of sound effects by the Government for use in propaganda films which will be sent by bomber to all of the United Nations.

Box Office Champions for May

Irving Cummings, director.

MY GAL SAL: Twentieth Century-Fox. Producer, Robert Bassler. Directed by Irving Cummings. Director of Photography, Ernest Palmer. Art Directors, Richard Day and Joseph C. Wright. Cast: Rita Hayworth, Victor Mature, John Sutton, Carole Landis, James Gleason, Phil Silvers, Mona Maris. Release date, May 8, 1942.

Cecil B. DeMille, producer-director.

REAP THE WILD WIND: Paramount. Produced and directed by Cecil B. DeMille. Directors of Photography, Victor Milner and William V. Skall. Art Directors, Hans Dreier and Roland Anderson. Cast: Ray Milland, Paulette Goddard, John Wayne, Raymond Massey, Lynne Overman, Robert Preston, Susan Hayward, Walter Hampden, Charles Bickford, Martha O'Driscoll.

Leslie Howard, producer-director.

MISTER V: United Artists. Produced and directed by Leslie Howard. Associate Producer, Harold Huth. Director of Photography, Mutz Greenbaum. Art Director, Duncan Sutherland. Music by John Greenwood. Cast: Leslie Howard, Francis Sullivan, Mary Morris, Hugh MacDermott, Raymond Huntley, Manning Whiley. Release date, March 20, 1942.

John Huston, director.

IN THIS OUR LIFE: Warner Brothers. Executive Producer, Hal B. Wallis. Director, John Huston. Director of Photography, Ernie Haller. Art Director, Robert Haas. Music by Max Steiner. Cast: Bette Davis, Olivia de Havilland, George Brent, Dennis Morgan, Charles Coburn, Frank Craven, Billie Burke. Release date, May 16, 1942.

Sidney Lanfield, director.

MY FAVORITE BLONDE: Paramount. Produced by Paul Jones. Director, Sidney Lanfield. Photographer, William Mellor. Art Directors, Hans Dreier and Robert Usher. Cast: Bob Hope, Madeleine Carroll, Gale Sondergaard, George Zucco, Lionel Royce, Walter Kingsford, Victor Varconi, Otto Reichow, Esther Howard, Edward Gargan.

Sam Wood, director.

KINGS ROW: Warner Brothers. Executive Producer, Hal B. Wallis. Associate Producer, David Lewis. Director, Sam Wood. Cameraman, James Wong Howe. Art Director, Carl Jules Weyl. Cast: Ann Sheridan, Robert Cummings, Ronald Reagan, Betty Field, Charles Coburn, Claude Rains, Judith Anderson. Release date, April 18, 1942.

CONGRESSMAN REVIVES FLY'S 'DEAD MACKEREL' CHARGE

FCC Chairman Questioned on NAB Attack at Hearings on Sanders Bill

That "dead mackerel," buried among the memories of the 1941 St. Louis Convention of the National Association of Broadcasters, reared up in aromatic brilliance last week at Washington hearings on the Sanders bill, to plague FCC Chairman James L. Fly as he testified on the proposed reorganization of the Federal Communications Commission.

Mr. Fly's 1941 St. Louis speech in which he charged the affairs of the NAB "smelled" like the dead fish was recalled to the House Interstate and Foreign Commerce Committee by Representative James P. McGranery of Pennsylvania.

In a spirited exchange with the Congressman, the FCC chairman declared that he had drawn a line between the NAB management and the NAB membership and his speech had been aimed at the former. He said he still thought it would be "a good idea" to have a change in the NAB management.

Mr. Fly charged that the radio association was dominated by National and Columbia broadcasting systems and belittled contentions that the votes at the St. Louis convention were on a five-to-one basis in favor of the networks, declaring that of the 500 members of the association less than 100 were present for the voting and on the last vote there were only 19.

Stresses "Public Interest" in Radio

At the same time, he said, the two networks are "splendid organizations" and are doing a vast public service. The differences between them and the commission, he claimed, are purely technical and on many matters networks and commission are cooperating closely.

Stressing the public interest in broadcasting, the FCC chairman asserted that all of the Commission's activities were approached from that angle. It is the basis of the network regulations. He suggested that members of the committee read the network report issued by the Commission a year ago, which he said would convince them of the need for the rules.

Mr. Fly failed to placate Mr. McGranery, who asserted he did not see how, in the face of the St. Louis speech, the networks could have confidence that they would get a square deal from the Commission.

"I think you have demonstrated a great deal of spleen right down the line against these fellows, and there is a cat and dog fight between you," he told Mr. Fly. "It is not going to be helped by some of these statements you have made."

When he discussed the Sanders bill which is the ostensible subject of hearings—although Representative Sanders of Louisiana admitted that his purpose was to get an investigation of the radio situation—Mr. Fly told Representative Carl Hinshaw of California that in the past eight years only 13 stations had been denied renewal of license and two had had their licenses finally revoked. Of the thirteen stations, he said, nine denials were on default or withdrawal of the applicants. Only four involved violations.

FCC REJECTS STATION BIDS

Strict adherence to its wartime policy of no new radio construction was seen this week as the FCC rejected construction or improvement applications from 20 standard stations, 17 FM stations and nine requests for power increases.

The applications were dismissed "without prejudice" on the grounds that they required the use of critical materials. This leaves the way open for appeal on the plea that the proposed project will meet an essential military or civilian need. The rejected requests for increases to 500 kilowatt super-power classification were from WJZ, New York; WGN, Chicago; KFI, Los Angeles; WJR, Detroit; WSM, Nashville, Tenn.; WOR, Newark; WGY, Schenectady; WSB, Atlanta; and WHO, Des Moines.

The bill, he said, would tend to create a network monopoly and he asserted that current FCC regulations were designed to insure free competition. Procedural changes proposed in the bill would slow the work of the Commission Mr. Fly asserted, declaring that the intervention measure would permit persons without relevant interest to participate in hearings. He also attacked limitations of Commission authority over the transfer of management of radio stations arguing that it was equally important for the FCC to be informed on a station's management as well as on the licensee.

He said that action would be taken soon in cooperation with the War Production Board on Defense Communications Board recommendations that a replacement parts pool be set up within the broadcasting industry.

Tuesday, the Senate Interstate Commerce Committee reported favorably on President Roosevelt's renomination of Mr. Fly to a new seven-year term as FCC chairman, beginning July 1st. A pssible fight over his retention failed to develop.

FM Industry Carries On

Frequency Modulation broadcasters are making every effort to continue full time operation of existing stations during the war, and to complete stations under construction within present priority allocations, FM Broadcasters, Inc., the industry trade association, reported this week.

Almost half a million radio receivers in the United States are now capable of receiving FM programs it estimated. Less than 15 per cent are beyond the range of existing FM transmitters. FM stations will continue on the air with as complete a program series as possible for these listeners, despite the halt on new set construction the bulletin said.

New York City continues to lead in FM activity with 80,000 sets in use and seven stations on the air, four commercially. Chicago has about 42,000 in its service range while the New England area led by Boston with 10,000 sets has a total of 35,000 receivers within reach of Boston and Mt. Washington stations.

Philadelphia boasts about 17,000 sets. Pittsburgh claims 10,000. Detroit has around 16,000; Milwaukee, 13,000; Los Angeles, 13,000; San Francisco, 6,500; Kansas City, 3,000; Hartford and New Haven, 6,000; Providence, 4,000; Worcester, 3,000; Albany and Schenectady, 4,500; Rochester, 3,500; Cleveland, 5,500; Columbus, 2,200; Washington, 2,000.

Two new FM stations began operation this month in New York and in North Carolina. The Manhattan station is W63NY operated by the Marcus Loew Booking Agency in conjunction with WHN. It is located on a bluff in Palisades Park and uses a 1,000 watt transmitter pending acquisition of authorized 10,000 watt equipment. It transmits from 2 to 9 P.M.

W41MM is a 3,000 watt temporary transmitter for the authorized 50,000 watt super FM transmitter located at Clingman's Peak near Asheville, N. C. It is now transmitting program tests.

Television Cuts Program Time

WPTZ, Philco television station in Philadelphia has followed the example of New York stations by reducing program time to the four hour minimum recently authorized by the FCC. A letter from the station to listeners said, "Philco is as optimistic on the future of television as ever. As soon as the war is over, television will come into its own and realize the high promise that many have predicted for it. The number and length of the station's programs are being reduced only with great regret."

The station continues to relay civilian defense and air raid warden training courses originating over WNBT in New York.

A new television receiver patent (No. 2,285,509) was granted last week to Irl R. Goshaw, of Beverly Hills, Calif., for a design which superimposes sound and light waves to give closer correlation of visual and audio images. The receiver is of conventional cabinet type but uses a concave mirror in the top. Light and sound waves are both directed at the mirror and thence reflected outwards together. The sound is said to appear to originate in the image.

WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product, providing a service of the exhibitor for the exhibitor.

Address your reports to What the Picture Did for Me, MOTION PICTURE HERALD, Rockefeller Center, New York, N. Y.

Columbia

CANAL ZONE: Chester Morris, John Hubbard—Had a hunch this was a natural so booked it for Sunday and Monday. Big business on this feature. Everyone enjoyed it. Showed a real profit. Running time, 75 minutes. Played June 7-8.—M. D. Stewart, Texas Theatre, De Leon, Tex Small town patronage.

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—Business above average. Played May 1-3.—Charles Israelson, Wells Beach Theatre, Wells Beach, Me. Rural and urban patronage.

KING OF DODGE CITY: Bill Elliott, Tex Ritter—Went over strong with our western fans. Running time. 63 minutes. Played June 5-6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SUBMARINE RAIDER: John Howard, M Chapman—Biggest Friday, Saturday in months and how they cheered when the Jap aircraft carrier went down. Good entertainment. Running time, 59 minutes. Played June 12-13.—M. D. Stewart, Texas Theatre, De Leon, Tex Small town patronage

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—Big crowd enjoyed this good action film. They must be tough to go over here. If they don't have guns or fights in them, they lay an egg. Running time, 80 minutes. Played May 15-16.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—Say, here is a show. They died laughing when old Hitler got kicked. Anyway, big midweek crowd enjoyed this fine film. Running time, 80 minutes. Played May 20-21.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

Metro-Goldwyn-Mayer

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—Another good Beery picture. Wallace Beery, Marjorie Main and Lewis Stone should have special mention in this one. It's hard to get business these days, with so many people gone to war, defense work and etc. Business just ordinary, but not the fault of the picture. Played May 31 - June 1.—Melville Danner, Kozy Theatre, Granite, Okla.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Business above average. Played April 24-26.—Charles Israelson, Wells Beach Theatre, Wells Beach, Me. Rural and urban patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Lionel Barrymore—We are pleased to remark that apparently Lew Ayres' recent unfavorable publicity didn't hurt this series a bit. It drew extra business for Friday-Saturday and pleased everyone. Let's continue with more of them when Ayres is released from his ambulance service. Running time, 82 minutes. Played June 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—Business not so good. Unsuited for our trade. Running time, 95 minutes. Played May 31-June 1.—A. C. Edwards, Winema Theatre, Scotia, Calif Small lumber town patronage

JOHNNY EAGER: Robert Taylor, Lana Turner, Van Heflin—Two good stars in a good story. This picture is good for the small town and business held up well. Van Heflin is new but this one will bring his stock up. Played June 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MOKEY: Dan Dailey, Jr., Donna Reed—A swell co-feature for any house. Highly approved by audience. Played with "We Were Dancing."—Charles Israelson, Wells Beach Theatre, Wells Beach, Me. Rural and urban patronage.

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr.—I would call this a flop, as far as business was concerned. The story is weak and thin. The stars did well with what material they had to work with. I believe what this industry needs is better stories and fewer pictures. Played June 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NEW CONTRIBUTORS

New contributors to the What the Picture Did for Me Department in recent weeks have been:

Stanley Summer, managing director, University Theatre, Harvard Square, Cambridge, Mass.

Stanley R. Leay, New Stanley Theatre, Galena, Ill.

Roy E. Mitchell, Andrews, Tex.

W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

RIO RITA: Abbott and Costello—Played to capacity weekend business—far above average. Running time, 91 minutes. Played May 29-31.—Charles Israelson, Wells Beach Theatre, Wells Beach, Me. Rural and urban patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—A musical without color today is just not a musical. And that is exactly what this is. The story is so time-worn that it has whiskers; and if this fellow Bert Lahr is a funny man the woods are full of them. Running time, 95 minutes. Played June 14-15.—C. B. Carter, Clemson and Co-Ed Theatre, Brevard, N. C. Small town and tourist patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Good jungle show which pleased the kids on Friday-Saturday. Running time, 81 minutes. Played May 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—Good picture, which satisfied everyone that came. The trailer helped the attendance by its saying that the picture was endorsed by the management. Played May 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—Show business but the picture was excellent. Everyone praising it to the skies.—Charles Israelson, Wells Beach Theatre, Wells Beach, Me. Rural and urban patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—Not for a small town. So long between customers I wrote a letter in the box office on Sunday night! No sympathy for leading characters. Running time, 96 minutes. Played June 7-9.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Rural and small town patronage

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—This Carroll gal is too good looking to put her in "hi-brown." Give us another "Virginia." "Bahama" just fair here. Running time, 80 minutes. Played June 2-3.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

FLY BY NIGHT: Nancy Kelly, Richard Carlson—My house was so empty on this one that Betty Grable could have walked through it in a cellophane bathing suit without getting a single whistle. The picture was not a bad programmer, however. Running time, 68 minutes. Played June 2.—C. B. Carter, Clemson and Co-Ed Theatres, Brevard, N. C. Small town patronage

LOUISIANA PURCHASE: Bob Hope, Vera Zorina—Didn't do the business it should have For small towns, it doesn't quite hit the spot. Played June 7-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—A very pretty picture that failed to draw at box office. Running time, 98 minutes. Played May 17-18.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

LOUISIANA PURCHASE: Bob Hope, Victor Moore, Vera Zorina—Ran this late to a fair crowd. They liked it. I think it was good. Running time, 96 minutes. Played June 9-11.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Just a fair picture which failed to get expenses. Played June 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Nice little picture to fair business. Running time, 77 minutes. Played May 22-23.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Producers Releasing Corp.

MR. CELEBRITY: Doris Day, Buzzy Henry—Believe it pleased those who came; but with an unknown cast it couldn't even draw on Giveaway nights. It takes a lot to get them into our theatre these days. Running time, 69 minutes. Played June 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

ARIZONA TERRORS: Don "Red" Barry, Lynn Merrick—Fair western, played ordinary business. Played May 22-23.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HOME IN WYOMIN': Gene Autry. Smiley Burnette—This picture will rank along with some of Autry's best. Pleased the Autry fans. Played June 5-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne—Didn't care for it myself, but customers seemed to. Played with "Cherokee Strip" and it seemingly made a good program. Running time, 86 minutes. Played June 4-6.—Mrs. L. E Spraker, Star Theatre, Stayton, Ore. Rural and small town patronage.

SLEEPYTIME GAL: Judy Canova—Good picture, but not as good as the previous ones. Judy should sing more and also yodle. Played May 29-30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TUXEDO JUNCTION: Weaver Brothers—This has some genuine human interest in it and it satisfied even those who do not as a general rule like the hill billy sort of story. Running time, 71 minutes. Played June 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TUXEDO JUNCTION: Weaver Brothers—More story than recent Weaver pictures. Lots of fun and action. More like this are okay by me. Running time, 71 minutes. Played May 28-30.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Rural and small town patronage.

RKO Radio

PARACHUTE BATTALION Robert Preston, Nancy Kelly—Big Friday, Saturday crowd. Enjoyed here. Running time, 70 minutes. Played May 8-9.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

PLAYMATES: Kay Kyser, John Barrymore—All to whom this appealed came the first day. Not Kyser's best, but can't complain on receipts. Running time, 96 minutes. Played May 31-June 1.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Rural and small town patronage.

Twentieth Century-Fox

ROXIE HART: Ginger Rogers, George Montgomery—Just an ordinary picture that did poorly at the box office. A waste of a good star's talents. Running time, 74 minutes. Played May 31-June 2.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Nature—Beautiful picture well liked. Story a bit thin, but what's the difference if the customers pay off in

(Continued on following page)

(Continued from preceding page)

good quantities. Running time, 80 minutes. Played May 5-7.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—Swell show to good business. They want action. Running time, 90 minutes. Played May 17-19.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

United Artists

GENTLEMAN AFTER DARK, A: Miriam Hopkins, Brian Donlevy—A good show that will please quite well if you can think of some way to get them in. Poor draw here. Running time, 76 minutes. Played June 5-6.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

JUNGLE BOOK: Sabu—Biggest Saturday since GWTW. Everyone enjoyed it. Engagement profitable. Running time, 100 minutes. Played May 24-26.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple, W. Gargan—As the saying goes, "If you can't say something good, don't say anything." Well, after this one I have lock-jaw. Running time, 70 minutes. Played June 9-10. C. B. Carter, Clemson and Co-Ed Theatres, Brevard, N. C. Small town and tourist patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—Walkouts on this. Can't recommend it. Running time, 90 minutes. Played May 31-June 1.—M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

TWIN BEDS: George Brent, Joan Bennett—Good enjoyable comedy. Will not set any records, but worth playing. Running time, 80 minutes. Played June 14-15. —M. D. Stewart, Texas Theatre, De Leon, Tex. Small town patronage.

Warner Bros.-First National

ALWAYS IN MY HEART: Gloria Warren, Kay Francis—This picture deserves a run in every man's theatre. It won't set the box office afire, but it sure pleases the customers. I heard more good comments on this than on any picture in a long time. Business better second night. Running time, 92 minutes. Played June 11-12.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—The audience was rolling in the aisles practically all during the picture. Running time, 72 minutes. Played June 5-6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—A good show that did excellent business. Everybody pleased. Running time, 87 minutes. Played June 7-9.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

STEEL AGAINST THE SKY: Lloyd Nolan, Alexis Smith—Fair program picture. Played May 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—A very good picture, with plenty of action in a picture that didn't drag in any one spot and one that did average business. It pleased our patrons, who want action or comedy and don't seem to want anything else. Some big battle scenes in this, something that will be quite a novelty in the newer picture. Buy this one, give it a boost and you will come out alright.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—Folks, here is a picture. A big action special that warrants preferred playing time. Put everything you have behind it and it won't let you down.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla. General patronage.

M-G-M
TITLE
CHANGE!
•
New Title:
"AFFAIRS
of
MARTHA"
(Trade-shown under
the title of
"Once Upon A Thursday")

Short Features

Metro-Goldwyn-Mayer

ACRO-BATTY: Pete Smith Specialties—Now, here's a dandy sbort with thrills galore and Pete's inimitable humor thrown in.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BEAR AND THE BEAVERS, THE: Technicolor cartoons—Fairly good cartoon in color. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

DON'T TALK: Two Reel Specials—A very good entrant in the "Crime Does Not Pay" series. Shows how an innocent sounding conversation can give information to the enemy. Running time, 20 minutes. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GEORGETOWN, PRIDE OF PENANG: Fitzpatrick Traveltalks—A swell pictorial. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Paramount

IN THE ZOO: Speaking of Animals—Very good. Running time, 10 minutes, Ray Peacock, Omalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

KICKIN' THE CONGA ROUND: Popeye tbe Sailor —Not so good as he used to be. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

NIGHTMARE OF A GOON: Headliners—Where are those entertaining band numbers we used to have in these Paramount Headlinersé Certainly this is not going to replace them!—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

BACK TO THE SOIL: Terrytoons—Just so so. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

FROZEN NORTH, THE: Terrytoons—Not much. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Vitaphone

PLAYGIRLS, THE: Melody Masters Bands—This is a swell short with skads of beautiful girls who know how to sing and harmonize on all kinds of musical instruments.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPANISH FIESTA: Technicolor Specials—Whoever induced the reviewers to list this as desirable entertainment, certainly doesn't know small town audiences. We can stand a little music and cavorting such as this in a short, but when you have to look at it for 20 minutes straight, that is too much. Running time, 20 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TANKS ARE COMING, THE: Technicolor Specials —Entirely too long, although I think it good. Our patrons were interested for the first eight or 10 minutes, then grew restless. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Film Companies Incorporated

General Theatres Equipment Corp., a Delaware concern, has filed a change of name with the Secretary of State through Mudge, Stern, Williams and Tucker, 20 Pine Street, New York, and will henceforth be known as General Precision Equipment Corporation.

Vanbrit Theatre Corp., Brooklyn, has filed papers to conduct a motion picture business with Louis Britvan, 9526 Avenue A, with Shirley Klein, 16 Court Street, both of Brooklyn and Jacob Rovenger, 215 West 88th Street, New York, as directors. Charles Wagner, 16 Court Street, Brooklyn, filed the papers.

To Reduce Tampa Admissions

Tampa, Fla., exhibitors have been appointed to a special committee by the city's Chamber of Commerce to work out arrangements whereby all Tampa film houses will reduce admissions to 25 cents for men in the armed forces.

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
CLASS OF SERVICE DESIRED
DOMESTIC
CABLE
TELEGRAM
ORDINARY
DAY LETTER
URGENT RATE
SERIAL
DEFERRED
NIGHT LETTER
NIGHT LETTER
SPECIAL SERVICE
SHIP RADIOGRAM
ACCOUNTING INFORMATION
TIME FILED
PICTURE WHAT YOU SELL WITH ILLUSTRATED TELEGRAMS. GIVE YOUR STORY THE DOUBLE-BARRELED EFFECT OF A TELEGRAM AND AN ILLUSTRATION.
WESTERN UNION
Everywhere

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

SELLING THE INDUSTRY

SHOWMEN have to work pretty hard these days. In addition to selling their shows, their theatres as institutions and sometimes themselves to their audiences, lately there have been other selling jobs piled on their well-burdened but still broad shoulders.

Showmen are selling War Bonds and Stamps. That this effort is successful has been demonstrated.

Two examples of the success of War Bond showmanship come readily to mind: Warner Brothers' campaign on "Yankee Doodle Dandy", with the seats sold for War Bonds, brought $5,750,000 into the Treasury and, as is often said from the screen, "That ain't hay"; a second and interesting example is the figures furnished by Bud Kornblite of the Capitol, Waverly, New York, whose efforts have resulted in the sale, through the theatre, of an average of more than 50 cents worth of stamps to each person in the town.

The industry, and therefore the showmen, are also doing another job of selling. Victory Films, newsreels, and even feature pictures themselves, are being made with a message. This, too, must be put across to the public.

There is still another job of selling for the showmen—selling the industry.

It is up to us showmen to tell the public as skillfully as we are able of the large part our industry is playing in the war effort — of the great part the industry plays in the annual Red Cross Drive, in the campaigns for the U.S.O. and for the Army and Navy Emergency Relief Funds. It takes considerable skill for a selling job of this kind, for we must show that we do these things without begrudging the effort, that we do them cheerfully and for the good of the commonwealth and not for any personal or business aggrandizement. But it is a definite part of our selling effort to show, however unobtrusively, to what a great extent our industry has aided in the war effort and how it has always demonstrated its willingness to aid any worthy cause.

As an earnest of our sincerity we must not apply this to obvious commonplaces. It should be reserved for the bigger things.

One of the best examples of this type of showmanship to have come to our attention recently was a carefully phrased editorial which Jack Matlack of the Hunt Theatres of Medford, Oregon, was able to sell to the editor of the Medford Mail-Tribune. We quote: "The motion picture industry, ever alert to opportunities for patriotic service, sees in this Army and Navy Relief campaign an avenue for direct assistance to America's fighting men on land, sea and in the air. Nearly 17,000 theatres have generously offered their facilities as receiving points for public contributions. Here in Medford the theatres are on the job in this worthy cause. . . . "

Mr. Matlack, sensing the opportunity for further selling the industry to the public, reprinted the editorial and distributed 5,000 copies as a herald.

The people of Medford were made aware of the contribution of the motion picture industry to this phase of the war effort. Mr. Matlack sold the industry to the public.

Boomerang Showmanship

EVERY once in a while some showman brings to the attention of this department a demonstration of what can best be called boomerang showmanship.

One of those pictures that is admittedly inferior is the subject. These showmen will then use every derogatory adjective in the book, and some not found there, to describe their "attraction". It strikes a lot of people, including the author of this misguided showmanship, as very funny. Maybe it is—up to a certain point. But one can hardly blame the public for soliloquizing thus: "I didn't think this picture was so bad. Now what sort of merchandising is it that tells me not to buy what I liked?"

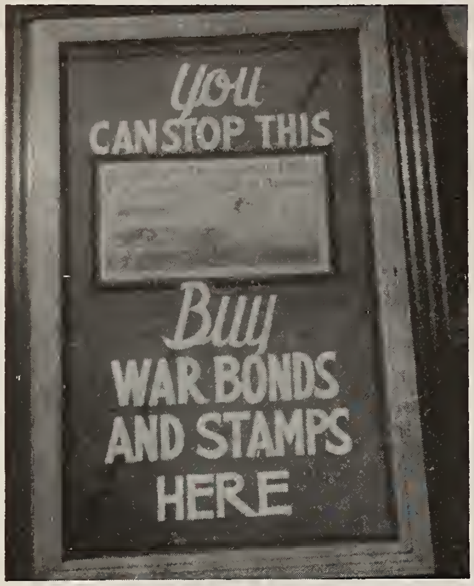
Does the shoe merchant, the haberdasher, the clothier, the butcher, the baker or any other retailer, ever blatantly advise his patrons that what he has on sale today is poor merchandise?

Of the same kind is the practice of many showmen who agree with their patrons in sharp criticism of a picture or a player and not too infrequently the whole industry. It doesn't do to pick a fight with one's customers over the merits of a picture, but it would seem more discreet, better salesmanship and more tactful to reply somewhat in this manner: "I'm sorry you didn't like the picture. Some people thought it very entertaining. Don't you think it is wonderful that the motion picture industry is able to make so many pictures that entertain so many people?"

—BOB WILE

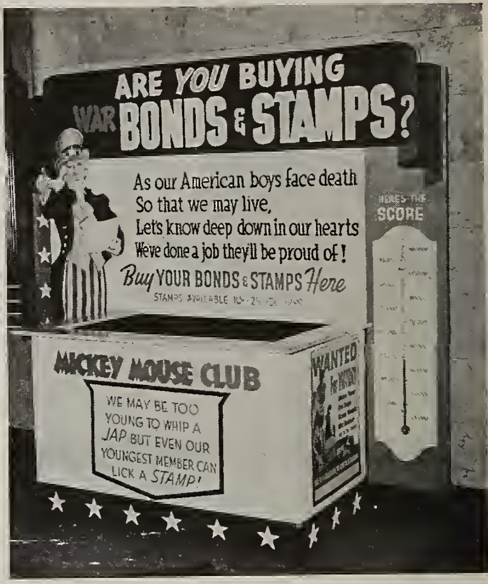
WAR SHOWMANSHIP

Bonds and Stamps are sold with vigor by Nation's Showmen

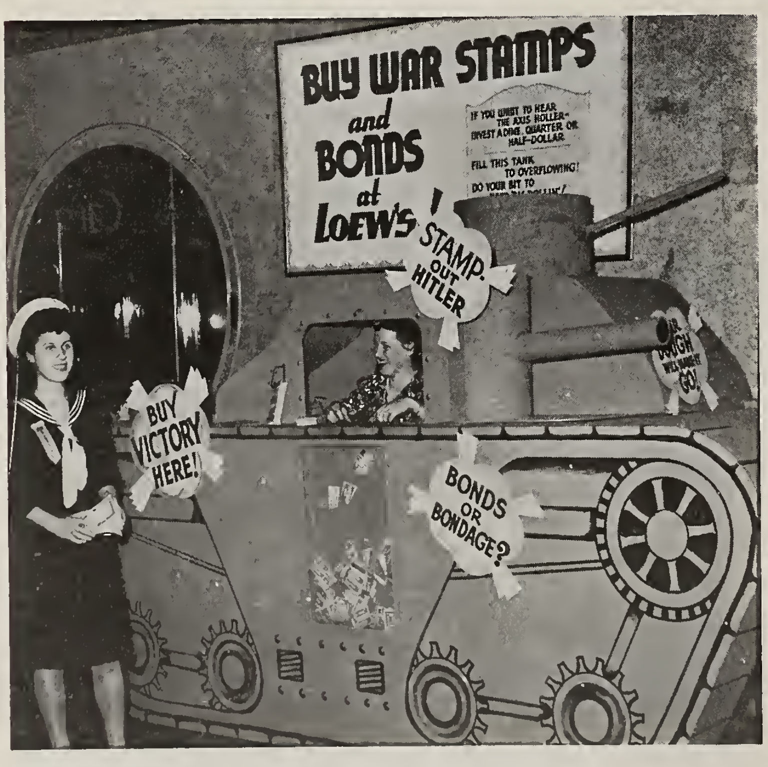

You
CAN STOP THIS
Buy
WAR BONDS
AND STAMPS
HERE

Using a front page news head, Ed Purcell at the Strand, in Staunton, Va., framed it and used it for a lobby easel, together with copy to the effect that patrons could stop such headlines by purchasing bonds.

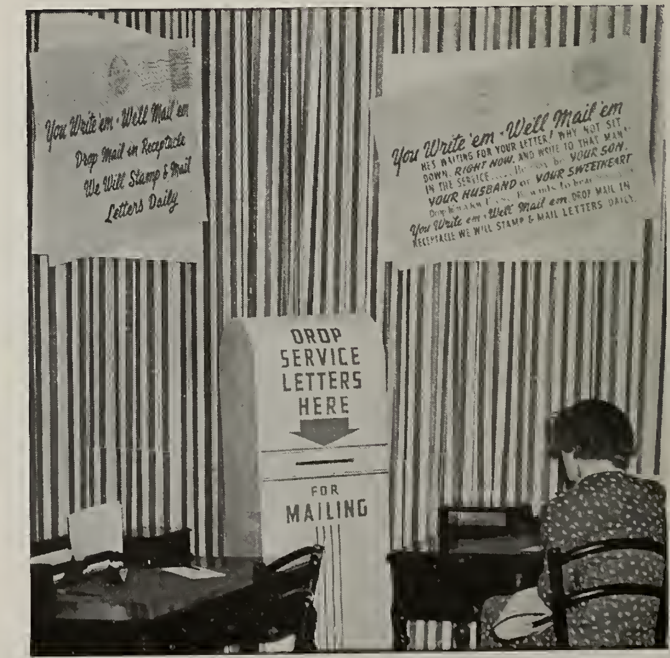
With Phoenix in the center of five air fields, Harry Nace, Jr., has inaugurated a "Soldier of the Week" stunt, whereby commanding officers pick one man each week who are given an all-expense trip to Hollywood where they are guests of a star. In the photo below may be seen one of the guests, flanked on the left by Mr. Nace, Jr., of the Publix-Rickards-Nace theatres, and "Carolina" Brunson at the right, manager of the Rialto, in Phoenix.


ARE YOU BUYING
WAR BONDS & STAMPS?
As our American boys face death
So that we may live,
Let's know deep down in our hearts
We've done a job they'll be proud of!
Buy YOUR BONDS & STAMPS Here
HERE'S THE SCORE
MICKEY MOUSE CLUB
WE MAY BE TOO YOUNG TO WHIP A JAP BUT EVEN OUR YOUNGEST MEMBER CAN LICK A STAMP!
WANTED

The kids down Atlanta way are certainly doing their share toward purchasing Bonds and Stamps, as witness the thermometer at the right of the lobby display in the Alabama lobby.


BUY WAR STAMPS
and
BONDS
at
LOEW'S!
IF YOU WANT TO HEAR THE AXIS HOLLER — INVEST A DIME, QUARTER OR HALF-DOLLAR
FILL THIS TANK TO OVERFLOWING!
DO YOUR BIT TO
STAMP OUT HITLER
BUY VICTORY HERE!
BONDS OR BONDAGE?

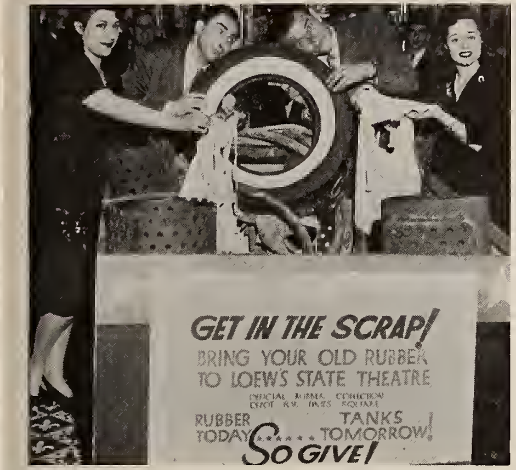
A tank replica made of compoboard was planted in the lobby of Loew's State, in Houston, by Francis Deering to put over the sale of War Bonds and Stamps. Volunteer workers are supplied by the Navy Sisters, a girl standing at attention next to the tank, while a second girl is seated inside the tank, making her sales from an open window. The glass compartment on the side of the tank is removable and when filled with paper money has proved quite an attention-getter.


You Write 'em · We'll Mail 'em
Drop Mail in Receptacle
We Will Stamp & Mail
Letters Daily
You Write 'em · We'll Mail 'em
HE'S WAITING FOR YOUR LETTER! WHY NOT SIT DOWN, RIGHT NOW, AND WRITE TO THAT MAN IN THE SERVICE
YOUR SON.
YOUR HUSBAND or YOUR SWEETHEART
You Write 'em · We'll Mail 'em. DROP MAIL IN RECEPTACLE WE WILL STAMP & MAIL LETTERS DAILY.
DROP
SERVICE
LETTERS
HERE
FOR
MAILING

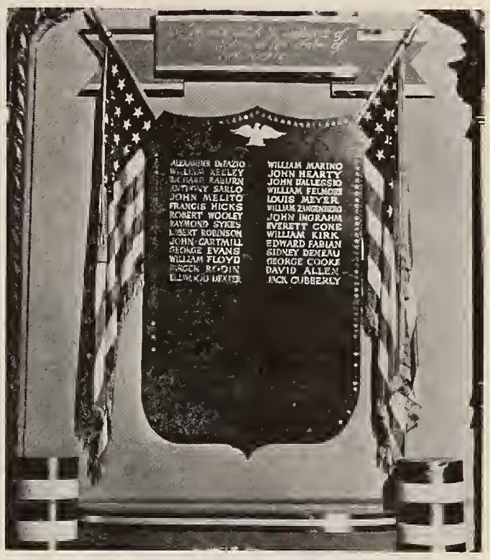
Al Reh at the Stanley, in Philadelphia, has conceived what is purported to be the first lobby Armed Forces Post Office. Patrons are invited to address letters to the boys, using stationery and desk along with other paraphernalia supplied by the theatre.

WAR SHOWMANSHIP

Rubber Drive and Honor to Servicemen subjects of efforts

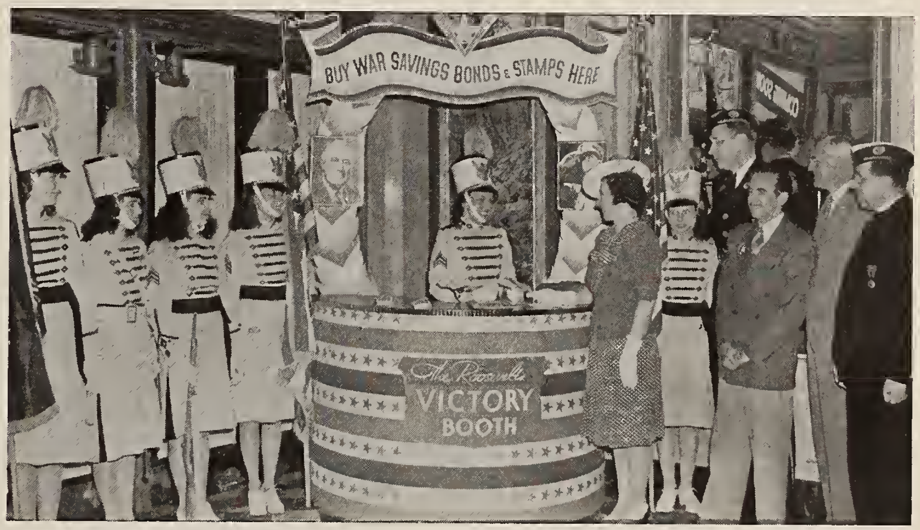

GET IN THE SCRAP!
BRING YOUR OLD RUBBER TO LOEW'S STATE THEATRE
RUBBER TODAY...... TANKS TOMORROW!
SO GIVE!

The first rubber depot to be reported to this department is that just installed at Loew's State, in the heart of Times Square. Opening the ceremonies are Bea Wain, Horace MacMahon, Jay C. Flippin and Eleanor Whitney, headliners on the stage show.

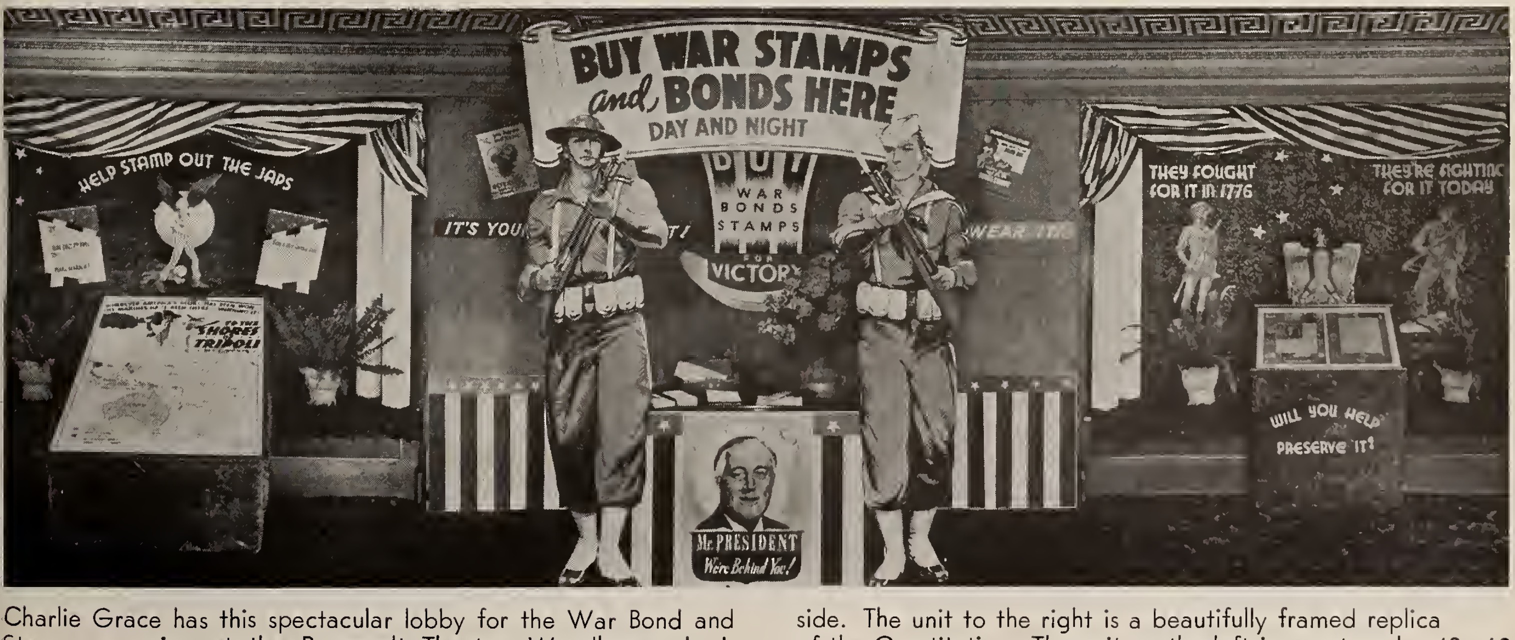

ALEXANDER DeFAZIO
RICHARD RABURN
ANTHONY SARLO
JOHN MELITO
FRANCIS HICKS
ROBERT WOOLEY
RAYMOND SYKES
JOHN CARTMILL
GEORGE EVANS
WILLIAM FLOYD
WILLIAM MARINO
JOHN HEARTY
JOHN D'ALLESSIO
LOUIS MEYER
JOHN INGRAHM
EVERETT CONE
WILLIAM KIRK
EDWARD FABIAN
SIDNEY DENEAU
GEORGE COOKE
DAVID ALLEN
JACK CUBBERLY

Dignified is the service plaque planted in the lobby of the Fabian Theatre, in St. George, S. I. Copy on the plaque reads: "We proudly salute the employees of our organization in the service of our country.

Manager Lee Dibble at the Embassy Theatre, in San Francisco, purchases the first batch of War Stamps from a member of the A.W.V.S. at a booth stationed in the lobby.


BUY WAR SAVINGS BONDS & STAMPS HERE
The Roosevelt VICTORY BOOTH

"Roosevelt's Victory Booth" was stationed in the lobby of the Roosevelt Theatre, in Philadelphia, as part of Artie Cohn's Bond Drive. That's Artie in light trousers.


BUY WAR STAMPS and BONDS HERE
DAY AND NIGHT
HELP STAMP OUT THE JAPS
BUY WAR BONDS STAMPS FOR VICTORY
IT'S YOU
WEAR IT
TO THE SHORES OF TRIPOLI
THEY FOUGHT FOR IT IN 1776
THEY'RE FIGHTING FOR IT TODAY
WILL YOU HELP PRESERVE IT?
Mr. PRESIDENT We're Behind You!

Charlie Grace has this spectacular lobby for the War Bond and Stamp campaign at the Roosevelt Theatre, Woodhaven, L. I. The center unit is, of course, the booth with life-size figures alongside. The unit to the right is a beautifully framed replica of the Constitution. The unit on the left is a watercolor 40 x 60 map of the southwest Pacific Ocean.

Selling Points

ON THE NEW PRODUCT

THIS ABOVE ALL (20th Century-Fox): There are a number of points of view from which to sell this picture. It was adapted from a book, so tieups can be made with bookstores, circulating libraries, etc... A special movie edition has been published. The stars have considerable drawing power; Joan Fontaine won the Academy Award last year and this fact can be publicized extensively. In the picture she plays the role of a member of the WAAF, British counterpart of the WAAC and the AWVS. Recruiting booths can be set up for these organizations. They can also distribute literature with tie-up copy. A fashion show for uniforms only would be appropriate with the stores selling uniforms for the women's service organizations cooperating. The title is taken from a passage from Shakespeare's "Hamlet". It might be acceptable in some situations to use other passages from "Hamlet" from which titles of books or plays have been taken and together with the "This Above All" passage, stage a contest with prizes for those discerning the titles.

EAGLE SQUADRON (Universal): Anything to do with airplanes will sell this picture to the public and exploitation should center around the fliers and their machines. For instance, stage a guessing contest on the altitude of a particular plane of a commercial airplane flying over your city. Prizes can be awarded to the nearest correct guessers. With the cooperation of your newspaper run a silhouette of one of the types of planes used by the warring nations with a prize to those who identify the most. Real range-finders which have selling copy on their sides are available for giveaway purposes in limited quantities. A book called "The Eagles Roar" and on the same subject as the picture is being published and can be used for tieups. Any newspaper headlines about the Eagle Squadron can be used for blowups in the lobby. Perhaps the paper will refer to the picture in mentioning anything about the squadron.

MUSICAL WESTERN SERIES (Columbia): A series of eight will be made for the new season starring Charles Starrett and Jimmy Davis and His Boys. The Western musical numbers in each release offer an opportunity for many tieups. Many radio stations have Western musical programs. Music stores can be asked to cooperate by displaying title cards of the numbers played in each picture just before playdates. Western song contests can be conducted on the stage. A man dressed as a cowboy, strumming a guitar, would make an effective ballyhoo if properly placarded. A standard display of cowboy equipment could be put into the lobby ahead of each picture in the series, varied sufficiently so it didn't look the same. A stage coach ballyhoo is a good bet when the picture has one of these vehicles in it. With the return to importance of the horse, a hitching post could be put out, properly placarded, of course.

Neilson's "Animal" Teaser Helps Exploit Date

A series of three government postcard teasers were mailed out by Robert Neilson as his advance on "Male Animal" at the State Theatre, in Johnstown, Pa. The first card carried a cut of Fonda; the second a thumbnail of Fonda and Olivia de Havilland and the third carried an invitation to a private screening. The set of three cards were mailed out on different days to the city's beauty operators, Neilson figuring that the hairdressers would do the rest by selling the show to his customers.

Weinstein Promotes Talent Contest

With the best talent from the City College of New York and Hunter competing in an amateur stage show at the RKO 58th Street Theatre, Manager Ansel Weinstein reports on a successful tieup. Since 25 per cent of the proceeds went to the Student Council for the purpose of outfitting a recreation room at Fort Hamilton, the students sponsored the sale of tickets, erecting attractive booths for that purpose in each school. The screen fare featuring "Fantasia" and "Valley of the Sun," both pictures came in for plugs in all college bulletins, booths, and throughout the school.

To further put over his "Fantasia" engagement, Weinstein addressed personal letters to organization groups urging theatre parties, stickers were attached to shopping bags, laundry trucks carried cards and an automatic phonograph in the lobby played tunes from the picture.

Stallman's "Smith" Heralds

Lester Stallman, manager of Schad's Astor Theatre, Reading, Pa., distributed red, white and blue heralds at the war plants for "Joe Smith, American." The heralds announced awards of a $25 defense bond and 10 pairs of guest tickets for the best slogans persuading the public to "keep one's mouth shut."

Treasury Backs 'Eagle Squadron' Chicago Opening

The Midwest premiere of "Eagle Squadron" was held last week under the sponsorship of the Illinois War Stamp Division of the U. S. Treasury Department. Admission to the special showing was by the purchase of Bonds and Stamps.

Starting two weeks in advance of the film's opening, radio time was purchased on six of the leading stations for spot teaser announcements. Several days before the opening, transcriptions of Quentin Reynolds' picture foreword were spotted. Window cards were posted throughout the territory and the Chicago *Herald-Tribune* sponsored a five-day "Eagle Squadron" star identification and scrambled plane contest. Members of the press were invited to a special screening preceded by a cocktail party.

The Chicago opening was conducted by Ben Katz, newly appointed Universal Midwest exploitation man.

Ties "Pearl Harbor" To Local Celebration

A theatreman's dream came true recently for Jim Cattell at the Park in Mansfield, Ohio, who had booked "Remember Pearl Harbor" only to discover that his opening day had been civically designated as "Remember Pearl Harbor Day." Jim contacted the local committee and arranged to have the new recruits as guests of the theatre. The American Legion Drum and Bugle Corps led the march of the recruits from the scene of the induction ceremonies to the theatre with appropriate tiein banners.

Numerous merchants came through with window displays plugging the picture, usherettes became a walking advertisement by wearing toy soldier helmets with theatre banner, and the local papers came through with stories and art work.

Kornblite's Stamp-Bond Booth

Featured in the lobby of the Capitol Theatre, in Waverly, N. Y., Ted Kornblite has established a Defense Stamp booth. Attended every evening by Boy Scouts, copy overall reads: "War Stamp Bar. Our 19 employes buy War Stamps every pay day. Do you? Buy, Buy War Stamps and Bye, Bye, Hitler, Hirohito and Benito." Volunteers have signed up for regular shifts to attend the bar.

Horton's Novelty Herald

Novelty herald giveaway as featured by Farol Horton for his date on "One Foot in Heaven" at the Lafayette Theatre in Lafayette, Ala., consisted of a 10-inch or one-foot ruler printed in red on white cardboard and carrying title, cash and playdates. Farol distributed these at local schools, clubs, restaurants and hotels.

Cronin's "Fury" Lobby

For his advance lobby on "Son of Fury" at the Strand Theatre, in Portland, Maine, Round Tabler George Cronin erected a special setpiece which featured blowup cutouts of Gene Tierney and Tyrone Power.

Hamilton Inaugurates "Victory Matinee Club"

In Rochester, N. Y., Jack Hamilton at the Riviera has inaugurated what he calls a "Children's Victory Matinee Club." The ceremonies were started off by saluting the flag and pledging aid in the sale of defense stamps. Hamilton spoke to the kids and stressed their importance in the war effort through the sale of stamps. The idea of the plan is for the children to attend each matinee for 15 weeks and purchase a stamp as they enter.

Records will be kept and to the boys and girls who faithfully attend all matinees and buy a stamp each show, a free admission will be given to the following show in addition to prizes being awarded to those selling the greatest number of stamps. Jack reports great enthusiasm from the kids and anticipates excellent returns as a result.

In addition to this promotion, the Round Tabler is featuring a "Victory Movie Night Club." A table covered with red, white and blue paper with a large "V" on top carries copy: "War stamps and bonds on sale here." At the base of display the copy says: "Join Our Victory Movie Night Club. Purchase a defense stamp every Wednesday night."

Sklar Suggests Hanger Show

War or no, once a showman always a showman. Wil Sklar, formerly at the Warner Roxy Theatre, in Clearfield, Pa., writes us from the 1301st Service Unit, at New Cumberland, Pa., that he noticed a shortage of coat hangers in camp. The ingenious ex-theatreman contacted some of his friends back home with the suggestion that they sponsor a Coat Hanger Show for Kids. Other Round Tablers might consider Sklar's idea and put on similar shows, sending their collection to boys in nearby camp.

Conner's Lobby Stunt

As a teaser stunt to open his Bond sale campaign at the Capitol, in Madison, Wis., Marlowe Conner featured a large easel in his lobby which had a large red "'V" on it with cartoons of Hitler and a Jap. Copy at the top read: "Plaster them with planes. Buy a war stamp and add a plane sticker with your name on it." To each purchaser, a small sticker was given to which he affixed his name and plastered it on the easel. The stickers were printed gratis by a local merchant.

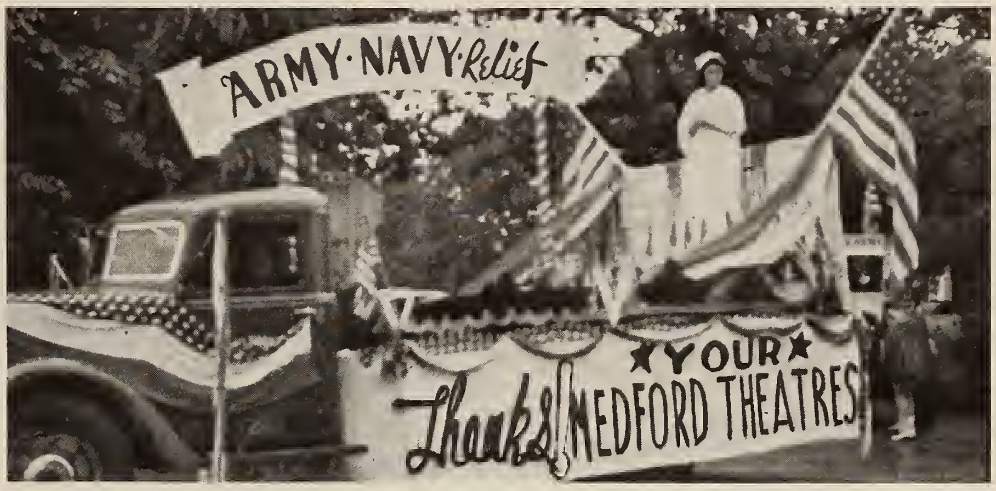
Program Sells "War Tonic"

Featuring a smiling cut of Uncle Sam, William Briemann's front page cover of the program for the Ambassador, in Baltimore, Md., carries appropriate tiein copy. With a catchline head "War Tonic," Uncle Sam is depicted reading a newspaper carrying Roosevelt's message: "Public entertainment is necessary to the winning of the war." The bottom stresses the purchase of bonds and stamps at the theatre.

Murphy Holds Community Sings

A new series of patriotic community sing programs under the sponsorship of the local Shriners has been inaugurated each Tuesday night by Frank Murphy at Loew's State, in Syracuse. Four Shriners have been appointed "singing minute men" so that there will always be a trained song leader. The opening show garnered a three-column cut in the dailies together with art.

Matlack Stages Comprehensive Drive for Army-Navy Relief



This float climaxed the huge parade of 165 units which opened the Army-Navy Emergency Fund Drive in Medford, Oregon. The theatres are G. A. Hunt's.

Last month the War Activities Committee of the motion picture industry asked the theatres of the country to take up collections for the Army and Navy Emergency Relief Fund. Theatremen throughout the country responded with enthusiasm.

Here is the campaign staged by Jack Matlack, publicity head of the four George A. Hunt Theatres in Medford, Oregon (population 13,985)

First step was to visit the newspaper, the *Medford Mail Tribune,* where he sold the editor on the worthiness of the cause to the extent that a full column editorial appeared. Among the telling points made in this editorial was the fact that the motion picture industry "ever alert to opportunities for patriotic service, sees in this army and navy relief campaign an avenue for direct assistance to America's fighting men on land, sea and in the air." So Jack was selling the industry, too. He had 5,000 reprints of this editorial made and distributed as a herald.

The Mayor of Medford proclaimed the opening of the campaign and his proclamation was reprinted in the newspaper. Again the industry received acclaim.

Biggest thing of the whole campaign was the parade with 165 different units participating. Jack organized this parade himself. Lieut. Col. Frank N. Mallory, commanding nearby Camp White, wrote Jack, saying, in part, "The civic parade was especially well handled under your management and you are due a great deal of credit for the fine work you did in supervising that part of the activity. In my opinion, the success of that part of the program was due entirely to your untiring efforts and able direction."

Stories appeared in the newspaper daily during the week before the drive, including one with a banner line on the day of the drive. Cartoons and editorials were also given freely by the paper.

The radio station also cooperated freely with a donated broadcast two days before the parade and the start of the drive. The largest radio sponsor in Medford also gave over one whole program to the drive; it consisted of an interview between a prominent citizen and Col. Mallory. The Chamber of Commerce also gave over its programs for a week before the drive, too.

The theatres used copy in their ads plugging the parade and ran trailers a week in advance as well.

The merchants closed their stores the evening of the parade, having signed a petition asking the Mayor to request all stores to close. The Mayor, of course, acceded and the newspaper published the thanks of the stores and officials.

Jack received letters from Joseph W. Cushman, in charge of the Army Recruiting office in Medford, and from J. M. Carpenter, in charge of the Navy Recruiting Station thanking him for his efforts.

The test of any campaign is, of course, results. Medford's four theatres collected $2,329.94, which was 10% of all of Oregon's contribution. Medford's population is but 1.3% of that of the state.

Kessler Donates Marquee Sign

Walter Kessler at Loew's Theatre, in Canton, Ohio, cracked his daily with two-column art and stories by donating his old upright sign to the local high school Victory Week scrap collection. Weighing a couple of tons, photographers were on hand to take pictures of the sign being hauled down in sections, with students accepting the "gift" on behalf of the school body.

Burkhardt Offers Bond

Howard Burkhardt at Loew's, in Boston, has broken most of his dailies with stories on his twenty-five-dollar Bond award to any moviegoer who saves the greatest number of ticket stubs from Loew's State or Orpheum theatres between now and the opening of the new movie season in August.

Crossword Puzzle Slant Aids "Sullivan's Travels"

Arranging with his local paper, Jack Matlack at the Craterian, in Medford, Ore., ahead of "Sullivan's Travels" ran a crossword puzzle on the classified ad page. A three-column by 10-inch ad display with the puzzle was placed on the news page of the paper with instructions to look on the regular classified page for the key to the solution. The contestants were given three days to solve the puzzle, while on the fourth Matlack ran the answers together with the lucky winner's name.

As an advance plug for the picture a donkey paraded the main streets with large banner reading: "I'm the only one in town who isn't going to see 'Sullivan's Travels' and you know what I am."

Insignia Contest Sells "Flyer" for Trainor

Leo Trainor, manager of the Rialto Theatre, Allentown, Pa., highlighted his campaign for "The Wife Takes A Flyer" with a guessing contest for plane insignias with guest tickets to the first 25 correct answers. Taxicabs were stripped with bumper cards while 50 silk badges were worn by salesgirls at the five-and-dime store, which also promoted a Joan Bennett sundae. Window displays were arranged at the beauty shops and other stores while other displays were spotted in hotel lobbies. Two 24-sheets were mounted on a sound truck, which cruised the city and six suburban towns prior to the opening. A radio tie-up with WSAM resulted in spot announcements the day before and day of opening in connection with a limerick contest planted with the "Sunday Call," local newspaper.

Hevia Salutes Servicemen

For lobby interest, Guy W. Hevia at Schine's Hippodrome, in Gloversville, has erected an easel on which are planted photos of local boys in uniform who have recently gone into service. Disc overall reads: "The Hippodrome Theatre Salutes Gloversville's latest recruits to Uncle Sam's sea fighters." The base of the display plugged his current attractions.

Setron's Hitching Post

Sil Setron, manager of Warners' Uptown Theatre, Philadelphia, created extra attention by capitalizing on the publicity centered on transportation in view of gasoline and tire rationing. He installed a hitching post in front of the theatre and offered guest admissions to the first 10 families to drive up in any horse or mule-drawn vehicle.

Stearn's Teaser Stencil

As a street teaser stunt ahead of "Vanishing Virginian" at the Manring, in Middlesboro, Ky., Harry Stearn stencilled double "V's" on the sidewalk in front of his theatre with directional arrows leading straight to the box office.

Weiner's "Joe Smith" Week

Proclamations by the mayor of "Joe Smith, American" Week; insertion of thousands of pluggers in payrolls at defense factories, and a special screening for officials of these plants highlighted the "Joe Smith, American" campaign put over by Fred Weimer, Gopher, Minn.

GASOLINE SHORTAGE HELPS THEATRE GROSS

The gasoline shortage is helping the theatres in more ways than one. The West Wyoming High School of Wilkes-Barre, Penna., used to send its graduating class on a trip to Washington every year. That proved impractical this year, so the class held a dinner-dance and theatre party instead. The group went to the Comerford Theatre.

Rosenzweig's Shooting Gallery

To sell excitement in the lobby of the Manchester, in St. Louis, ahead of "All Through the Night", Jack Rosenzweig used a shooting gallery stunt well in advance. A regular three-sheet was erected showing a picture of Humphrey Bogart; patrons were supplied with rubber suction-capped "bullets" and invited to try their skill at landing a bull's-eye on the public enemy. Guest tickets were given to those scoring.

Berman's "Bugs" Contest

A full page of co-op ads was promoted by Mort Berman for his engagement of "Mr. Bugs" at the Orpheum, in Springfield, Ill. The layout included a coloring contest angle with guest tickets going to the juvenile winners.

King's Model Airplane Slant

To sell his date on "Captains of the Clouds" at the Ritz Theatre, in McGehee, Ark., Round Tabler C. B. King to attract his juvenile trade, billed a model airplane contest throughout the trade territory. Students in the local school were tied in on this defense effort with their endeavors being turned over for instruction purposes in training courses. The local papers came through with stories.

Samartano's "Dancing" Co-op

To aid in selling his opening of "We Were Dancing" at Loew's Poli Palace, in Meriden, Conn., Joe Samartano promoted one of the leading beauty salons for a two column co-op ad which featured a cut of Norma Shearer and her new hairdo in the picture.

Elder Promotes Ads

Through a tieup with his weekly paper, Bill Elder at Loew's, in Indianapolis, has promoted a two-column ad with an offer of guest tickets to folks who find their names, chosen at random from the city directory and scattered through the paper's want ad section. To receive tickets, winners must identify themselves at the paper.

Column Devoted to "Day"

Since "Remember the Day" offers a theme of remember your first kiss, long pants, etc., Charlie A. Zinn at the Century, in Minneapolis, sold one of the local columnists on the idea of devoting column to the picture. Defense Stamps in this connection were offered to the first 10 people sending in the best 25-word essays on some red letter days in their lives.

"Mooch of Time" Featured By Makeson for " 'Poppin"

The highlight of John Makeson's "Hellzapoppin' " engagement at the Van Wert Theatre, in Van Wert, Ohio, was a "Screwball Midnight Show," which featured an 18-minute reel made locally about three years ago as some sort of an advertising stunt. Dubbing the reel "The Mooch of Time," John cut all advertising from the subject and ordered special trailer captions. Out title frame read: "The Mooch of Time. If it's a good picture, it's a Miracle." Final frame read: "The End. Silly Wasn't it?" Clips were sandwiched in the reel, such as "Kids, Stop Whistling; Ladies Please Remove Your Hats," etc. The picture was cued and a constant patter over the public address system was run to get the audience in a receptive mood for the feature. Advertised as "Van Wert's Own Mooch of Time," the stunt attracted additional business to the boxoffice, says the Round Tabler.

Korman Invites Battalion to See Show at His Theatre

The whole Third Battalion of the Royal Canadian Engineers, stationed at Noranda, Quebec, was invited by Sam Korman, manager of the Capitol Theatre in nearby Rouyn, to attend a showing of "To the Shores of Tripoli." Sam invited not only all the men but the officers and non-commissioned officers as well. The band played the Marines song as the battalion marched to the theatre. A large crowd gathered and the theatre played to capacity business.

Sam received a letter shortly afterward from the commanding officer, thanking him on behalf of all officers and men.

Boyle Utilizes Theatre Wall

To sell his theatre's attractions, Joe Boyle at Loew's Poli, in Norwich, Conn., has utilized part of the side wall of his theatre with giant institutional copy reading: "Loew's Poli Broadway, Norwich's theatre of the stars. Always the best show in town".

Curtice's "Bugle" Setpiece

Eye-arresting was the lobby display used by Fred Curtice at the Uptown, in San Francisco ahead of "The Bugle Sounds." Blowup face photo of Wallace Beery was featured together with title letters along the entire side wall of his lobby. Curtice credits his house artist, Ken Purchase, with the execution of the display.

Matthews' "Moontide" Jury

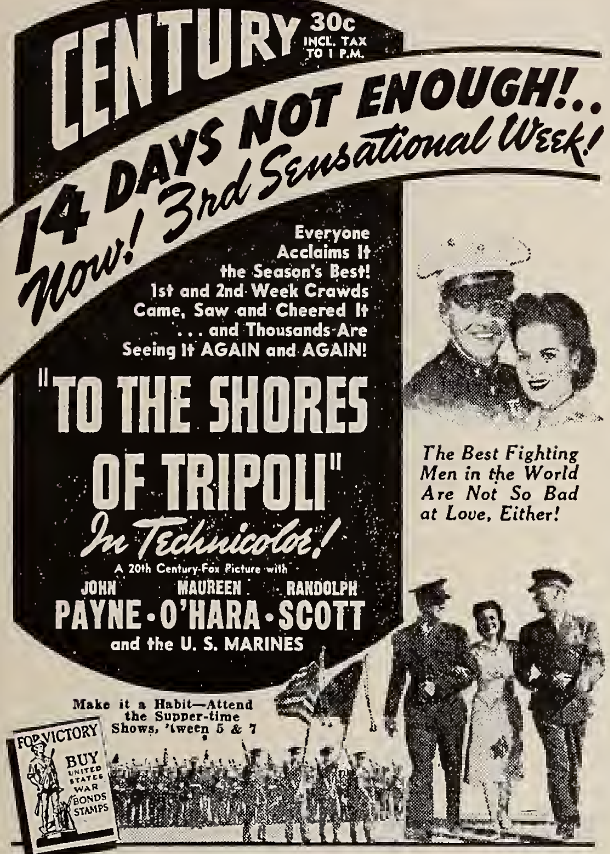
Debutantes, stenographers, beauticians, soda clerks and others drawn from 25 varied occupations served as a jury at a special screening of "Moontide" to vote on the qualifications of Jean Gabin as "1942's biggest heart throb." The stunt was part of the campaign promoted for the picture by Haddon Matthews, manager of Warners' Boyd Theatre, Philadelphia.

Parker Hosts O'Hare

Since Edward O'Hare recently returned from a scrap with the Japs, is a local boy, Ray Parker, at the Avalon, in St. Louis, invited him and his family to attend his show which included a newsreel shot of the hero. In addition, the stunt was advertised in his newspapers.

NEW AD TRICKS

on old Films, Holdovers, all-type Copy and Institutionals



CENTURY 30c INCL. TAX TO 1 P.M.

14 DAYS NOT ENOUGH!.. Now! 3rd Sensational Week!

Everyone Acclaims It the Season's Best! 1st and 2nd Week Crawds Came, Saw and Cheered It . . . and Thousands Are Seeing It AGAIN and AGAIN!

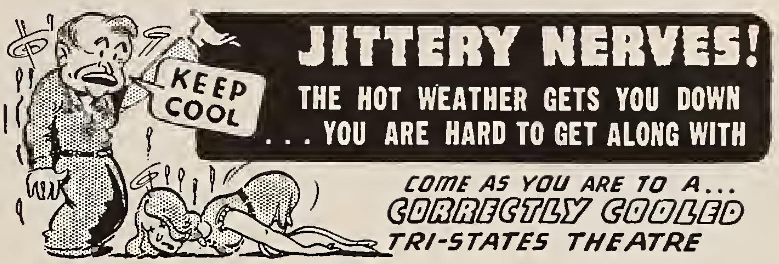
"TO THE SHORES OF TRIPOLI" In Technicolor!

A 20th Century-Fox Picture with JOHN PAYNE · MAUREEN O'HARA · RANDOLPH SCOTT and the U. S. MARINES

The Best Fighting Men in the World Are Not So Bad at Love, Either!

Make it a Habit—Attend the Supper-time Shows, 'tween 5 & 7

FOR VICTORY BUY UNITED STATES WAR BONDS STAMPS



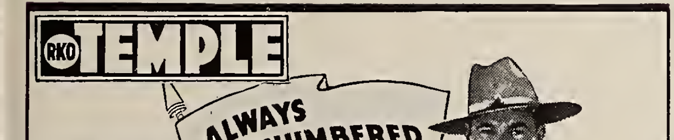
KEEP COOL

JITTERY NERVES! THE HOT WEATHER GETS YOU DOWN . . . YOU ARE HARD TO GET ALONG WITH

COME AS YOU ARE TO A . . . CORRECTLY COOLED TRI-STATES THEATRE

Jimmie Redmond of Tri-States, Omaha, sends us these slugs which are used in the theatres' ads. This is one of six, each with a different illustration and different copy, the only similarity being in the slogan: "Come As You Are".

Charlie Zinn of the Century Theatre, Minneapolis, is continually faced with the problem of good holdover ads, since the house holds many attractions. Here is a little different treatment to get away from the commonplace copy.



RKO TEMPLE

ALWAYS OUTNUMBERED NEVER OUTFOUGHT

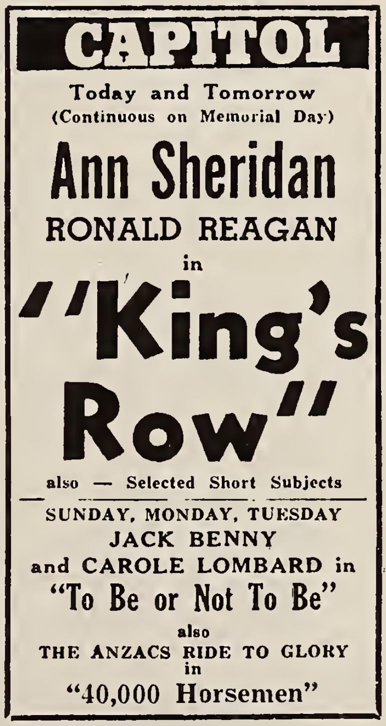
THE THRILLING ADVENTURES OF AMERICAN HEROES IN THE PHILIPPINES!

GARY COOPER Star of "Sergeant York" in THE REAL GLORY The Story of A YANK IN THE PHILIPPINES

plus ANOTHER BIG FEATURE

AMERICAN FISTS .. AXIS HEELS! UNSEEN ENEMY Irene HERVEY · Don TERRY Leo CARRILLO Andy DEVINE

Lou Mayer of the RKO Temple Theatre, Rochester, used this three-column ad with up-to-date copy when he brought back "The Real Glory".



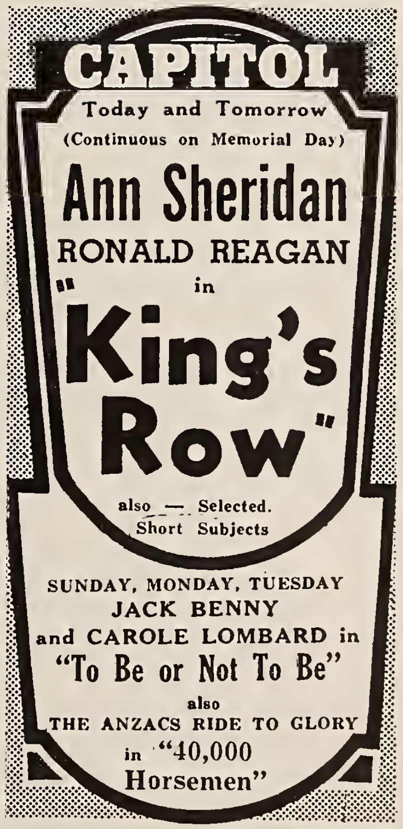
CAPITOL

Today and Tomorrow (Continuous on Memorial Day)

Ann Sheridan RONALD REAGAN in "King's Row"

also — Selected Short Subjects

SUNDAY, MONDAY, TUESDAY JACK BENNY and CAROLE LOMBARD in "To Be or Not To Be" also THE ANZACS RIDE TO GLORY in "40,000 Horsemen"



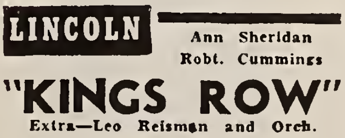
CAPITOL

Today and Tomorrow (Continuous on Memorial Day)

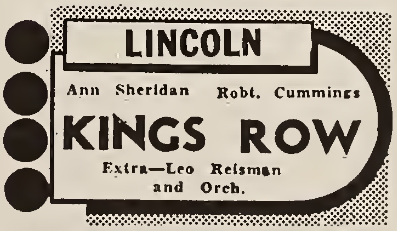
Ann Sheridan RONALD REAGAN in "King's Row"

also — Selected. Short Subjects

SUNDAY, MONDAY, TUESDAY JACK BENNY and CAROLE LOMBARD in "To Be or Not To Be" also THE ANZACS RIDE TO GLORY in "40,000 Horsemen"



LINCOLN Ann Sheridan Robt. Cummings "KINGS ROW" Extra—Leo Reisman and Orch.



LINCOLN Ann Sheridan Robt. Cummings KINGS ROW Extra—Leo Reisman and Orch.

Where permitted, borders are effective in making ads stand out. Ben Adler of Warners' Newark zone shows by contrast how the two ads on the right bearing the same copy as those on the left stand out when given the benefit of border treatment.

NEW MEMBERS

Introduced to Round Tablers with sketches of their careers

From Usher to Manager in Two Years, Camp's Record

James Franklin Camp, who has been manager of the Ritz Theatre, Barnesville, Ga., for the past four years, started with the Lucas and Jenkins Circuit, of which the Ritz is a unit, back in 1936. His theatrical career started when he was 14 years old, in his native city of Covington, Georgia. He was then doorman at the Strand Theatre. For six years he worked in Covington, learning projection among other things. He joined Lucas and Jenkins as an usher at the Georgia Theatre in Atlanta, now the Roxy. He was shifted to the Fox and made chief of service about a year prior to his appointment to his present post.

15 Years with Circuit, Now Has Own Theatre

F. W. Hamilton started as a combination operator, sign painter and musician in his home town of Gallatin, Missouri, where he was born January 31, 1904, and named Francis Wayne. He went to Kirkesville, Missouri, as chief projectionist and lobby artist for the Mid-West Theatres. He remained 15 years (during that time the circuit became Fox-Midwest Theatres) under Elmer Rhoden and Edd Haas. Like many another circuit man, he always wanted a house of his own since in his own words, "I have worked from the basement to the attic." Francis reports that he is making out all right now at his Shelby Theatre, Shelbyville, Mo.

At 19, Horton Has Had 10 Years of Experience

Farol Horton was just 19 years old last April 5 but he has had 10 years of experience in the showbusiness. He started as a program boy at the tender age of nine. Then he was made relief doorman and finally doorman after three years. When he was a senior in high school he was made assistant manager of the DeSoto Theatre in Lake City, Fla., and after graduation manager of the Grand. Then he was transferred to Lafayette, Ala., by the R. E. Martin Circuit, where he is now manager of the Lafayette.

Bob Johnson Rose Rapidly With Fanchon & Marco

Bob Johnson, who will celebrate his 29th birthday on July 16, has had a meteoric rise in the showbusiness and if he remains in it, his rise should be equally rapid. Bob's entire career has been with the Fanchon and Marco Circuit, where he started in 1933 as an usher at the Shenandoah Theatre in South St. Louis. Promotion Number One came after one year, when he was made chief of service at the Granada. Another year brought another promotion for Bob—assistant manager at the Orpheum. He paused only briefly in this assignment and was soon at the downtown Capitol as assistant. His next promotion was to relief manager for the circuit. During the next three years he was manager of the Florrisant and Congress Theatres. For the past year he has been in charge of the Aubert.

MANY HAPPY RETURNS

The congratulations and best wishes of the Round Table are extended to the following members whose birthdays are celebrated this week.

June 22
J. B. Giachetti
William G. Burke
Daniel Harris
D. O. Brantley
Arthur Halbrooks
Albert J. Clarke
June 23
Walter Feist
C. Spencer Hedge
Thomas Cleary
Moe Katz
Kenneth Reeves
Hyman Bloom
June 24
G. B. Kemble
Nelson Creswell
Bob Manderson
N. R. Hamblin
Robert Gustafson
June 25
Joseph G. Seyboldt
Wilbur Werthner
Norman Dietel
Henry Wtulich
Leo Henderson
Dwight Van Meter
Paul Gottschall
Fred S. Vassar
Bob DeLaneo
William Joseph Gates
Ray R. Summers
George W. Coleman
June 26
James J. Kolbeck
Larry Morris
R. E. Eason
T. W. Lewis
Rodney L. Cron
Harold E. Old
Jack Hazlett
June 27
Clarence Groeteke
Richard L. Moss
Milton Bundt
Abie Beter
L. G. Hertl
Dave Vorzimer
L. A. Graverson
George A. Steeb
Robert M. Watts
Jack Nixon
Frank Staley
Eddie Hohler
Jack W. Bartholic
June 28
Byron E. Abegglen
Ed C. Curdts
M. Hannaker
Milton Brenner
Earl Lewy
Lawrence Forrest
Max Kuperstein
Guido Trusty
Roy Cohn
Dave Hirsch

Biamonte Climbs from Booth Apprentice to Manager

Starting from the top and working your way down is rather unusual but that's what Ralph Biamonte did. His first job was up in the booth as a motion picture projectionist's apprentice. Three years later he obtained his operator's license and worked in the booth as projectionist for two years. Five years ago he was promoted downstairs and made manager of the Hollywood Theatre, Niagara Falls, Ont. Ralph was born Nov. 18, 1911. He is married and is the proud father of two children.

Montizambert Started as Usher While at U. of Wyoming

Most biographies begin with the birth of the subject. So does this one. Jerry Montizambert was born Nov. 29, 1919, at Little Current, Ontario. He attended the University of Wyoming and while there became an usher for the Fox Intermountain Circuit. He'd intended to study law but the lure of the theatre was greater, so he stayed on, winning promotion to doorman, then chief of staff and finally publicity man, first under Sterling Way at Laramie, Wyoming, and later for Jack McGee. In September of last year, he took his present post as assistant manager and publicity man for the Napa Theatres of Napa, California.

Printer Liked Theatre Ads, So Now He Writes Them

Here's a man who was a printer and took so much pleasure in setting theatre ads that he decided to write them. So now he's a theatre manager. Irwin Frohman is 32 years old. He is a native of Toronto. About ten years ago he was working as a compositor on a Detroit newspaper. He was given all the theatre ads to handle and became so fascinated with the business he returned to Toronto and opened a theatrical advertising company, specializing in theatrical printing. That was in 1937. But Irwin wanted to manage a theatre. Firestone Theatres gave him the opportunity this year. He is now the skipper of the Avalon Theatre, Toronto, for the Odeon Circuit.

Keyes Back in Show Business; Started as Program Boy at 15

Douglas started in show business at the tender age of 15 as program boy and dresser in a road house show. He rose to the post of advertising manager but an accident forced him to relinquish his connection in 1930. Last year he returned to the business as assistant manager of the Grand Theatre, London, Ontario, one of the Twentieth Century Circuit. Early this year he was promoted to the managership.

Bernardi's Experience Mostly In Legitimate Theatre Field

Though only 38, Boris Bernardi has had 20 years' experience in the legitimate theatre field. He toured Europe and South America with stock companies back in the days when touring was still safe. Among the legitimate theatres he has managed are several well known showhouses. A Bostonian by nativity, Boris is now general manager of the Midwest Theatres of Detroit.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WILL BUY OR LEASE THEATRES, TOWNS over ten thousand. Southeast preferred. Write PRYOR BROS., Florida Theatre, Pensacola, Fla.

THEATRE WANTED, LEASE OR RENT, New England. BOX 1541, MOTION PICTURE HERALD.

WANT TO LEASE GOING THEATRE WITH option to buy. Southern Indiana preferred. BOX 1544, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

CELEBRATING OUR 15TH ANNIVERSARY. Get our mammoth bargain bulletin! S. O. S. CINEMA SUPPLY CORPORATION, New address, 449 West 42nd Street, New York, N. Y.

AIR CONDITIONING EQUIPMENT

YOU CAN STILL GET BLOWERS WITHOUT priority. Wire now. 16" exhaust fans, $16.50. Directional diffusers, from $11.65. Free bulletins. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

STILL SHIPPING, AND FAST. HARD TO GET items are easy here. 1,000-watt Spots on Stands, $14.95; cushion seats, 39c; figured Monks cloth, 35c yd.; carpet, 65c yd.; carpet padding, 19c yd.; lenses, $2.95; soundheads, $9.95; amplifiers, $4.95; portables, 16mm., 35mm., from $29.50; Powers mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: 300 USED WOODEN THEATRE seats. Make reasonable offer. BUBEN, 457 Beechwood Drive, Akron, Ohio.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Ave., Chicago.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theaatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

PROJECTIONIST AND GENERAL MAINTEnance. Sober, reliable. Small town theatre. 250 seats. Steady job, reasonable salary. VICTORIA, Blossburg, Pa.

POSITIONS WANTED

MANAGER, 8 YEARS' EXPERIENCE, DRAFT exempt. Box 353, Bladenboro, N. C.

PROJECTIONIST: 8 YEARS, DRAFT EXEMPT, reliable, prefer central or western Colorado. Box 393, Hamburg, Iowa.

PROJECTIONIST: EXPERT REPAIR AND service technician seeking position in theatre or supply house, Massachusetts license. BOX 1545, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

WANT TO BUY

MOTION PICTURE NEWS, OLD PRODUCT announcements, silent picture stills, cards. 611 North Fairfax, Los Angeles.

MAILING LISTS

UP-TO-DATE 1942 MAILING LIST OF THEATRES in Illinois and Indiana served by Chicago exchanges. 48 pages. Complete with population, seating capacity, exhibitors' names and telephone numbers of Chicago theatres. Limited supply available. Price $5.00. Room 202, 1325 So. Wabash Avenue, Chicago, Illinois.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

LATE REVIEWS

Rubber Racketeers

(Monogram)

Topical Melodrama

First picture dealing with the tire racket to reach the screen, Monogram's "Rubber Racketeers" is a timely crime melodrama whose contents make it worthy of extended exploitation. It is as topical as tomorrow's headlines, and has action, romance, and a message of patriotism packed together in such fashion as to deliver a terrific wallop.

Backgrounded against a defense industry, the story concerns a former bootlegger who gets out of prison just after the United States enters the war and who evolves a new racket—the stealing of new automobile tires and selling them, as well as the sale of unsafe recapped tires made with crude rubber they have stolen.

When a defense plant worker is killed in an accident caused by a tire blowout, his friends find that the tire, newly purchased, was remade from bad rubber. The lad's fellow workers investigate, and after a series of adventures, uncover the ring and capture the criminals.

Ricardo Cortez as the gang leader, Rochelle Hudson as his sweetheart and Bill Henry, who leads the workers in the expose of the criminals, are co-starred. Supporting them are Kam Tong, a Chinese who does an outstanding performance as a servant who enlists in the army; Barbara Read, Milburn Stone, Dewey Robinson, Pat Gleason, John Abbott and others.

Henry Blankfort wrote the original screenplay, making of it an exciting piece of cinema writing. Harold Young, in his direction, utilized every frame of film to advantage. The fourth production of the King Brothers, Maurice and Franklin, it is by far their best.

Previewed at the Filmarte Theatre, Hollywood, where a press and professional audience were greatly impressed. Applause punctuated the unfolding of the story.—V. K.

Release date, not set. Running time. 67 minutes. PCA No. 8340. Adult audience classification.

Gilin....................Ricardo Cortez
Nikki....................Rochelle Hudson
Bill Henry, Barbara Read, John Abbott, Dick Rich, Dewey Robinson, Sam Edwards, Kam Tong, Milburn Stone, Pat Gleason, Alex Callam.

Flight Lieutenant

(Columbia)

Aviation Melodrama

There is no warring in this melodrama of aviation and aviators, which begins in 1932 and ends in 1941, although there is much about flying and the final involves the testing of an interceptor for the U. S. army.

The story concerns a flier, veteran of World War I, who is grounded by the Aeronautics Authority and goes to Dutch Guiana where he earns money by commercial flying to send back home for support of his son. The boy grows up in ignorance of his father's disgrace and is about to be married when he learns that his fiancee's father was killed in the crash for which his father was grounded. The father redeems himself by substituting for his son in a test flight which eventuates fatally after establishing the unworthiness of a new plan for army use. Pat O'Brien gives the principal role his usual vigorous performance, and Glenn Ford portrays the son with some effectiveness, but overdeliberation in all departments is a handicap which neither players nor plot manage to cope with.

Production is by B. P. Schulberg and direction by Sidney Salkow, from a script by Michael Blankfort.

Previewed at studio.—WILLIAM R. WEAVER.

Release date, not set. Running time, 78 min. PCA No. 8282. General audience classification.

Sam Doyle....................Pat O'Brien
Danny Doyle....................Glenn Ford
Evelyn Keyes, Jonathan Hale, Minor Watson, Frank Puglia, Edward Pawley.

Lightstone Heads Paramount Canadian Distribution

Gordon Lightstone has been appointed general manager of Paramount Film Service, Paramount's Canadian Distributing organization, Neil Agnew, general sales manager, announced this week. Prior to being named head of the Paramount Canadian sales organization, Mr. Lightstone was general manager for Regal Films. He has been associated with Metro-Goldwyn-Mayer and Regal for the last 18 years.

Mr. Lightstone takes over the duties of Delbert Goodman, who will return to the United States for a new assignment.

Ted Gould, Toronto branch manager for Regal, succeeds Mr. Lightstone. Henry L. Nathanson continues as managing director for Regal.

Dieterle Ordered to Pay

William Dieterle was ordered on Wednesday by New York Supreme Court Justice J. Sidney Bernstein to pay $2,286 to Ida Coudenhove-Kalergi, continental actress, as partial judgment on a suit for $7,840 brought against the defendant. Complaint is based on an award granted by the Berlin courts for alleged breach of a contract made in May, 1924, which hired the plaintiff to perform in Dieterle's Berlin legitimate theatre. Trial was ordered by Justice Bernstein to determine whether the balance is due to the plaintiff.

Vaughan To Aid Cowan

Al Vaughan, advertising and publicity director for Edward Small Productions, has resigned to become assistant to Lester Cowan who is producing for Columbia.

Variety Clubs to Give Award

Variety Clubs of America will present the fourth annual Humanitarian Award at the organization's meeting to be held in Chicago in July.

A committee comprising 35 men and women in the writing, publishing and art fields will name the recipient of the award which was instituted in 1938 by the national organization. A. K. Rowswell of Pittsburgh heads the committee. A last call for nominations was circulated on June 1st to the various tents by John H. Harris, national chief barker.

In 1941 the award—a bronze tablet and a $1,000 honorarium—went to Dr. George Washington Carver, Negro scientist and educator. Recipient of the 1928 award was the Rt. Rev. Monsignor Edward J. Flanagan of Boys Town, Neb., and the following year Miss Martha Berry, of the Mt. Berry Schools, Ga., received Variety Clubs honor designation.

Tent No. 23 of New England issued a call last week for every Variety member to "sponsor" an underprivileged child for a vacation at a summer camp.

Cincinnati's Variety Club announced on Monday that the annual frolic and dance, scheduled for the Summit Hills Country Club, has been postponed until July 27th. The Minneapolis tent will hold its annual golf tournament on July 17th at the Oak Ridge Country Club.

Poster Men To Meet

The Broadwood Hotel in Philadelphia will be the meeting place Sunday for the recently organized independent Poster Exchanges of America. Expected to be represented are:

The Poster Exchange, Atlanta; Baltimore Poster Co., Baltimore; Midwest Poster Exchange, Chicago; Independent Advertising Service, Inc., Cincinnati; Harris Poster Exchange, Dallas; Exhibitor's Poster Service, Denver; Midwest Poster Service, Kansas City; Independent Poster Exchange, Minneapolis; Exhibitor's Poster Exchange, New Orleans; Allied Poster Corporation, New York; Consolidated Poster Service, New York; Center Poster Exchange, New York; Theatre Poster Service, Oklahoma City; Independent Poster Exchange, Philadelphia; Theatre Poster Service, Pittsburgh; St. Louis Movie Poster Service, St. Louis, and Theatre Ad Company, Washington.

Seeking Licenses for Sound Machines

Under provisions of a new city ordinance which becomes effective July 1st in Milwaukee, licenses are being sought for 25 sound film machines. Premise license fees are $5 for coin film machines, while distributors are required to pay a $25 fee plus $5 for each machine.

City officials expect to collect about $75,000 annually in fees as a result of the new ordinance, which prohibits the showing of vulgar, obscene or indecent reproductions or films. The measure also provides that no operator of any amusement device may permit any person to use such machines for gambling. Operation of slot machines also is prohibited.

Rationing Hits Drive-Ins

Albany exhibitors report that drive-in theatres in the territory have suffered a 50 per cent drop in grosses during the past week and approximately 20 per cent on weekends, as a result of gasoline and tire rationing. Exhibitors and distributors in Albany contend that autos are not being used at night during the week except for business purposes or to work. Neighborhood houses in towns of the territory declare that business is worse than last year.

Century
"THE PROJECTOR OF THE CENTURY"

WANTED
SALES REPRESENTATIVES
Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.
BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Crossroads

(Metro-Goldwyn-Mayer)

Psychiatric Blackmail

William Powell, Hedy Lamarr, Basil Rathbone and some others in the cast of this departure from routine furnish billing strength equal to the bringing in of crowds who have a surprise in store for them.

The picture is out of common in a number of ways.

It starts as a study in amnesia, Powell portraying a French diplomat (1935) who remembers nothing of his past before 1922. He is blackmailed, traps the blackmailer, then is on the point of being proved in court to have been a criminal in his forgotten past, when a volunteer witness clears him by supplying evidence of the criminal's death.

Later the surprise witness appears, claims to have lied to save him so that he can pay him his half of the swag collected in a murder during their joint robbery of a banker. Evidence piles up to convince he diplomat that he is in fact the criminal he has been absolved of being.

It is only in the final minutes that the diplomat becomes convinced that he is being victimized and trips up his blackmailers by resort to the kind of detection Powell employes in the "Thin Man" roles.

The screenplay by Guy Trosper provides a double-shuffle which tricks the audience into an effective and legitimate blind alley which makes the ending powerful.

Production by Edwin Knopf and direction by Jack Conway give the picture lustre, poise, polish and conviction.

Previewed at the studio.—William R. Weaver.

Release date, July, 1942. Running time, 84 min. PCA No. 8343. General audience classification.

David Talbot	William Powell
Lucienne Talbot	Hedy Lamarr
Henri Sarrou	Basil Rathbone
Michelle Allaine	Claire Trevor

Margaret Wycherly, Felix Bressart, Sig Ruman, H. B. Warner, Philip Merivale, Vladimir Sokoloff, Guy Bates Post, Fritz Lieber, John Mylong, Frank Conroy, James Rennie, Bertram Marburgh, Harry Fleischman.

Apache Trail

(Metro-Goldwyn-Mayer)

Lloyd Nolan in a Western

MGM has prepared a screen antidote for midsummer and war headline blues which film patrons are going to like. They've set producer Samuel Marx, director Richard Thorpe and a good cast of feature players to work on a fast-moving adventure picture with Lloyd Nolan, fugitive from a long series of thug and killer parts, in the role of a bad man of the West. This bit of casting will come as a surprise to the audience, accustomed to viewing Nolan either evading the law or occasionally acting as the tough D. A. or chief of homicide squad of some municipality. Nolan seems very much at home on the Western terrain.

In "Apache Trail" he plays "Trigger" Bill, outlaw and bandit who attempts to steal a gold shipment from a Wells Fargo stagecoach post situated in the heart of Apache Indian territory. Bill's brother, played by William Lundigan, is head of the post. The two, representing opposite poles of the social and moral code, are mutually distrustful of each other.

While Lundigan is out scouting for Apache trails in the hills surrounding the post, Bill stages the hold-up and is about to make off with his loot when Lundigan returns with the news that the Apaches are preparing to attack the post. It develops that the warring Indians are after "Trigger" Bill. Lundigan asks all the people in the settlement to vote on the issue of giving up Bill or taking their chances in an Indian raid. Bill's brother holds the deciding vote, but decides to cast it in Trigger's favor. The raid is on. Three of the defenders are killed. Bill, realizing the danger which exists for his brother and for the others, including one, Rosalia Martinez, the young girl who is in love with Lundigan, makes the supreme sacrifice. At the crucial moment, he rides out of the post and gives himself up to the Apaches who promptly kill him.

Nolan and Lundigan are good in their parts; Miss Reed does not have very much to do and is additionally impeded by a Spanish accent with which she struggles. Miss Ayars makes the most of her role and gives a creditable performance. Grant Withers, Fuzzy Knight, Miles Mander, Gloria Holden and Connie Gilchrist are among the good troupers who follow the Apache trail to its conclusion. An exceptionally good musical score by Sol Kaplan adds to the general entertainment features of the film.

Previewed at MGM's exchange projection room before a small gathering of trade press representatives.—J. E. Samuelson

Release date, August, 1942. Running time. 66 minutes. PCA No. 8397. General audience classification.

"Trigger" Bill	Lloyd Nolan
Rosalia Martinez	Donna Reed
Tom Folliard	William Lundigan
Constance Selden	Ann Ayars

Connie Gilchrist, Miles Mander, Gloria Holden. Grant Withers, Fuzzy Knight.

Flying Fortress

(Warner Brothers)

War Drama

Probably the most expensively made of Warners British productions, and certainly the most possessed of established entertainment ingredients, this is something more than just a war film. It exploits the war—and the appeal of the R.A.F. plus U. S. aid—but its story values and its sallyings forth down the avenues of romance, thrill, gentle satire, and spectacular action give it something more than merely a war flavour. In Britain at any rate, with its saleable title and passages and people of the kind which provoke word-of-mouth publicity, the film should play right into the showman's hands. In the U. S. it should help to answer many questions about Britain at war.

The story is of an American playboy who finds his real self in flying bombers to Britain, and later in the R.A.F. itself. There is the girl newspaper reporter who housebreaks to get her story for the tabloid, misunderstandings, regrets —and of course an ultimate reunion. It has both an American and a British setting and the flavours on both sides of the Atlantic taste authentic. Richard Greene is the playboy, and a comparative newcomer, but a charming and intelligent one, Carla Lehmann, is partner in romance.

Though the heroic note is struck in places, with a rousing and exciting re-creation of a bombing raid on Berlin as the climax, with crazy flying, and the Blitz on London—this latter very well handled—there is, too, humour, with an excellent and satirical performance by Charles Heslop as a gentleman's gentleman who gets a Captaincy in the Army, tilts at food laws in Britain, and the fervent intentions of the wartime aristocracy. Lengthy as the whole picture is, such a variegated pattern, with dialogue at times particularly bright for a British picture, keeps the interest high for the most part. The flying sequences are well handled but the model work is deplorable.

Donald Stewart, a Canadian actor who has hitherto confined his talents to vaudeville and radio, probably overshadows Greene in the role of a tougher brand of a pilot. He is a new and welcome type for British pictures.

Technically the film is very competent and Walter Forde's direction extremely capable.

Previewed to the press in London under paying audience conditions the film, despite its length, held interest throughout, with the comedy flashes not least effective in their registering.—Aubrey Flanagan

Release date, not set. Running time, 109 minutes. General audience classification.

Jim Spence	Richard Greene
Sydney Kelly	Carla Lehmann
Lady Deborah	Betty Stockfield
Sky Kelly	Donald Stewart
Herrington	Charles Heslop

Sydney King, Basil Radford, Joss Ambler, Edward Rigby, Billy Hartnell.

Friendly Enemies

(UA-Small)

First World War Play

Memory takes many a showman and customer back to the stageplay of the same name which prospered in 1918 as a comedy-drama treating of the effects of the war upon two German-born American millionaires whose lifelong friendship split upon the issue of loyalty.

Producer Edward Small has filmed that play with little if any change.

It will be remembered that one of the millionaires retained his loyalty to Germany and disputed the issue through three acts with the millionaire who had become American in spirit and allegiance as well as in citizenship.

Charles Winninger and Charles Ruggles portray characters in the film, each duplicating on the screen the gift for comedy of dialogue, gesture and dialect which kept audiences laughing, as displayed by other players, in the difficult days of 1918. It kept the preview audience laughing in much the same tone of mirth.

Producer Small has not modernized the play to fit today's war. The period is 1918 and the war is the first world war, the Kaiser is the personalized foe and the plight of the German American is the matter in chief concern. Coming to screen in the flow of warfilms about today's war, this film confines itself to that other one entirely, and it is only after the picture's over that observers find themselves reflecting that the conflicts have much in common.

Emphasis is upon comedy, and mainly upon the comedy of dialogue and characterization, but there are moments of emotion and there is a background of melodrama. The millionaire loyal to Germany finances a countryman in what turns out to be a plot to sink the transport upon which his son is en route to France, and this brings about his renunciation of Germany.

Direction by Allan Dwan is straightforward, giving the script plenty of opportunity to catch the laughs it shoots for. Adaptation of the Samuel Shipman-Aaron Hoffman play is by Adelaide Heilbron.

Previewed at the Alex theatre, Glendale, to a midweek audience which found frequent occasion for hearty laughter and several times let go to the extent of drowning out stretches of dialogue.—W. R. W.

Release date, June 26, 1942. Running time, 95 min. PCA No. 8201. General audience classification.
Earl Pfeiffer........................Charles Winninger
Henry Block..........................Charlie Ruggles
James Craig, Nancy Kelly, Otto Kruger, Ilka Gruning, Greta Meyer, Addison Richards, Charles Lane, John Piffle, Ruth Holly.

Submarine Raider

(Columbia)

Pearl Harbor Incident

A tense drama, filled with action, tells the story of one Japanese aircraft carrier on December sixth and seventh of last year. The fact that the Pearl Harbor attack was accomplished without warning does not detract from the suspense of the film, although the action centers about several characters who might have reached the proper authorities but for unfortunate accidents.

A pleasure yacht is sighted by the Hiranamu and mercilessly shelled. The carrier has received orders to proceed toward Hawaii unobserved. Only a girl survives, after a raft has been machine-gunned from the air, and she is picked up by an American submarine returning to its base in Honolulu. Efforts to reach the naval base by radio are jammed by the carrier which moves relentlessly on.

Meanwhile a government agent in Hawaii, brother of the submarine's commander, is reaching the conclusion that an attack is imminent when he is put out of the way by Japanese fifth columnists. Pearl Harbor is bombed while the helpless submarine crew listens over the radio to the tragedy it might have prevented. But the Hiranamu never returns to its base. In a dangerous manoeuvre, the undersea boat traps the vessel and sinks her with four torpedoes.

Producer Wallace MacDonald and Director Lew Landers should be commended for keeping the drama to its essentials of action and suspense.

A competent cast includes John Howard, Marguerite Chapman, Bruce Bennett, Warren Ashe, Eileen O'Hearn, Nino Pipitone and Philip Ahn.

Seen at the Central Theatre in New York where a predominantly male audience remained attentive to the close—E. A. Cunningham.

Release date, June 4, 1942. Running time, 64 min. PCA No. 8234. General audience classification.
Chris Warren..............................John Howard
Sue Curry.........................Marguerite Chapman
Bruce Bennett, Warren Ashe, Eileen O'Hearn, Nino Pipitone, Philip Ahn, Larry Parks, Rudy Robles, Roger Clark.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Moonlight Masquerade

(Republic)

Farce Musical Comedy

Spritely, well dressed, and entertaining, Republic could well have issued this with a guarantee that the patron's mind would be taken away from the world's worries, and his own, for a solid hour.

The story is flimsy farce but the superlative photography and lighting, the expensive sets, the capable actors, and the effervescent lines, make the most of the idea.

Paul Harvey and Jed Prouty 21 years ago contracted that a one-third interest in their oil company should be given their offspring if Prouty's son and Harvey's daughter married within 30 days of the girl's birthday. Jane Frazee, Prouty's daughter, resents the deal; so does Dennis O'Keefe, Harvey's son. Not knowing the other, each determines to make the other refuse the marriage. Refusal means award of the one-third interest to the one not refusing. Each hires an impersonator who fall in love with each other, leading to countless complications before the principals discover they love each other, oil deal or no.

The producer-director was John H. Auer. Lawrence Kimble wrote the screen play, based upon Mr. Auer's story. John Alton was the photographer. Harry Revel and Mort Greene wrote the songs; Nick Castel directed the dancing.

Seen at the Republic preview room, New York City.—Floyd Stone.

Release date, June 10, 1942. Running time, 67 min. PCA No. 8390. General audience classification.
John Bennett, Jr.........................Dennis O'Keefe
Vicki Forrester.............................Jane Frazee
Mikki Marquette.............................Betty Kean
Lord Percy Ticklederry....................Eddie Foy, Jr
Erno Verebes, Franklin Pangborn, Paul Harvey, Jed Prouty, Tommye Adams, and "The Three Chocolateers"

Smart Alecks

(Monogram)

Those East Side Kids

Those East Side Kids profit by improvement of script for this number in the Sam Katzman series, and their humour benefits from a background of seriousness which includes recognition of a code of honor. Which is not to say that the series has gone noble, but that it's acquired a tinge of nobility to give it substance beyond slang and the type of gutter comedy which has been its main content up to now.

The story and screenplay by Harvey Gates presents the kids in quest of money to buy baseball uniforms. One of their buddies shows up with so much of it that they assume it is dishonestly acquired and they banish him. Crooks who have been using him as lookout in their robberies are captured and, escaping, beat up one of the kids who they think is responsible for their apprehension. The kids go into action, obtain surgical aid which the injured boy requires, and recapture the crooks.

There's no less humour than in previous numbers and it looks better against the more substantial background.

Sam Katzman and Jack Dietz produced, with Barney A. Srecky as associate, and Wallace Fox directed.

Previewed on a Friday evening at the Vista theatre in Hollywood to a generally gratifying reception.—W. R. W.

Release date, July 24, 1942. Running time, 66 min. PCA No. 8247. General audience classification.
Mugs ....Leo Gorcey
Danny ....Bobby Jordan
Slash ....Stanley Clements
Maxie Rosenbloom, Herbert Rawlinson, Roger Pryor, Huntz Hall, Gabriel Dell, Bobby Stone, Sunshine Sammy, David Gorcey, Gail Storm, Joe Kirk, Walter Woolf King, Sam Bernhard, Dick Ryan.

United We Stand

(Twentieth Century-Fox)

History from the Newsreels

Out of its newsreel archives Fox Movietonenews compiled this feature-length record of the years since World War I ended at Versailles. It is a swiftly paced mosaic showing again the events and men that led the world toward the present conflict.

The picture is more than an album of newsreel recollections. It is a history. As such it deems to interpet men and motives and to draw a conclusion as to course. In frequently familiar flashbacks it shows the statesmen, soldiers, and politicians who struggled for power. It is a graphic record of why the men of good will did not prevail.

Disunity, ambition, selfish nationalism at the critical point are presented in the chronological record of the news cameraman as the weaknesses which again trapped free people in struggle with the believers in might. But it is not a record of despair. The picture closes with a hopeful message to free peoples. It reports, from recent newsreels, on their joint war effort. United, they shall prevail against the Axis, and in the establishment of just internationalism in the new peace, it asserts. But citing the 20 years after Versailles it demands a united stand.

Edmund Reek has skillfully edited some of the most memorable sequences from past Fox newsreels into his story. There is even a touch of grim humor in the posturings of a younger Duce, the ranting Hitler, and the democratic statesmen dandling grandchildren and reading hopeful statements. Chamberlain, Daladier and the appeasers are recorded, as was.

Lowell Thomas delivers the narration with his usual fluency and familiar voice, helping to smooth a necessarily episodic pattern.

The picture lends itself to comparison and exploitation, relative to current messages from political leaders and thinkers on post war action. The material relates to the Atlantic Charter, Sumner Welles' and Vice-president Wallace's speeches on peace aims and the just published summary of the inter-bellum era by former president Herbert Hoover and Hugh Gibson.

Previewed at the home office projection room where a small group watched in rapt reminiscence.—John Stuart, Jr.

Release date, not set. Running time, 66 minutes. PCA No. 03342. General audience classification.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3018	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 28,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
....	Atlantic Convoy	July 9,'42
....	Flight Lieutenant	July 9,'42
....	Prairie Gunsmoke	July 16,'42
....	Blondie for Victory	Aug. 6,'42
....	Bad Men of the Hills	Aug. 16,'42
....	Talk of the Town	Aug. 20,'42
....	Sabotage Squad	Aug. 27,'42
....	Overland to Deadwood	Not Set
....	Vengeance of the West	Not Set
....	My Sister Eileen	Not Set
....	Lucky Legs	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
...	Affairs of Martha	July '42
...	Jackass Mail	July '42
...	Pierre of the Plains	July '42
...	Calling Dr. Gillespie	July '42
...	Crossroads	July '42
...	Apache Trail	Aug. '42
...	A Yank at Eton	Aug. '42
...	Mrs. Miniver	Aug. '42
...	Tish	Aug. '42
...	Somewhere I'll Find You	Aug. '42
...	Seven Sweethearts	Aug. '42
...	Panama Hattie	Aug. '42
...	For Me and My Gal	Aug. '42

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 18,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 28,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 8,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	One Thrilling Night	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Hillbilly Blitzkrieg	July 10,'42
....	King of the Stallions	July 10,'42
....	Riders of the West	July 17,'42
....	Smart Alecks	July 24,'42
....	Arizona Stage Coach	July 24,'42

PARAMOUNT

(No release dates set since December)

Block 1

Prod. No.	Title	Release Date
4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

Prod. No.	Title	Release Date
4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

Prod. No.	Title	Release Date
4111	Bahama Passage	....
4112	Sullivan's Travels	....
4113	No Hands on the Clock	....
4114	Mr. Bug Goes to Town	....
4115	Pacific Blackout	....

Block 4

Prod. No.	Title	Release Date
4116	Torpedo Boat	....
4117	The Remarkable Andrew	....
4118	The Fleet's In	....
4119	The Lady Has Plans	....
4120	Fly by Night	....

Block 5

Prod. No.	Title	Release Date
4123	My Favorite Blonde	....
4121	The Great Man's Lady	....
4124	This Gun for Hire	....
4122	True to the Army	....
4125	Henry and Dizzy	....

Block 6

Prod. No.	Title	Release Date
....	Sweater Girl	....
....	Beyond the Blue Horizon	....
....	Dr. Broadway	....
....	Take a Letter, Darling	....
....	Night in New Orleans	....

Block 7

Prod. No.	Title	Release Date
....	Are Husbands Necessary?	....
....	Tombstone	....
....	I Live On Danger	....

SPECIAL

Prod. No.	Title	Release Date
4138	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	....
....	Holiday Inn	....

Block 1 (Westerns)

Prod. No.	Title	Release Date
4150	Secrets of the Wasteland	....
4151	Outlaws of the Desert	....
4152	Riders of the Timberline	....
4153	Stick to Your Guns	....
4154	Twilight on the Trail	....

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Prod. No.	Title	Release Date
....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities on Parade	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
203	Jungle Siren	Aug. 14,'42
220	The Army Takes Over	Aug. 21,'42

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 8,'42
217	Call Out the Marines	Feb. 13,'42
216	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42
	Block 8	
226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
288	Thundering Hoofs	Not Set

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Prod. No.	Title	Release Date
...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey Into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Name, Age and Occupation	Not Set
...	Singing Guns	Not Set
..	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set

REPUBLIC

Prod. No.	Title	Release Date
107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
182	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 8,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
...	Flying Tigers	Not Set
...	Lazybones	Not Set
...	Call of the Canyon	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 28,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
218	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
228	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 8,'42
	Block 6	
232	On the Sunny Side	Feb. 13,'42
233	Rexie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 8,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42
	Block 10	
243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42
	Block 11	
...	It Happened in Flatbush	June 5,'42
...	The Magnificent Dope	June 12,'42
...	Thru Different Eyes	June 19,'42
...	Ten Gentlemen from West Point	June 26,'42
...	The Postman Didn't Ring	July 3,'42
	SPECIAL	
...	This Above All	July 24,'42
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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Prod. No.	Title	Release Date
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Orchestra Wives	Not Set
...	Footlight Serenade	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	The Loves of Edgar Allen Poe	Not Set
...	Thunder Birds	Not Set
...	My Friend Flicka	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set
...	Crash Dive	Not Set
...	Amateur Bride	Not Set
...	The Black Swan	Not Set
...	Twelve Men in a Box	Not Set
...	Careful, Soft Shoulders	Not Set
...	Little Tokyo, USA	Not Set
...	The Man in the Trunk	Not Set
...	Berlin Correspondent	Not Set
...	United We Stand	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 8,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 18,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 8,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
....	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Deep in the Heart of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
....	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
....	Eagle Squadron	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Boss of Hangtown Mesa	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
102	The Smiling Ghost	Sep. 8,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 6,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
...	The Gay Sisters	Not Set
...	Spy Ship	Not Set
...	Yankee Doodle Dandy	Not Set
...	Across the Pacific	Not Set
...	The Busses Roar	Not Set
...	Secret Enemies	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 727-729.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 739-740.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	....	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	July 24,'42	...	....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	July 9,'42	...	....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	....	Charles Starrett-Russell Hayden	Aug. 16,'42	...	....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	....
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	...	....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	....	Penny Singleton-Arthur Lake	Aug. 6,'42	...	....	....	....	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	...	....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M.P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	....	....	p409	....
Calaboose	UA-Roach	....	Jimmy Rogers-Mary Brian	Not Set	...	....	....	....	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Calling Dr. Gillespie	MGM	....	Lionel Barrymore-Philip Dorn	Not Set	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p649
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	....	....	p542	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas	Univ.	....	Robert Stack-Anne Gwynne	July 3,'42	...	....	....	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	...	....	....	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	....	Pat O'Brien-Glenn Ford	July 9,'42	...	....	....	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p649
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	....	....	....	....
Footlight Serenade	20th-Fox	....	John Payne-Betty Grable	Not Set	...	....	....	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....

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Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	....	....	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Surorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	67m	Aug. 30,'41	p246	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	....	....	p715	....
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	July 10,'42	...	....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	98m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Invisible Agent	Univ.	....	Ilona Massey-Jon Hall	July 31,'42	...	....	....	....	....
Isle of Fury	Mono.	....	John Howard-Gilbert Roland	Not Set	...	....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	....	Wallace Beery-Marjorie Main	Not Set	80m	June 20,'42	p726	p715	....
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....

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Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p649
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	July 10,'42	...	....	....	....	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	June 19,'42	...	....	....	p613	....
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Lazybones	Rep.	....	Judy Canova-Joe E. Brown	Not Set	...	....	....	....	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenberg-Kay Harris	July 30,'42	...	....	....	....	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	....	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	....
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	....	....	p507	....
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	....
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....

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Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Not Set	...	....	....	....	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p649
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	...	....	....	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Not Set	...	....	....	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	....	....	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	....	Three Mesquiteers	June 16,'42	...	....	....	....	....
Pierre of the Plains	MGM	....	John Carroll-Ruth Hussy	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	....	Bill Elliott-Tex Ritter	July 16,'42	...	....	....	....	....
Pride of the Yankee, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	....	....	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	....	....	....	....
Prisoner of Japan	PRC	204	Wallace Ford-Luana Walters	July 22,'42	...	....	....	....	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
(formerly-Snuffy Smith, Yard Bird)									
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	July 17,'42	...	....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	...	....	....	....	....
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not. Set	...	....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	34m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	July 24,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Aug. '42	...	....	....	p726	....

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Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	...	....	....	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	...
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	....
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	...	....	....	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	....	....	p701	....
Talk of the Town	Col.	....	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Above (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	....	Llye Talbot-George Neisee	June 26,'42	...	....	....	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	....	....	p635	....
Thru Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Aug. '42	...	....	....	....	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	...	....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p705
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p649
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	...	....	....	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	...	....	....	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	....	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	....	News Documentary	Not Set	66m	June 27,'42	p738	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	..:	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Aug. '42	...	....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	....
Yank in Libya, A	PRC	....	H. B. Warner-Joan Woodbury	Not Set	...	....	....	....	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	....
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Geoffrey Atkins-Robert Donat	Not Set	...	....	....	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 739.

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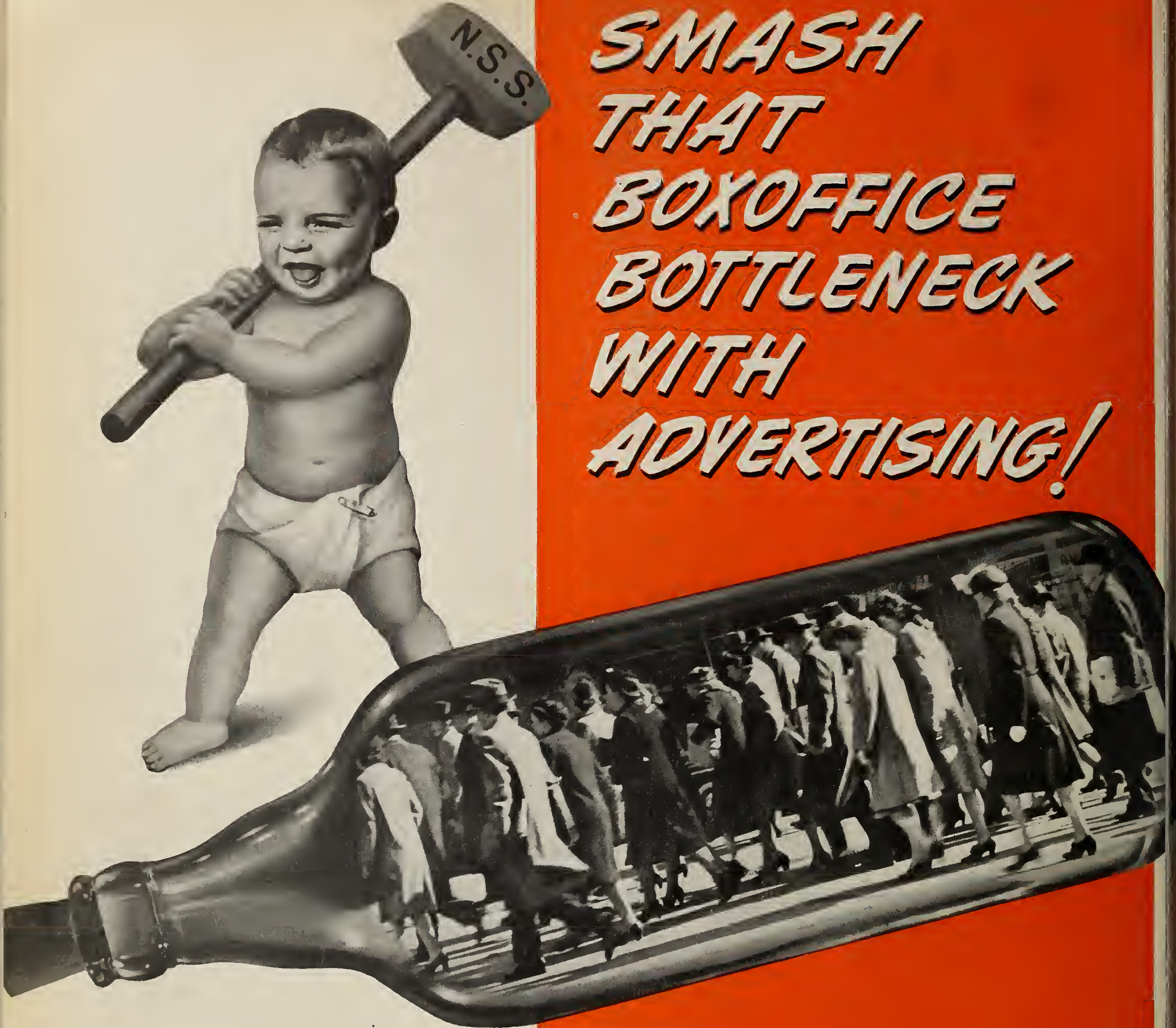

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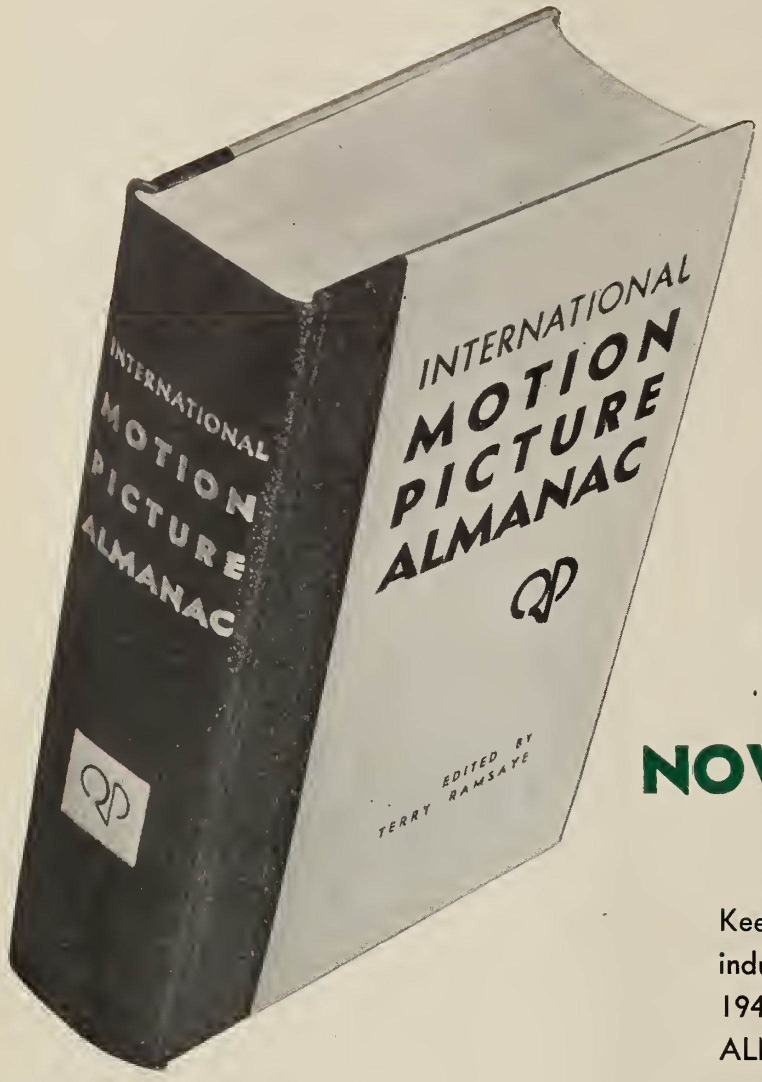
SECTION TWO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The New Victory Carbons

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Winning this war is the first objective of every American. The will for Victory includes taking in stride whatever sacrifice or inconvenience may be occasioned by the demands of our war effort.

Government curtailment of copper necessitates reducing the thickness of copper coating on "National" copper coated high intensity projector carbons. This may result in a slightly longer spindle on the carbons, and in the case of the 7 mm — 6 mm combination, may result in some reduction in screen illumination, although there will still be sufficient light for satisfactory projection.

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Operation at reduced arc current may also, in some instances, necessitate readjustment of the feed ratio of the projection lamps in order to maintain correct position of the carbons with a minimum of manual adjustment.

The trade-mark on these new Victory carbons is imprinted in *white*, instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

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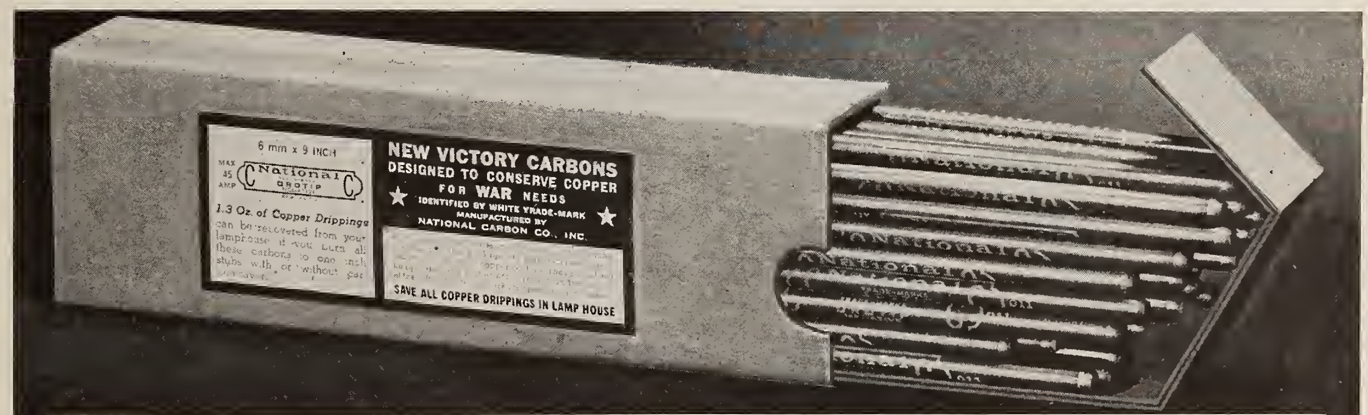
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Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

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MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

Versatile Blackout Cloth

A CLOTH into which is impregnated luminous powder, for blackout applications of various kinds has been marketed by the National Theatre Supply Company. The current issue of this distributor's house organ, in the course of discussing the various kinds of signs and markers for blackouts, has this to say concerning the new cloth, which is called Lumo Cloth:

"Lumo Cloth is easily activated by daylight or artificial light. When first placed in the dark, it emits a bluish white light. After five minutes the bluish tint disappears and the white light is emitted at a somewhat lower level. In the meantime, however, the eyes are getting accustomed to the darkness and this adjustment compensates for a decrease in level. It should be kept in mind that in many cases it takes the eyes 30 minutes to completely adjust themselves to the conditions. This cloth will, however, continue to emit its light from five to eight hours after activation ceases. Under no conditions can this light be seen over 75 feet from the cloth which means that the cloth can be used out-of-doors in a black-out without any danger of conflicting with Army and OCD regulations.

"For purposes of signs it is entirely practical to paint any color you desire on this cloth. Experiments indicate that 5-inch high letters with a ¾-inch stroke in black paint can be best deciphered up to a distance of 25 to 30 feet."

Suggested uses of the cloth include signs for the ticket booth during blackouts, indicating that the theatre is operating and where tickets may be purchased; directional signs; tape markers for obstructions; staff arm bands, etc.; and dimming out attraction board panels so that letters may be seen at least faintly.

Carrier Head Dies

J. Irving Lyle

J. IRVING LYLE, president of the Carrier Corporation and with Dr. Willis H Carrier, a founder of the pioneer air-conditioning concern, died in Syracuse, on June 7, at the age of 68.

Mr. Lyle was associated with Mr. Carrier, who is now chairman of the board, when the latter was developing his system of air-conditioning for industrial plants, later to be carried into the field of comfort cooling. He was general manager and treasurer of the company until 1930, when the firm became the Carrier Corporation, at which time he was named to the presidency.

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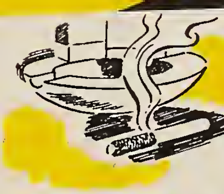

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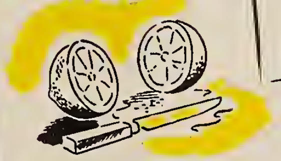

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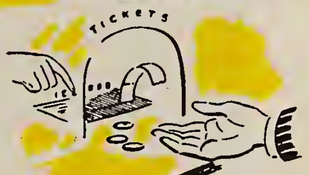

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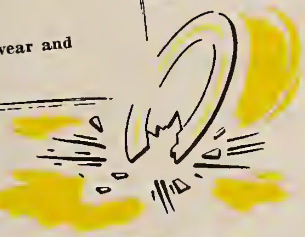

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Sharp Blows will not Crack or Chip the Formica.

Formica is a modern surfacing material, produced by chemical research to provide a combination of qualities that would meet and conquer conditions that have been fatal to most of the older materials.

A few of these hazards are illustrated, but there are others—such as alcohol, cosmetics, wet umbrellas, ink—all equally harmless to Formica.

This exceptionally sturdy finish comes in a wide range of deep beautiful colors, and patterns. Genuine wood veneers of fine woods, like mahogany, sapeli, avodire, and many others are introduced and in Formica "Realwood" attain the same indifference to abuse. Inlays of one color over another make a wide range of designs possible.

That's why Formica has been so widely used for tough jobs by leading designers of ships, trains, hotels, libraries, public buildings, restaurants, soda fountains.

Color charts and installation details on request.

FORMICA

THE FORMICA INSULATION COMPANY

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"Double Talk" in the Wrong Places

Can Ruin Your Most Expensive Attractions!

DARLING, I WZMBSH YOU! WILL YOU HMYK BRIZMTT CPNTQUES ZMRSTLF AWAY!

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Brings Out the Best in Every Picture!

NOTHING can spoil good entertainment more surely than laughter in the wrong places! Bad acoustics in a theatre can garble the most touching love scene. That's why so many owners have installed Celotex Sound Conditioning—to give *every* patron the best of *every* picture!

Even though Army, Navy, and war production plants are making extensive use of Celotex Sound Conditioning, Celotex Acoustical Products are still available for theatre use—if you act now.

Because of years of successful experience in sound conditioning hundreds of theatres, this service is able to offer you (1) *Proved engineering practice,* (2) *Uniformly dependable acoustical products,* and (3) *Guaranteed results!* Write today, without obligation, for complete information!

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Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK

Community Sing Slides

WITH THE revival in some theatres of the community sing, an extensive list of song slide titles is announced by the Cosmopolitan Studios, New York. The list embraces a varied assortment, old-fashioned, comic and straight. A folder naming the complete group is available on request.

Ideas Sought on Sound

A CONTEST among employes of the DeVry Corporation, Chicago, manufacturers of sound and projection equipment, has been started by W. C. DeVry, president, for the purpose of developing ideas for the betterment of sound equipment for the nation's armed forces. The contest is called the "Production for Victory Drive," and cash awards are offered.

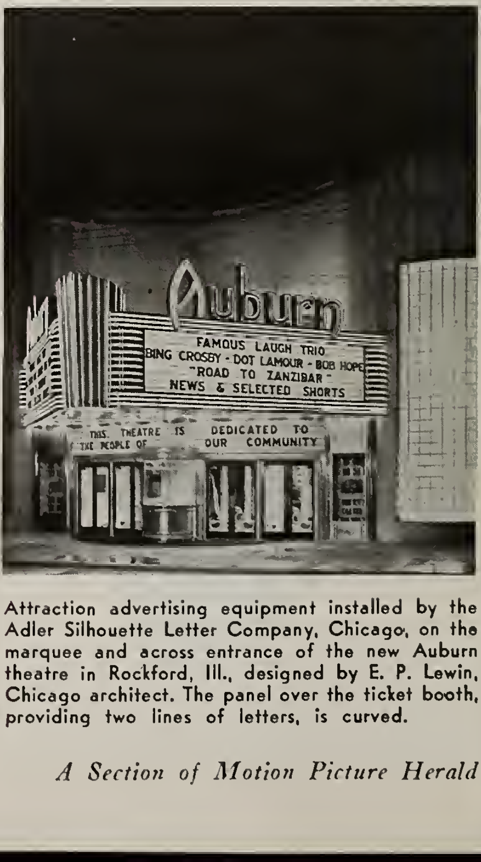
The company also announces that production is now largely given over to Government orders, and that additional factory space has had to be acquired.

Booklet on Carpet Care

A HANDY BOOKLET, measuring 4x6¾ inches and containing twelve pages of text, has been issued by the Bigelow-Sanford Carpet Company, New York, as a guide in the maintenance of carpeting. Much of the text is addressed to homes, but most of the instructions apply as well to theatres. Installation instructions for greatest service are also given.

Seamloc Carpet Used

IT HAS come to our notice that a credit line under a photograph of the Fargo theatre in Fargo, N. D., in the February issue of BETTER THEATRES, was incorrect. The picture should have been accredited to L. C. Chase & Company, which firm supplied the Seamloc carpeting used in this theatre.


Auburn
FAMOUS LAUGH TRIO
BING CROSBY - DOT LAMOUR - BOB HOPE
"ROAD TO ZANZIBAR"
NEWS & SELECTED SHORTS
THIS THEATRE IS DEDICATED TO THE PEOPLE OF OUR COMMUNITY

Attraction advertising equipment installed by the Adler Silhouette Letter Company, Chicago, on the marquee and across entrance of the new Auburn theatre in Rockford, Ill., designed by E. P. Lewin, Chicago architect. The panel over the ticket booth, providing two lines of letters, is curved.

Better Theatres

ISSUE OF JUNE 27, 1942 VOLUME 147, NUMBER 13

How to Try to Get What Your Theatre Needs!

THE WORKING space of the theatre business became still more cramped during the month of June, first with the installation of Government Order L-41, limiting construction in the amusement field to work costing no more than $5,000; and later with initial steps toward reducing yet further the manufacture of theatre equipment.

More or less in anticipation of the effect of these new restrictions upon theatre operation, the amusements and buildings sections of the WPB, instructed the operators of theatres, hotels and restaurants to address their appeals for materials in case of a breakdown, to their nearest WPB field office, rather than direct to Washington. Each field office is manned to have an intimate understanding of local conditions, and the inference is that to proceed through the district organization is to get faster action.

For the convenience of exhibitors and theatre managers, a list of all of the War Production Board field offices throughout the United States is published on page 24 *of this issue of* BETTER THEATRES.

The field office, after considering the merits of a request for emergency repair or maintenance materials, will forward the request to the proper department in Washington, and if the request is granted, a preference rating for the materials will be wired directly to the theatre management.

At a meeting of equipment manufacturers' representatives with WPB officials, the Government, through Harold Hopper of the WPB amusement section, took occasion to reiterate its recognition of the motion picture business as a "medium for training, education, information and morale building." And despite the burden of the message, the press release covering the meeting stated that "it is intended to keep theatres operating," adding:

"On the other hand, the manufacture of motion picture theatre equipment uses many critical materials, such as copper, nickel, aluminum and steel, and it is imperative that such materials be conserved for the war program."

Seating: L-41 or M-126?

Whether auditorium seating comes under the rules applying to construction, or those affecting equipment purchasing, remains a puzzler, at least for the WPB. Seating manufacturers have decided the matter, thus far, for themselves and are regarding their product as equipment, which is logical enough, since auditorium chairs are not legal fixtures—that is, they are not attachments of the building.

Nevertheless, the Buildings Branch of the WPB considers the *installation,* as opposed to manufacture, of seating a part of construction, therefore restricted by Order L-41 limiting remodeling expenditures to $5,000. The Amusements Section, however, advises that it is trying to obtain "liberalization" of this interpretation.

Under Order M-126, manufacture of auditorium seating using iron or steel became prohibited on June 19th, while assembly of chairs already manufactured must cease on August 3rd.

Copper Versus Picture

Elsewhere in this issue Charles E. Shultz asks, "How Much Can You Reduce Arc Current to Save Copper?" then proceeds to provide data which will permit the management and projectionists of each theatre to answer the question for themselves. This article is something of a sequel to Mr. Shultz's efforts in the May 2nd and 30th issues to aid wartime conservation by encouraging accurate measurement of projection lighting efficiency.

His present discussion has of course been prompted by recent suggestions that arc current be reduced 20%. The data reliably cover average conditions for various trims, and unless image quality is to be waived entirely as a factor, for the duration, they will show many a theatre that little or no reduction of arc current is feasible. And in this it is highly significant that Mr. Shultz has indicated the effect of screen deterioration on the limitations of the arc and lens system.

That theatre management and public alike should be satisfied with any kind of picture may of course be asserted with considerable conviction in these times. Still, there is a limit to the impairment of image quality if the play on the screen is to retain its effectiveness, and hundreds of theatres have never got close to what is today accepted as standard screen illumination.

Reduction of arc current also suggests the effect of the practice on post-war projection. Present-day standards of projection represent many years of technical advances in equipment and balesful of propaganda. Now it is well that we reduce arc current, when our projection setup permits, in order to save copper. After the war we could do so to save money, however little. Doggone if we aren't pessimistic today! Must be the weather—or Tobruk.

—*G. S.*

TELENEWS
TELENEWS OPENS TONIGHT 7 PM NEWS & SHORTS H V KALTENBORN
TELENEWS NEWSREEL THEATRE OPENS TONIGHT 7 PM TEX McCRARY & H V KALTENBORN 50 ON SPOT NEWS FLASHES
OPENS TONITE 7
TELENEWS
MAGAZINE OF THE SCREEN

Another addition to the nation's growing roster of newsreel theatres. This is the new Telenews in Denver, unit of the circuit of that name operating in Detroit, Chicago, Dallas, and several other cities. The theatre was formerly the Denver, a 600-seat house opened only about a year ago. It was somewhat remodeled before reopening recently as a news house. This picture was taken on opening night. The manager is Les Allan.

●

FEATURES OF THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C B. O'Neill,** Western adv. manager, 624 S. Michigan Ave., Chicago

Don't be scared of Ol' Debbil L-41, says Mr. Friedman on the opposite page, for—

There Is Plenty You Can Do To Keep Your Theatre Smiling

MOST ARCHITECTURAL MATERIALS STILL AVAILABLE

THE Government's limitation of expenditures for construction (new building, structural remodeling, etc.) to $5,000 in any twelve-month period, which has just gone into effect in the amusement and some other fields, represents the wartime policy of reducing to a minimum the manufacture and distribution of civilian goods, with their employment of men who might otherwise be engaged in the production of the implements of war.

This regulation, Order L-41, definitely prohibits new construction (except where a new theatre may be considered needed to serve war work communities), and narrowly restricts remodeling; but the sum of $5,000 can accomplish a great deal to correct faulty or rapidly deteriorating portions of a theatre building, and to prevent it from growing actually shabby, and the materials available are substantially those which have always been used in such work. Iron and steel products, and electrical supplies are the principal articles directly removed from the market; most other building and finishing materials are not on any critical list.

The situation in building materials remains essentially what it was when it was reviewed in the February issue of Better Theatres. The glass building products are obtainable in all of their variety. Most kinds of lumber are free of restrictions, while wood veneers, such as Flexwood, are readily available for finishing of existing structural members, and the same is true of plastic sheets like Formica, which is eminently suited to interior and certain types of outside finishing, as well as to use as a substitute for metal kick and hand plates.

Both vegetable and mineral fibre boards and tiles are readily available for straight interior finishing or decorative acoustical treatment. The Celotex group, which includes both kinds, offers a great variety of standard materials for decorative refurbishing and acoustical treatment needed now.

And while steel is banned, Portland cement, concrete and plaster are as accessible as ever, and so is the paint with which to finish plaster surfaces.

Thus far it is also possible to obtain the luminiscent paints and ultraviolet light sources for "black light" decoration, and according to the Continental Lithograph Corporation, the stock of these materials is still ample for a large number of applications and will continue to be available unless the Government specifically rules that they require a high priority rating.

While some plastics are on the critical list, and metal is for the most part banned from the production of lighting fixtures, inventories of luminaires are good, and those of glass are readily obtainable, and especially with the use of filament lamps, either in fixtures or coves, illumination can be modernized and renovated without appeal for priority privileges.

In general, maintenance of the theatre building and renovation of its appearance continues to have most of the regular and established materials to draw upon; the restrictions is almost entirely one of Government restriction upon the amount of money that may be spent. And the amount allowed is sufficient for effective improvements in plan, service and appearance.

By F. LOUIS FRIEDMAN

YOU CAN STILL KEEP your theatre looking fresh, inviting and prosperous, for the WPB $5,000 Limitation Order L-41 says nothing to the contrary.

Sure, you can't plan to *enlarge* the capacity of your house, or build a new marquee, or install new plumbing or ventilating beyond the $5,000 maximum. You probably couldn't get the critical materials, anyway. But dressing up your theatre isn't stopped; keeping it smart looking isn't stopped, and doing the needful to attract patrons isn't banned, by any means. On the contrary, Washington wants you to do everything necessary to keep customers coming to your theatre, because the public needs the lift to its morale that motion pictures will provide.

It may surprise you to discover that there are still many things that you can get for your theatre to make it say, "We're keeping up with the procession." Perhaps in more lavish times they were things you might consider rather unimportant. New sandurns, for example. How long has it been since you really looked at yours? Would newer, smarter ones help dress up your theatre? Most likely you can get them.

Or that candy corner, or popcorn machine corner . . . does it look a little dark and forgotten? Those new Wagner Lobby Display units with the four-inch colored plastic letters, nicely hung above your candy machine will pull your patrons' eyes over in that direction and sell more candy. That's showmanship, and that 'ol debbil L-41 certainly doesn't limit that.

If you don't own a candy machine and if you're still using an old-fashioned wooden candy counter, then it's time to change for a newer, smarter model. They're making them now as modern and as trim as a streamliner and just as inviting to the customer. These new candy display units use no critical material; they're made of wood in beautiful finishes and equipped with interior lighting for making more sales.

•

One of these new candy counters, with a Wagner Plastic Letter Lobby Display unit above it, makes a complete candy bar that will help dress up your theatre and make it look like a great deal more than it actually cost.

Then there are draperies and new decorative wall treatments. No priorities here, and certainly no priorities on the imagination and the technical skill of the decorative studios who can do this type of modernizing so well. Your own ideas and your pet color schemes can be developed in many striking ways through the cooperation of competent craftsmen who can carry out your wishes and give your theatre interior a new *decor* for less than you think possible.

There's even some new carpeting available. To be sure, quantities are limited, but some far-sighted dealers can probably take care of your needs in new carpet, if you don't wait too long.

And speaking of carpet, what about that vacuum cleaner of yours? Is it doing the sort of job it should do? Does it really clean efficiently? If it doesn't, you might think of getting a new one while they can still be had. You can still get delivery of vacuum cleaners from stock . . . and not the small household kind, but cleaners specially designed for heavy duty theatre cleaning.

No, you don't have to let your theatre get shabby. You can revitalize your lobby and front with new lobby display frames and new admission signs, and if you're using fluorescent lighting you can change the color scheme with "Plasticoils"—remarkably clever coils made of a special plastic known as Tenite that provide both color correction and light diffusion. "Plasticoils" fit tightly over the fluorescent tube and have a surprising decorative value. They come in clear, ivory, pink, yellow gold, green, blue and red. Red and clear strands are combined to "warm" white and daylight fluorescent light; pink coils "naturalize" the glow of daylight fluorescent lamps.

•

Now for a moment, let's just step outside. See that nice, clear space in front of your theatre, right at the curb? Maybe it does say "No Parking," but these days, with gas and tire rationing, the warning doesn't mean as much as it used to. But if there aren't so many cars pulling up in front of your theatre, there are probably a great many more bicycles, and a bicycle rack will do you and your patrons a lot of good.

The cyclists will like the parking space you provide for them, and you will like the customer good will that this little extra touch of service creates. What's more, you'll quickly see that your bicycle rack is an ideal advertising medium. Just add two short poles at each end of the rack, string a banner across, and you've got yourself a fine piece of publicity for your coming attractions.

Getting back into the interior of the theatre, there's a new and colorful flooring product called "Chromatile" that's particularly adaptable for new flooring installations in several places, such as rest rooms, candy rooms or corners, lobbies and offices.

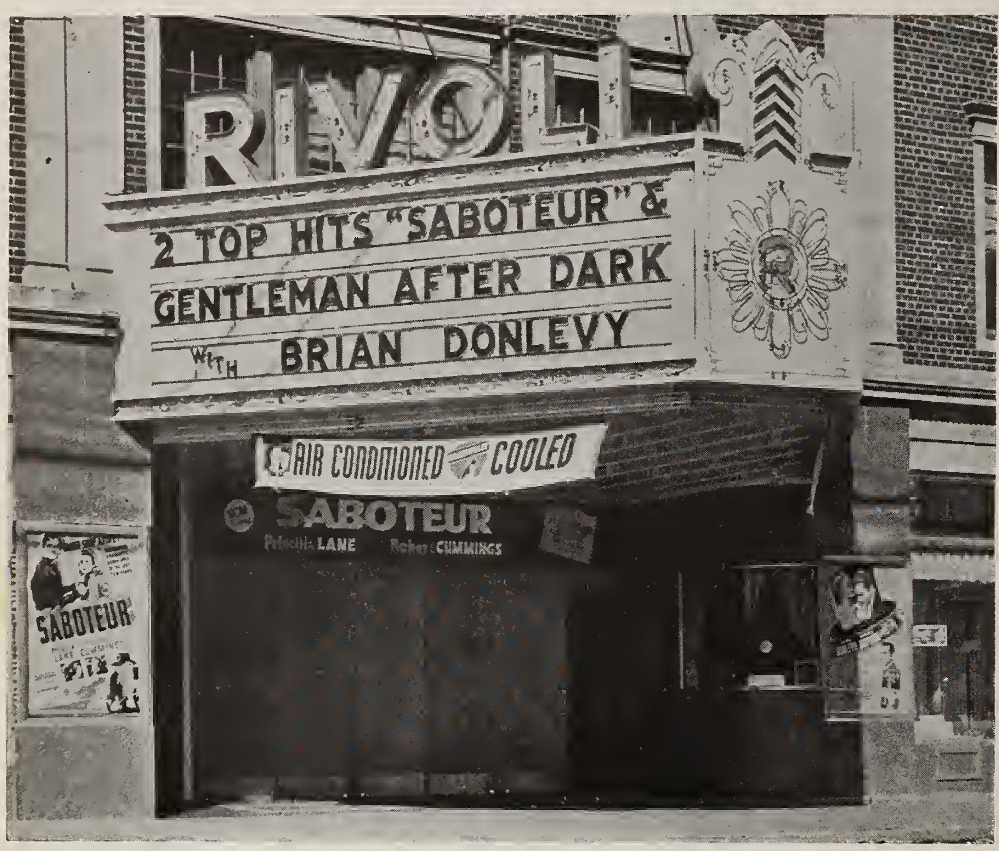
This is a resilient new floor covering material in attractive tile designs and made in a wide range of textured colors. It's water-proof, easy to clean and comfortable to walk on. There are no critical materials such as cork or shellac used in making "Chromatile," which means that if you want to brighten up certain spots in your theatre with this new kind of tile-type flooring material, you can do it without hesitation.

There's lots more that you can do to keep your theatre marching right ahead, but the hints given you here will probably generate plenty of ideas in themselves. The big point is, don't let your theatre begin to look shabby, because there's such a thing as Conservation Order L-41 on the books. Remember the classic story about the Englishman living in the jungle who always dressed for dinner every night, even when there was no one around to see him except a bunch of natives? He kept up appearances in spite of everything. Theatres not only should keep up appearances; they *must* keep up appearances in these times . . . to serve the public better, to maintain their standing in the community and to keep ahead of competition.

Mr. Friedman is associated with the National Theatre Supply Company

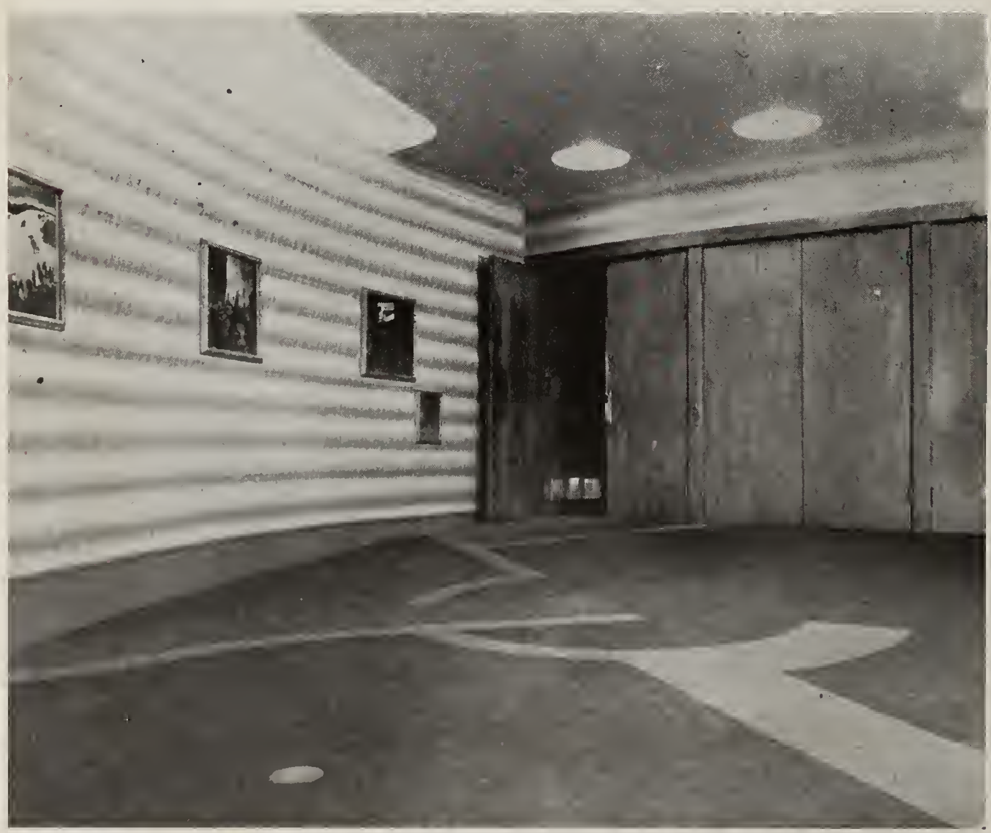
Functionally Revised While Being Enlarged

In the remodelling of the Rivoli theatre in West Haven, Conn., in order to increase the capacity from 900 to 1,200, advantage was taken of the necessary reconstruction to revise the entire seating and sight-line plan as well as to modernize acoustical and traffic conditions. The Rivoli, located in a suburb of New Haven, is owned and operated by Fishman Theatres. It was built about twelve years ago. Redesigning is by Ben Schlanger, New York theatre architect.



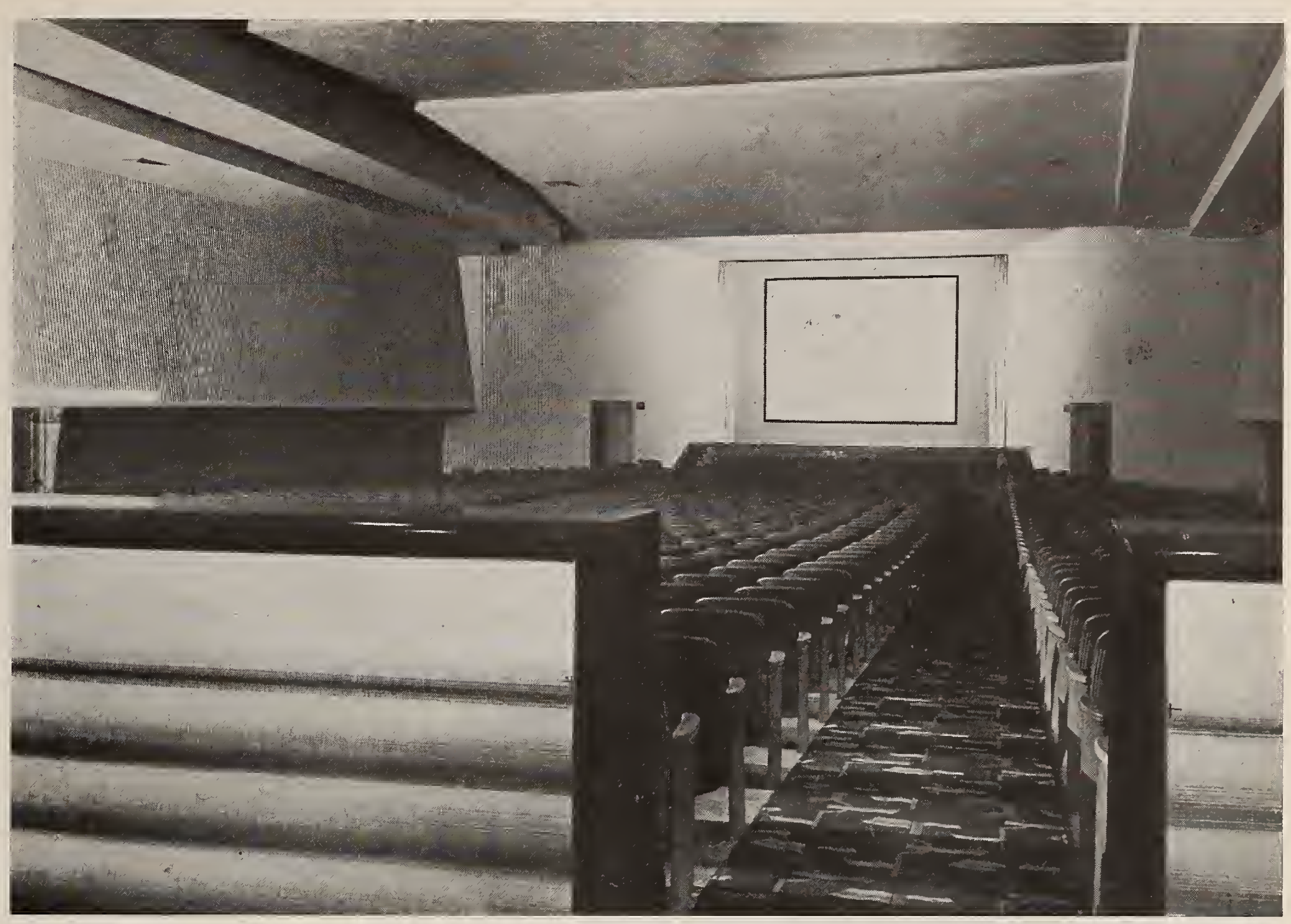
VIEW OF ENTRANCE AREA.

- The marquee was not changed, with the exception of a new soffit. This soffit holds a series of lines of white neon tubing. Cast granite was used as a basic exterior wall material. The color is a blending of black, grey and reddish brown. The doors are of the completely opaque flush type, of hardwood finished to show the natural graining. Although the main building facade is of a Georgian Colonial design, the new work blends with the whole because of its simplicity. Richness is obtained by the colorfulness of the materials and the expression of permanence obtained from them. The first set of doors has been brought within 6 feet of the street building line to create more inner lobby and foyer space which was needed in this case.

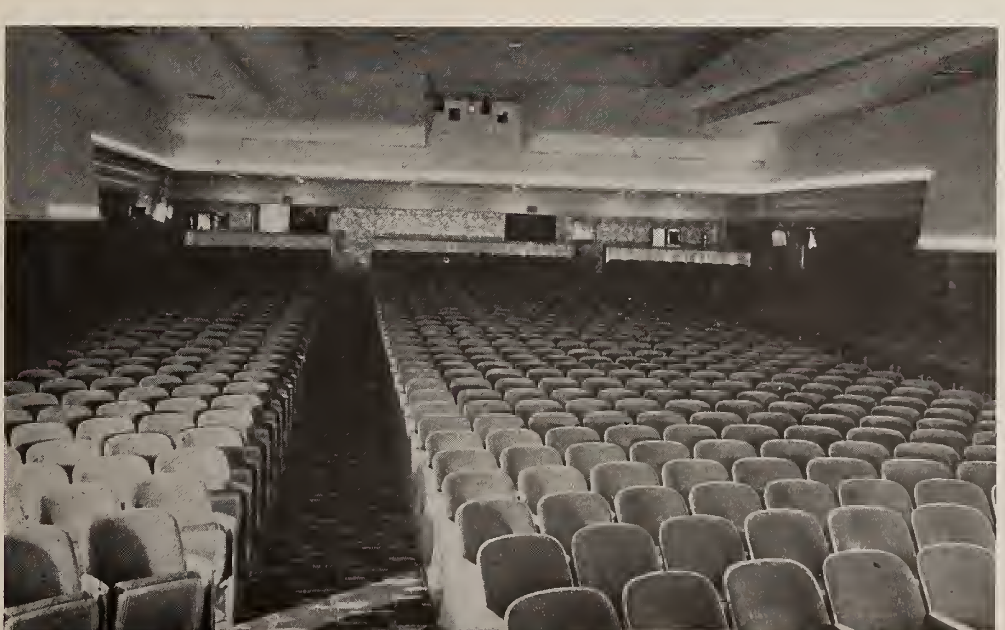


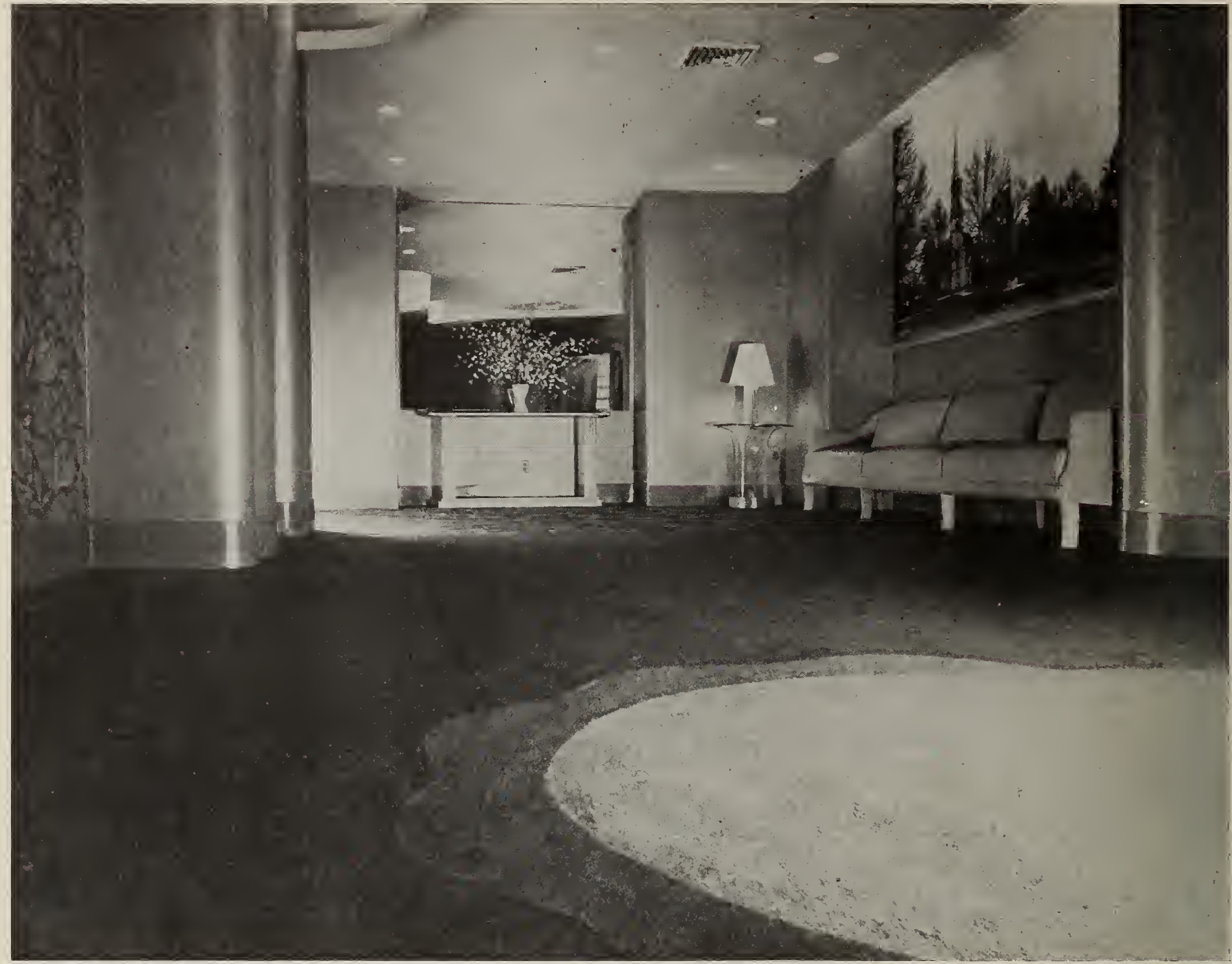
THE LOBBY, LOOKING TOWARD FOYER ENTRANCE.

- In the view of the lobby the open door shows the point for the collection of tickets. Note the built-in ticket collecting box to the left of the open door. The side wall is corrugated in bold curves which take on rich high lights and shadows from the cove light above. The corrugations are covered with the same metallized Fabron as was used on the illuminated standee wall. The pictures on the wall are original oil colors by Sol Wilson, depicting the development of the motion picture. The opposite wall has illuminated attraction displays. The carpet is a special design of Bigelow Sanford Lokweave. All of the carpeting has tones of blue, rose, tan and greys. The circular domes of light in the ceiling are plastered inverted bowls with silvered lamps in the center, using bottom silvering for the reflecting of the light upward. These lamps are standard type.

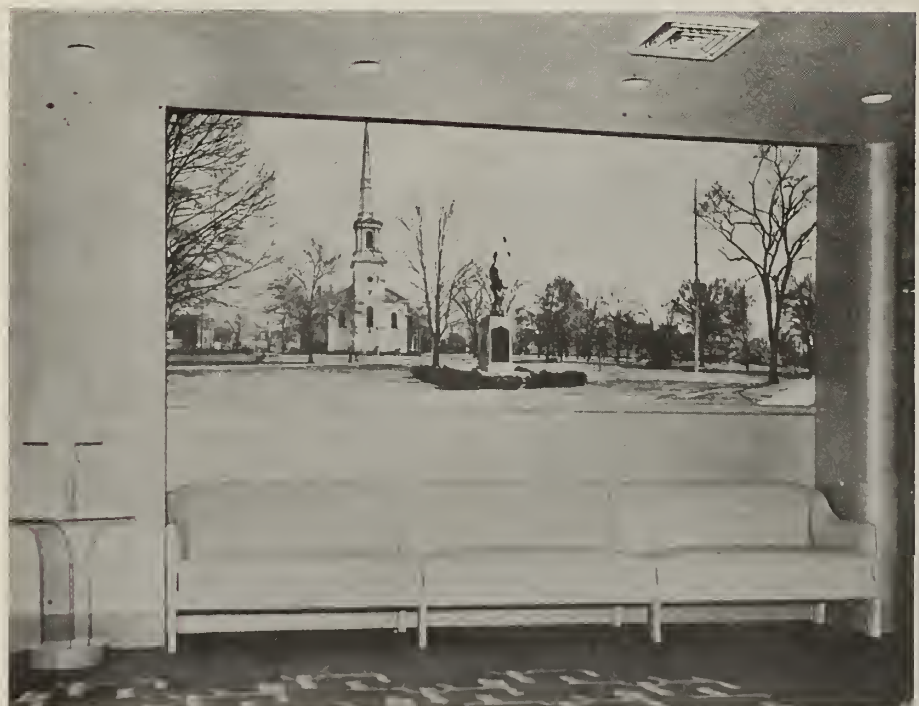


■ Two views of the Rivoli auditorium. In the view towards the screen, the line at which the screen curtain lighting comes from the ceiling shows where the old Rivoli theatre ended. The new portion is the brightly illuminated section in front of the screen, and the space behind the screen for the sound and air-conditioning equipment. Chairs are American "Bodiform." The new portion of the floor near the screen is of the reverse type, which made it possible to maintain the old floor slope basically, although the depth of the theatre was increased considerably. The photo shows the partial introduction of staggering of the chairs in positions that required it for eliminating obstruction of the view of the screen. The decorative wall covering on the lower part of the side walls, and on the rear portions of the main ceiling is Fabron. The finish on the illuminated side of the standee rail is a metallized engraved process cloth. All of the wall and ceiling surfaces not covered with Fabron are of a corrugated plaster run in place. These corrugations control screen light reflections and increase the level of the illumination of the auditorium during the projection period without any competition with the projected picture. Note the extremely narrow black masking around the screen. The standee wall is illuminated by a cove lighting concealed under the top of the rail; this is visible in the foreground. The entire auditorium is finished in hard plaster, depending on the fixed carpet and chair absorption, and the sloped and shaped surfaces for acoustical design. The acoustical work was done in consultation with the Erpi Research Department. Many of the original ideas of the late C. C. Potwin are incorporated. The standee area walls are covered with the same pattern of Fabron as used on the side walls. The continuous lines of light in the rear view are made of filament tube lighting in coves, which allow the light to spread into the auditorium but not on to the immediate surfaces above the lights. An interesting play of detail shadows on the corrugated surfaces would be washed out by too much light if the tube sources were not in open coves. The stepped portions of the ceiling near the side walls were introduced to conceal the lowest portion of the old curved roof trusses.





GENERAL VIEW OF THE FOYER.



DETAIL VIEW OF PHOTO-MURAL IN FOYER.

■ The view of the Rivoli foyer above is as one comes from the lobby, looking towards one end of the foyer, which has an opening to the auditorium at the left of the mirror. Another opening to the auditorium is on the same wall at the end from which the photo is taken. The walls are all covered with Fabron. The pattern visible on the extreme left hand is that carried in from the lower portion of the auditorium side walls. Note the photo-mural on the right over the long settee. Furniture is made of glass and natural-finish woods. The carpet is a Lokweave special design. An indirect cove containing white fluorescent lamps lights the photo-mural and small concealed downlights light the carpet. The photo-mural is of the town square. It is by Bernice Abbott, who is famous for her photographic work of subjects of this type. The mural is 5 feet high and 12 feet long.

The Film Theatre On the Home Front

¶ Presenting, in a pictorial exhibit, an account of the work of the Forum theatre in Los Angeles for the protection of its patrons and in the service of its community

James E. Brinton, the Forum's manager.

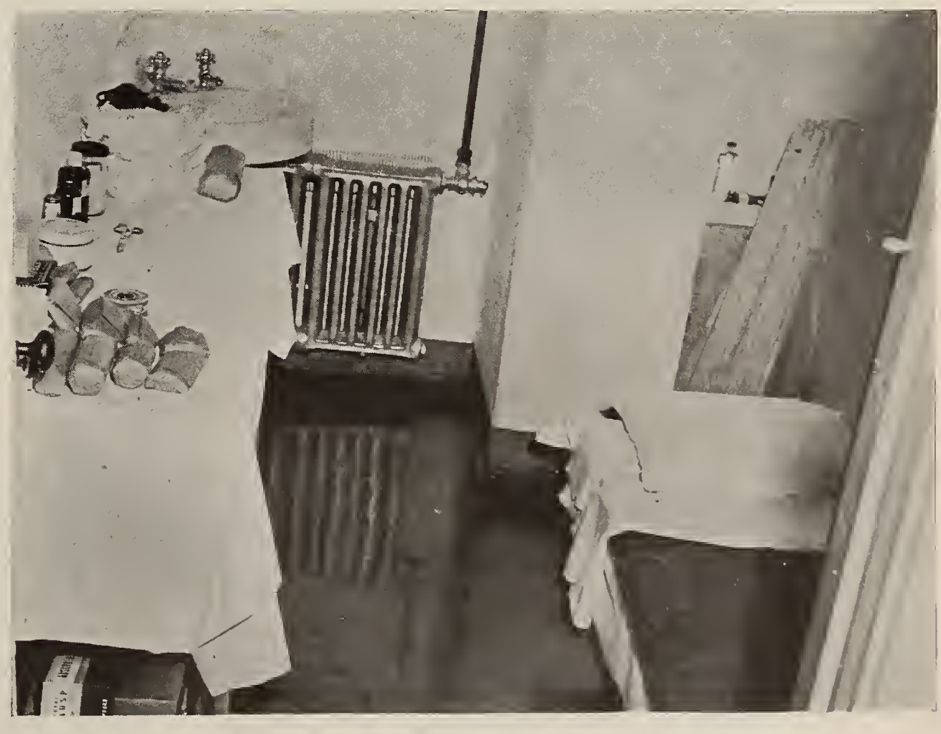
SINCE it was Japan that ultimately brought the United States militarily into World War II, the West Coast has regarded itself as closer to the immediate field of action than the rest of the country, and accordingly steps for the protection of the civilian population from air raids got underway quickly and by now have been carried out to the completion of a well organized defense program. In this effort, motion picture theatres have played an important part, demonstrating in an extreme emergency the consciousness of public interests that we in the industry have always known the theatre world to be possessed of.

Other theatre organizations than that of the Forum in Los Angeles have contributed to this demonstration; at the Forum, however, defense work has not only been carried to notable dimensions, but the material for its recording in such an exhibit as now appears in these pages has become uniquely available.

Details of this activity at the Forum, conducted under the inspiration and guidance of its manager, James E. Brinton, are well indicated in the pictures on this and the following two pages. The interests of Mr. Brinton and of his assistant, William Richardson, have gone, however, somewhat beyond the range of the camera. For example, both became senior air raid wardens, and are assigned to a populous district, in which the Forum is located and of which the Forum has been made an invaluable defense center. Los Angeles, it will be remembered, did have a genuine air raid alarm, and during it 1,200 pedestrians and motorists were quartered within the Forum theatre. And held there, they were entertained until the all-clear signal sounded. The accompanying pictures show how this may be promptly and efficiently accomplished.

In the May 30th issue of Better Theatres appeared a picture of the awarding to the Forum, of the first certificate of merit handed out for defense work by Los Angeles. The following views show how Mr. Brinton and his staff won it.

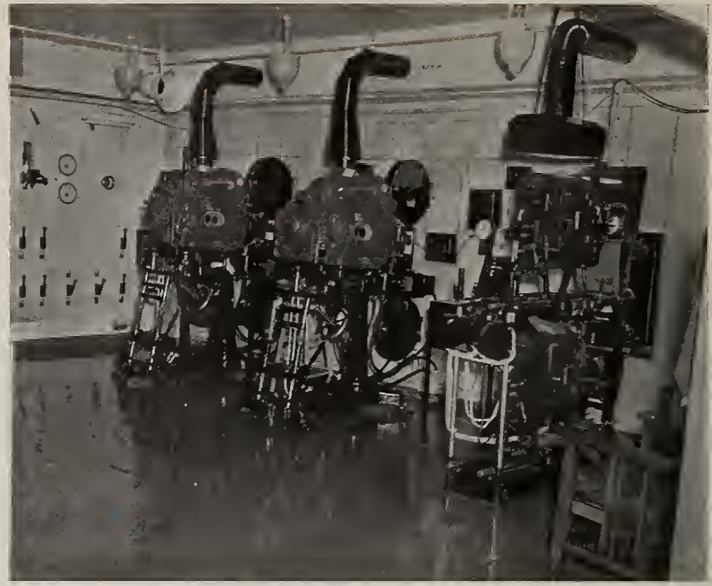
In addition to his managerial and air raid warden duties, Mr. Brinton is a member of the Los Angeles Auxiliary Fire Brigade and is active in the Red Cross, and to the latter organization have been turned over physical facilities of the Forum theatre. He is also a member of the Los Angeles price administration staff and of the local rationing board.



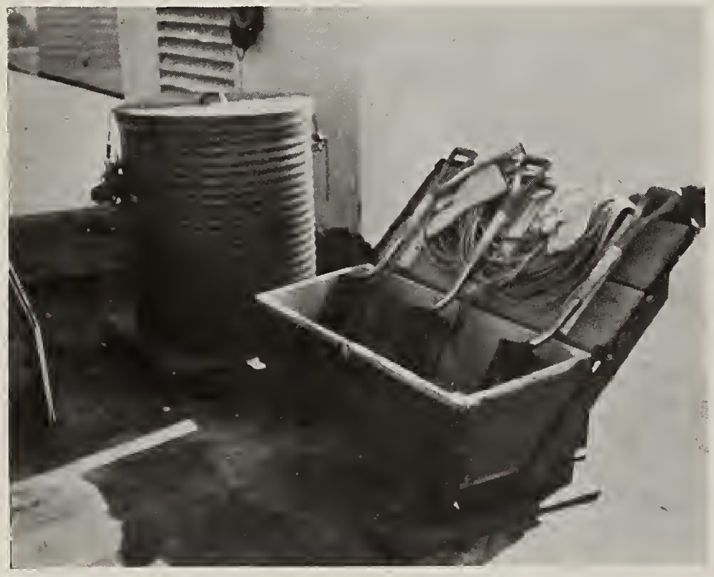
■ One of the first aid rooms in the Forum theatre. There are a number of such rooms located in the basement, each fully equipped for emergency care of injured persons, with cot and medical dressings kept ready for instant use.

OTHER PICTURES ON FOLLOWING TWO PAGES

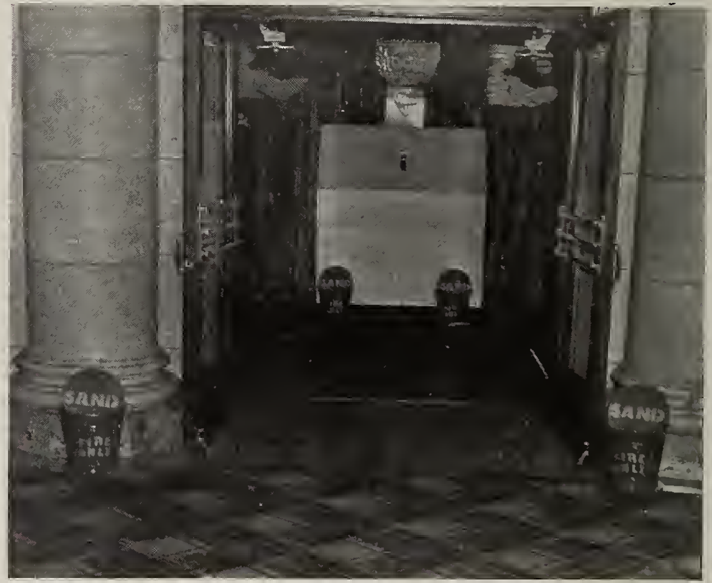
■ General view of large section of the Forum basement which has been repainted and decorated. This area is available for pedestrians as well as patrons in case of an air raid, and playing cards, magazines and a radio are provided.



■ Defense work at the Forum was carried even into the projection room, which was repainted, while all of the equipment was cleaned thoroughly and enameled. Additionally, emergency fire fighting equipment was installed.



■ The view above shows placement of dry sand in 150-gallon drum containers, shovels, handlines, asbestos gloves and a locked compartment, all kept in readiness for an emergency. This particular group of materials is on the stage roof, and one-third of the roof can be served from this location.



■ The above picture is of the entrance to the foyer from the outer lobby. The buckets shown are filled with sand, and each is painted and lettered appropriately with a number corresponding to one on a scale plan of the theatre in the hands of all staff members, and also of the fire department.

■ One of the sand containers on the roof is shown left. This one, with its shovels, is on the auditorium roof. At left in background is a 300-foot reel of standard fire hose, and also 300 feet of garden hose, ready to serve any section of the roof. Sand containers, with shovels, are located at various parts of the roof for fighting incendiary bombs.

NO
SMOKING
FIRE ONLY

■ View of location backstage, showing emergency equipment consisting in dry sand in containers, shovels, wide scoops with sand-filled handles for close-in fire extinguishing; also axes, soda-and-acid extinguishers are located in such emergency places, and all such points are indicated on the staff maps.

■ A scene in the room in the basement of the Forum which has been placed at the disposal of the Red Cross and Women's Auxiliary Ambulance Defense Corps. The room is used as a first aid reception center for the Forum district and here members of the two organizations make surgical goods.

■ At right is a tyical scene as the first-aid class meets in the Forum basement, with Manager Brinton as instructor. Mr. Brinton has not only instructed his staff in first aid, but conducts classes for other workers in civilian defense.

■ A section of the Forum basement (right) has been set aside and equipped for emergency care of air raid victims, and even of those who become ill while taking refuge in the Forum. Besides cots, complete surgical equipment is provided — even a special room for the delivery of an infant.

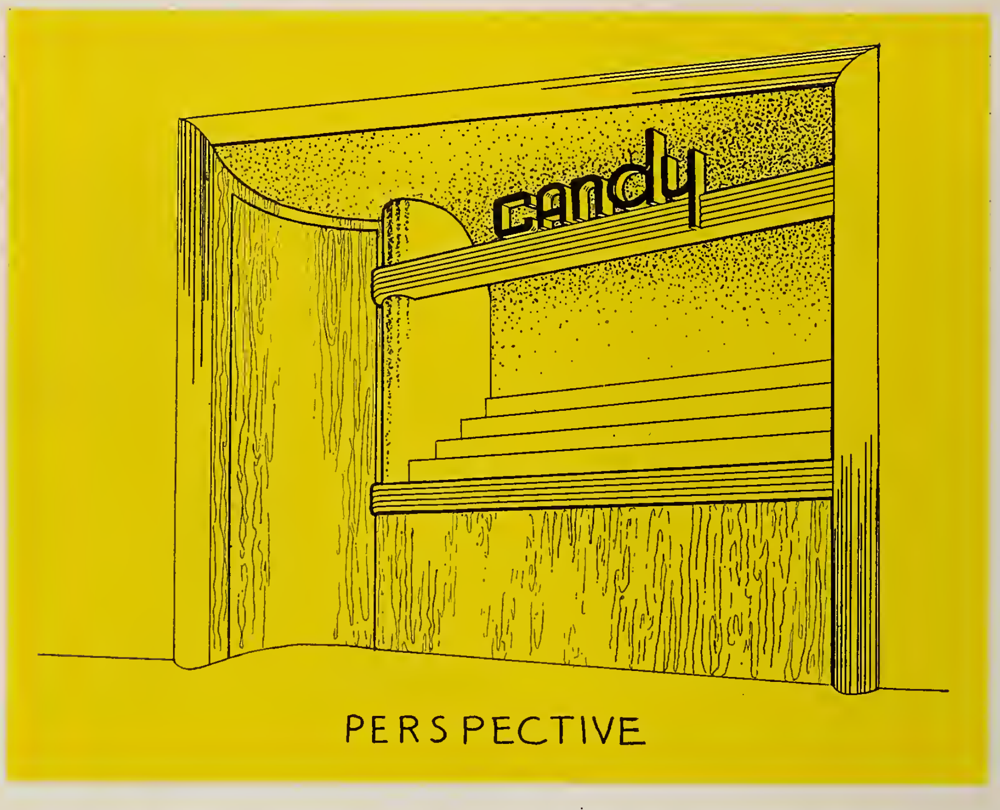
DESIGNS and DEVICES

By BEN SCHLANGER

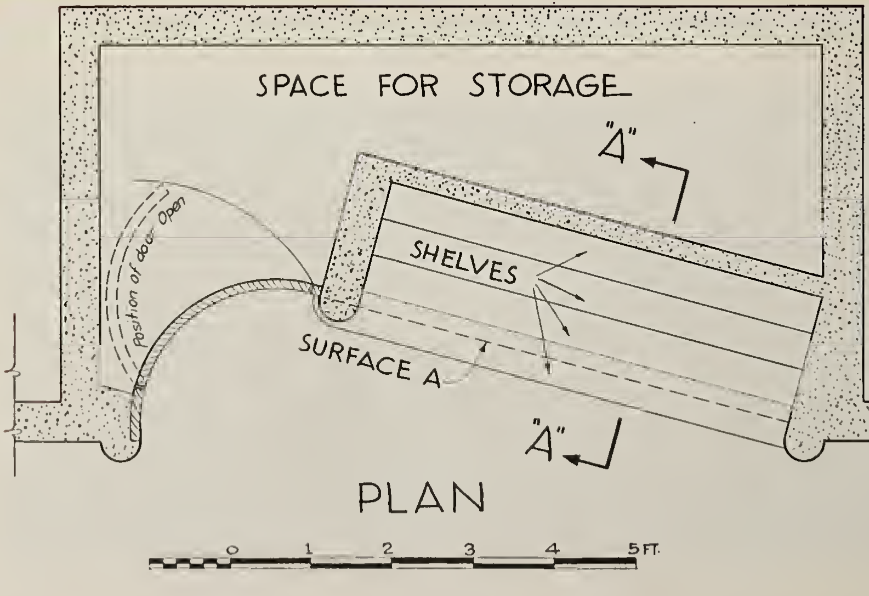
Theatre Architect and Consultant

Planning the Candy Booth for Convenience

A Basic Scheme Emphasizing Architectural Unity and Maximum Operating Economy



PERSPECTIVE



PLAN

OUT OF THE increasing use of candy counters in motion picture theatres has grown the candy or refreshment booth, providing a place for candy selling as part of the architectural scheme of foyer or lobby. There have been many attractive treatments of this new aspect of the theatre interior; less often, however, have they included basic consideration of sales and operating functions. These have been primary in the development of the scheme presented here, which is flexible enough to be adapted, in its essentials, to the majority of situations.

The plan is shaped so that the seller can be sitting or standing in a space out of the line of traffic, yet be in proper position for observing the counter and waiting on trade. The purchaser is also placed so that he is out of the line of traffic. The candy shelves are located so that they will be in view from both sides of approach. This is accomplished by the angle at which the shelves are made to join the face of the main front wall. Recessing the shelves entirely would not be advisable, because it would obstruct the view of the merchandise.

ARRANGEMENT FOR STORAGE

The space behind the counter for storage is optional because the space under the shelves could be used for storage, in conjunction with some other space in another part of the theatre for bulk storage. If the space under the shelves is used, it will be necessary to use doors on the front face. These doors should be of the flush face, unpaneled kind to make them inconspicuous. Concealed hinges of the piano or "Soss" type should be used.

This counter can be placed in any location where it will be in clear view in the line of traffic. Its decorative quality gives ample assurance that it would not mar the architecture of the theatre in any location.

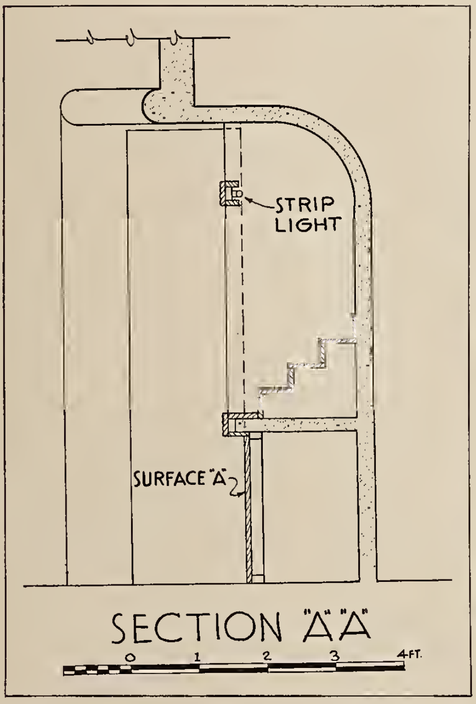
The indirect lighting indicated would supply sufficient illumination for transacting business, and also prevent stray light from hitting the motion picture screen should the counter be located in a standee-foyer more or less continuous with the auditorium.

FINISHING MATERIALS

All of the finishing materials, with the exception of the surfaces shown as a spotted texture, could be of plywood in attractive natural wood finishes. The bar under the lettering, *candy* and the bar at the bottom of the candy shelves, should be grooved or fluted for decorative effect.

Most wood veneers are more attractive when they are unstained, covered only with transparant protective coatings, such as shellac, clear varnish, etc. The candy shelves could be made of glass or Formica, for ease of dusting and cleaning.

The spotted texture surface shown on the perspective drawing may be painted plaster, Formica, or any of the decorative wall tiles, fabrics and papers available today. This surface should be of a fairly light color to reflect light efficiently, and it is always possible to reduce the lamp wattage if this surface reflects too much. Use of ordinary incandescent lamps, spaced about 8 inches on centers, would be most economical and also would allow for adjusting the lighting intensity to suit conditions.



To simplify construction as much as possible, one could use wood materials throughout, making it entirely a cabinetmaker's job. The curved mouldings could be of solid wood with a veneer of wood for finish. The curved ceiling over the shelves could be formed of ⅛-inch plywood bent in a curve over a skeleton framework of wood members.

REMODELING PRECAUTIONS

If remodeling, care should be taken to support properly any construction which may exist above the opening that is created by cutting through a wall to form this candy booth alcove. The top of this alcove is sufficiently low to allow for the placing of a support if it is needed. It is advisable to select a location which will offer the least structural difficulties; however the location of a candy booth is too important to let a few structural difficulties interfere.

A stool for the attendant to sit on can be designed to be part of the curved door. This would be less conspicuous than an isolated chair and make for one item less to keep track of.

An extra-heavy fabric shade, operated from a roller and guided in side tracks or grooves, could be installed to close off the candy shelves when the counter is not in use. This shade need not be any higher than the underside of the light trough, not any wider than the shelves.

The design illustrated for this candy alcove can be readily adapted to the use of a stock showcase. This would permit elimination of the candy shelves and solid apron below to the floor, thereby forming an alcove within an alcove. The showcase would set on the floor within the space (width) shown in the drawings for the shelves. The light trough and the rest of the design would be the same. The showcase should of course have doors of glass and be opened from the inside of the alcove. Nor should it be difficult to have the wood finish of the alcove adequately match or harmonize with the showcase.

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9 Common Faults That Can Be Corrected Now

IN JUNE THE Government order went into effect limiting construction or structural remodeling in the theatre field to an amount costing no more than $5,000. This, however, still leaves the theatre operator quite a little that can be done to improve conditions in his theatre. Ample materials are readily available for work not requiring steel and substantial quantities of metallic products, so there is no reason based on wartime restrictions for allowing theatres to remain out-of-date in appearance, to become actually shabby, or to develop undue hazards.

ILL-FITTING DOORS

Let's take, for example, the exit doors—or, for that matter, all the doors in the auditorium. In these times when extra precautions are in order, utmost assurance must be had at all times that these doors are in first-class operating condition. Fire regulations make this mandatory, of course; nevertheless, in normal times we are more lenient in such matters than we can afford to be in times when emergencies must be specially prepared for.

Bad-fitting exit doors also allow the leakage of a considerable amount of cold air in winter—more than one can appreciate by merely holding a hand along the sides. Such infiltration of cold air has been counterbalanced to some degree simply by burning more fuel; now, with the supply of all fuels curtailed, there may be a serious heating problem next winter.

Still another thing that poorly fitted exit doors cause is the rapid deterioration of carpet—and carpet getting more and more difficult to replace every day. Deterioration of carpet directly result from saddles at the doors which permit the leakage of water into the theatre during a heavy rain. And a blocked or improper drain pipe in the exit area way will aggravate this condition by backing up the rain water until it flows easily under the loose fitting door saddle and then into the theatre. It is surprising how many are the theatres in which such conditions are allowed to persist, as if they were a necessary evil that had to be tolerated.

Now there are several causes of improper fitting of doors at the floor. It may be that the saddle was originally haphazardly installed, or is of the wrong type; also, it may be that the floor at the doors was laid unevenly, or that it has buckled due to expansion or contraction. In any case, the floor and the saddle, wherever they are bad at the exit doors, should be ripped out and a new floor laid.

In laying the new floor, the best method is to have the level about ¾-inch above the bottom of the doors when they are in the closed position, while the sockets at the floor and the head of the doors should be set so that when the bolts slip into them they will pull the doors tight against this ¾-inch offset at the floor and the stripping around the frame.

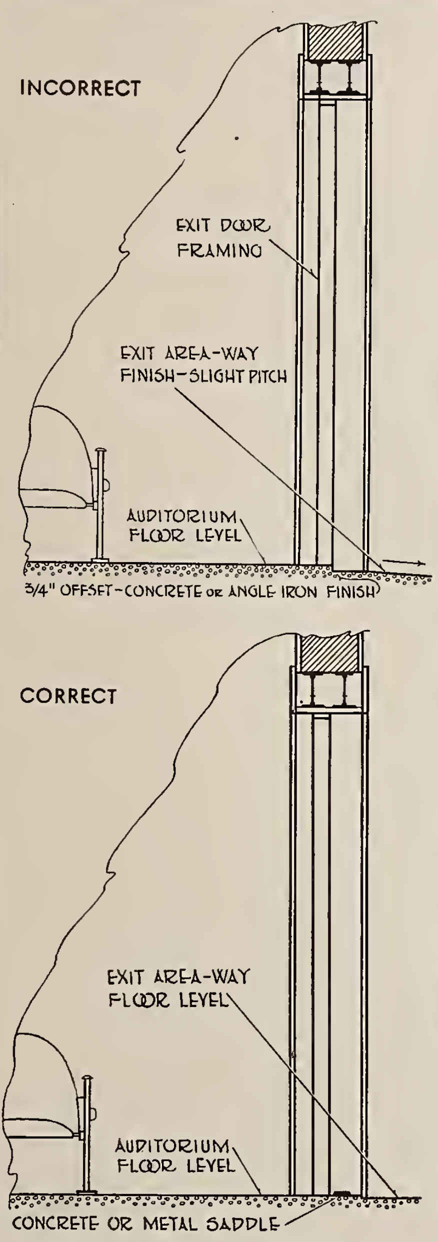
ASTRAGAL STRIPPING

Another thing that should be checked (it is so often improperly fitted on the exit doors) is the astragal stripping. This is the small convex moulding or bead of rounded or flat surface that is installed on the outside edge of one door, overlapping the other door both are in the closed position. This astragal strip should overlap the other door about ½-inch from top to bottom, and be fitted tightly against it when the doors are closed; in this way there will be no open space between the joint of the two doors, and as a result, no leakage of air or light between the inside and outside of the theatre.

SAFETY MEASURES

All panic bolts or push bars should be checked and repaired so that they worked easily and efficiently. No locks or "slip-in" crossbars should be tolerated on any exit door, especially on so-called emergency exit doors. In these times an extreme emergency may arise at any moment when *all* exit doors may have to be used in a hurry. Moreover, a lock or bar left at or near an exit door can be put to ill use by mischievous boys or unscrupulous persons.

Incidentally, all doors leading to "blind" enclosed areas and not used by the patrons, should be, in my opinion, kept locked at all times. This would include storage rooms, broom or waste closets, dressing rooms or areas under the stage, and boiler rooms having only one door. The reason for keeping these doors locked is that in case a general panic should develop, frantic patrons might rush to the nearest doors or be pushed into them, thus a person groping madly about for an exit might be trapped, and be suffocated under debris before his predicament became known.



Incorrect and correct finish of saddle at exit door.

ELIMINATING THE PIT

A part of the auditorium that the theatre owner can well remodel at this time, from

HOW TO KEEP YOUR VACUUM CLEANERS IN SERVICE

Yes, your vacuum cleaner equipment is in the service, too. With wartime restrictions on new equipment and repair parts, you have to make it last. This means you have to take even better care of it.

These few, brief suggestions are made to help you get even more efficient service from your present equipment and to keep it serving. Of course, the operating and care instructions which come with the equipment should be followed carefully.

☆ ☆ ☆

The motor should be sent to a reliable repair shop regularly for checking and overhauling, if necessary. If vacuum cleaner is used a great deal, have it checked once a year. Don't wait until something happens. It may be too late.

☆ ☆ ☆

Clean the vacuum cleaner tank and bag daily. This will give you maximum efficiency and service. It will also reduce the running time to a minimum and prolong the life of the cleaner. Replace the bag, if possible, when it is well worn.

The carbon brushes are, of course, subjected to constant wear. These should be checked at regular intervals and replaced when worn down to a short length (about one-quarter inch). These are still obtainable and can be purchased as needed.

☆ ☆ ☆

A few minutes a day spent in cleaning your equipment itself will not only keep it looking better but will make it work better and last longer. Dirt is an enemy to long life. Keep the attachments and tank clean.

☆ ☆ ☆

While your equipment is built to "take it," you can't expect even the most rugged equipment to work most efficiently and last very long if it is used carelessly or "thrown" into any old storage space. Handle your equipment carefully and store your attachments properly.

☆ ☆ ☆

For answers to specific problems just write to Section A729-55, Appliance and Merchandise Dept., General Electric Company, Bridgeport, Conn.

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Sincere and expert counsel on all of the various matters pertaining to the theatre property and its equipment is always available from Better Theatres. Just write a letter clearly detailing conditions that bear upon your questions and your inquiry will be delivered at once to the proper department for prompt, impartial reply by mail.

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Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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the standpoint both of improvement and of safety, is the obsolete orchestra pit. Most of these pits are unsightly and are a definite hazard. In most motion picture theatres having these pits, the only protection are flimsy pipe rails, while the floor level of the pit is from 18 to 30 inches below the level of the auditorium floor. As in the case of the doors to "blind" areas, a rush of people in an emergency might tear loose this rail, or some persons might topple over a masonry rail. The first thing to do with an unused pit is to tear down the railing and build up the floor in this area to the level of the auditorium floor.

METHODS OF FILLING PIT

The cheapest way to do this is to install 2x6 joists on 16-inch centers, with the ends buried or fastened to the existing auditorium floor and the stage apron, and to lay flooring of 1x6-inch "roofers" over them (regular tongued-and-grooved flooring would be better if it is available).

The best job and a permanent one, would be to fill in the pit with dirt or stone—well tamped—to a height of 4 inches below the auditorium cement floor, and then pour a level concrete floor over this fill. There is no question that by doing this the appearance of the front of the auditorium would be improved, and at the same time add to the safety of patrons.

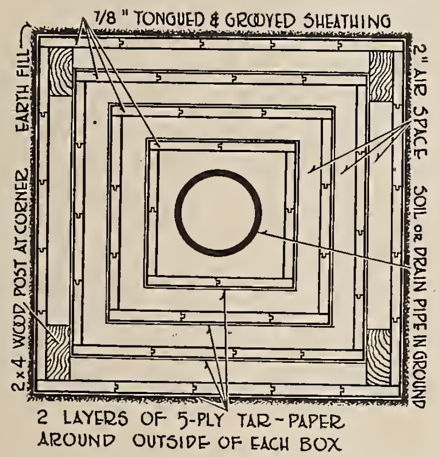
Windows in a theatre auditorium are a liability at any time, and in blackout areas today they are an expense and a serious hazard. If you have such windows, block them off. Their elimination will all save fuel money next winter, for glass lets through a lot of cold air—or rather lets heat through to the outside. And at the same time a better appearance will result.

The need for keeping immaculately clean all out-of-the-way areas and rooms in the theatre has been dealt with in other departments repeatedly. It has been pointed out that such rooms should be kept broom-clean and occasionally disinfected to avoid foul odors. Now another source of foul odors in the theatre is stagnant water that has backed up from floor drains under the stage and in the boiler room, and even from roof leaders. This happens after heavy storms, summer or winter. Stagnant water in these areas not only gives off bad odors into the theatre, but causes rotting and mildewing of all material near it. There are any number of theatres that tolerate this condition, when a little plumbing repair work will eliminate it, permanently.

ERADICATING DRAIN ODORS

Any basement drain that backs up water, as well as a drain in the outside exit areaway that causes rapid carpet deterioration at the exit doors, should be cleaned out, or if in bad condition, be completely dug-out. A new drain and pipe should be installed of the proper type to eliminate constant future trouble. The main reason for the backed-up water, especially in outside exit areaways, is that the drain in this area, as well as the roof downspout leader, freezes tight at the ground line, thus cracking the pipes and allowing large chunks of dirt and other foreign matter to accumulate inside; hence, it is a good idea, if repairs or new pipes and drains are installed at this time of the year, to frost-proof them while the ground is soft and exposed. To put this work off until fall is bad policy as then conditions will be more difficult.

The common practice in frost-proofing is to carry down into the ground, below the frost line, a quadruple box made of boards and ordinary tar paper, with a good tight joint made at the underside. This particular box may be made of ⅞-inch tongue and grooved sheathing in four separate square boxes having 2-inch air space between each one, and two thicknesses of five-ply tar paper applied to this sheathing on the outside of each box. The top of this box is also covered with this sheathing and with tar paper, except where the drain or pipe fits in. Then over the cover of the box concrete can be laid.


7/8" TONGUED & GROOVED SHEATHING
EARTH FILL
2" AIR SPACE
SOIL OR DRAIN PIPE IN GROUND
2×4 WOOD POST AT CORNER
2 LAYERS OF 5-PLY TAR-PAPER AROUND OUTSIDE OF EACH BOX

Cross-section of drain pipe installation indicating method of insulating against frost.

BLACKOUT MARKERS

In case the theatre must be prepared for blackouts and means must be established for allowing theatre wardens to be easily seen so as to direct air raid defense work, it would be well to identify all obstructions, exit passageways, aisles and exit doors with some sort of luminous markers. These are available in various types of signs, while luminescent paints and materials are obtainable for applying to objects and surfaces that must be seen in the dark. There is a luminous cloth that glows in the dark for several hours after exposure to natural or electric light. It can be applied in strips around exit doors, columns, piers and head of aisles, while the theatre wardens and ushers can wear luminous arm bands, hat ribbons, or lapel buttons.

[MR. SEFING'S "WAYS AND MEANS" IS CONTINUED ON FOLLOWING PAGE]

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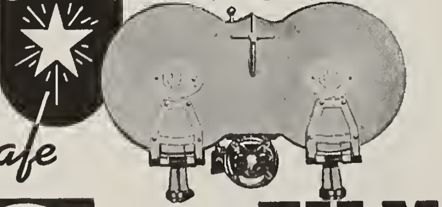

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Don't Spare Your Vacuum Cleaning Equipment—BUT USE IT WELL!

JUST when conservation of carpeting, and reduction in general of the wear and tear caused by dirt, makes the vacuum cleaner a more critical tool than ever, such equipment must be itself conserved. Therefore, the rule is: Don't spare your vacuum cleaner, but treat it well.

Used properly, and being of the proper type, vacuum cleaning equipment can be employed to clean the screen, walls, draperies, radiators, flues in tubular boilers, and so on. Another place where a vacuum cleaner can be used effectively is in the projection room, where cleanliness must now be maintained at all times and in such manner that particles of grit do not get into the machinery to increase wear. The vacuum cleaner should always be used in cleaning the projection room floor, for a broom causes flying dust, which may settle on and in the equipment. It also can be used very efficiently to clean out the lamphouses, including the exhaust ducts, of heavy accumulations of carbon dust and ash.

In cleaning carpet, the strong suction of a vacuum cleaner raises the trampled nap and draws out the dirt and grit from the warp where, if left, it cuts and discolors and in a short time makes the carpeting look old and dull looking.

Like other equipment in the theatre, vacuum cleaners need systematic maintenance and care to produce efficient results consistently over the period of its normal life. In using the cleaner, care should be taken that it is not pulled about roughly by the hose; the hose coupling, if not the hose itself, will thus be broken relatively soon. Also, the rubber power cord should be long enough to allow the cleaner a larger area to work in without putting a strain on the cord through stretching to the limit of its length. This cord, if yanked or pulled about carelessly, will develop breaks in the insulation, pitted or burnt prongs on the plug, and broken connection at the motor.

Make sure that the bag, hose or drum is always thoroughly cleaned after each day's use. A clean container, emptied frequently, will permit the cleaner to work faster and better as the strong suction pulls in the dirt very rapidly, especially if used on a very dirty floor. An important gadget on the cleaner is a safety trap for catching marble, buckshot and other hard and heavy articles. This trap should be always cleaned thoroughly and frequently, for when it is allowed to fillup level, these hard objects are carried into the fan and cause a breakdown. When storing the cleaner, always remove the metal tube from the end of the hose, for when they are joined together a sharp bend in the end of the hose will result, and a sharp bend in the rubber hose while it is stored away will cause a break. In cleaning also, do not bend this hose back on the metal handle, but keep it extended as straight as possible. When the hose is dirty or soiled, wash it with ordinary soap and water, but **never use gasoline or other cleaning fluids.**

Good care should be taken of the rubber bumper on the cleaner, as new bumpers are not available.

The ball-bearings of the cleaner should be greased about every three months in normal use, with special grease recommended by the manufacturer. This grease comes in tubes and is to be squeezed into the caps going to the bearings. Do not use oil as it does not mix well with any grease and does not last long.

To clean out the motor frame of the cleaner, remove the doors from the motor hood and use the hose for blowing out the accumulated dirt. Use light machine oil, a drop or two, in each wheel and castor, as well as area between wheel and castor.

Use only grease in the motor armature bearings, never oil. In checking the commutator, the copper part in the motor where the carbon brushes touch, open the doors in the frame at the end away from the hose and intake. If this commutator shows undue wear, have any good electrician turn down a very light cut, and have the mica insulating segments undercut so that they are a little below the commutator bars. A little sparking at the brushes when the cleaner is in operation need cause no alarm as every series-wound motor at high speeds gives out sparks. Also, the commutator need not be always shiny-bright as a commutator in good operating condition is of a rich chocolate brown color. When replacing carbon brushes in the cleaner always be sure they are of the proper type and as recommended by the manufacturer.

Systematic and intelligent care and use of vacuum cleaning equipment will be profitable in a lot of ways. The operating and cleaning overhead in the theatre will be decreased, the carpets, hangings, draperies, chairs, wall decorations and even the paint will last years longer, resulting in less time lost and money spent in redecoration.

A LINE O' LAW OR TWO

Overcoming Arbitrary License Rulings

By RUDOLPH ALLEN
MEMBER NEW YORK BAR

SOME CITIES have licensing officials to whom large powers have been given. Such a commissioner may have the right to open and close theatres by either refusing to issue a license or by his authority to revoke one.

New York City is a case in point. The administration of theatre licenses has been created by the legislature and is purely administrative in function. By that is meant that so long as the commissioner does not abuse his discretion, he has the absolute right in such matters.

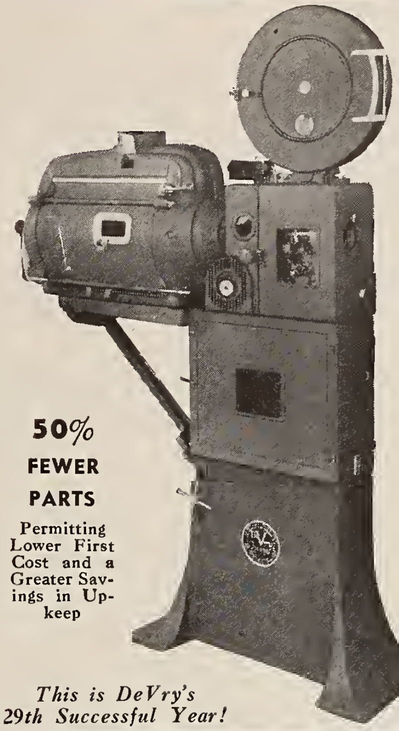
His attitude must not be arbitrary or capricious, of course, and must have a basis in reason. If so, the courts cannot interfere with the judgment of the license commissioner.

An interesting conflict between the courts and the license commissioner occurred a short time ago. In this case (Small against Moss, reported in 277 N. Y. 501) it appears that one Frederick Small desired to build a theatre located in New York on Riverside Drive at 215th Street, in the County of the Bronx. The license commissioner refused to grant a license on the grounds that the building of theatre in that locality would increase the traffic problem to such an extent that it would affect the public health, safety and morals of the community.

The laws of the State of New York grant to the commissioner the power to pass on "the location" of any theatre for which a license is sought, and on his interpretation of the law the commissioner refused to grant the license.

The licensee sought relief in the courts and won his case. The court stated that the word "location" used in the ordinance, refers only to the presence in the neighborhood of other structures, or such matters relating to the use thereof as might affect the health and safety of theatre patrons. Said the court:

"If the power to issue an original license would include the right to consider, as a factor, traffic problems created by a theatre due to the good will of the patrons attending such theatre, then the commissioner must have the same rights as regards the issuance of renewal licenses, and such power would not have been conferred upon the commissioner without clear statutory provisions."



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6.5mm x 9"
7mm x 9"

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7mm x 12" x 14"
8mm x 12" x 14"

and high intensity 13.6mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed. Shipped f. o. b. Chicago at regular carbon list prices plus 75c per hundred for milling, drilling and clips; less 5%, 10 days.

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FIELD OFFICES OF THE WAR PRODUCTION BOARD

Listed below are the field offices of the War Production Board, Division of Industry Operations, throughout the continental United States, one of which is proper one for you to apply to for equipment, materials or maintenance supplies in the event of an "emergency"—interpreted as an actual breakdown—in your theatre (see story on page 7). Those marked with an asterisk have a priorities division manager; the others have other officals available to consider your request and forwarding to the proper Government department in Washington for immediate consideration.

ALABAMA
Birmingham, Phoenix Bldg.*
ARIZONA
Phoenix, Security Bldg.*
ARKANSAS
Fort Smith, 13 North 7th St.
Little Rock, Rector Bldg.*
CALIFORNIA
San Francisco, 1355 Market St.*
Fresno, Mattei Bldg.
Los Angeles, Western Pacific Bldg.*
Oakland, Financial Center Bldg.
San Diego, Union Bldg.
Sacramento, Farmers & Mechanics Bldg.
COLORADO
Denver, U. S. National Bank Bldg.*
Pueblo, Star Journal Bldg.
CONNECTICUT
Hartford, 119 Ann St.*
Bridgeport, 144 Golden Hill St.
New Haven, Liberty Bldg.
DELAWARE
Wilmington, Penn Bldg.
FLORIDA
Jacksonville, Lynch Bldg.*
Miami, Congress Bldg.
Tampa, Wallace South Bldg.*
GEORGIA
Atlanta, Candler Bldg.*
IDAHO
Boise, Capital Securities Bldg.
ILLINOIS
Chicago, 20 North Wacker Dr.*
Decatur, Standard Office Bldg.
Peoria, Alliance Bldg.
Springfield, Leland Office Bldg.
INDIANA
Evansville, Koenig Bldg.
Fort Wayne, Utility Bldg.
Indianapolis, Circle Tower Bldg.*
South Bend, City National Bank Bldg.
IOWA
Des Moines, Crocker Bldg.
KANSAS
Wichita, Union National Bank Bldg.
KENTUCKY
Louisville, Todd Bldg.*
LOUISIANA
New Orleans, Canal Bldg.*
Shreveport, Giddens Lane Bldg.*
MAINE
Bangor, 44 Central St.
Portland, 142 High St.*
MARYLAND
Baltimore, Baltimore Trust Co.*
MASSACHUSETTS
Boston, 17 Court St.*
Fall River, 27 South Main St.
Lowell, Sun Building, 8 Merrimac St.
Springfield, 95 State St.
Worcester, State Mutual Bldg.
MICHIGAN
Detroit, 7310 Woodward Ave.*
Grand Rapids, Michigan National Bank Bldg.
Iron Mountain, Commercial National Bank Bldg.
MINNESOTA
Duluth, Federal Bldg.
Minneapolis, Midland Bank Bldg.*
MISSISSIPPI
Jackson, Tower Bldg.
MISSOURI
Kansas City, Mutual-Interstate Bldg.*
St. Louis, Paul Brown Bldg.*
MONTANA
Helena, Power Block House*
NEBRASKA
Omaha, Grain Exchange Bldg.*
NEVADA
Reno, Saviers Bldg.
NEW HAMPSHIRE
Manchester, Amoskeag Industries Bldg.
NEW JERSEY
Newark, Globe Bldg.
Camden, Broadway Stevens Bldg.
Trenton, City Center Bldg.
NEW MEXICO
Albuquerque, 103½ West Central Ave.
NEW YORK
Albany, 112 State St.
Brooklyn, 16 Court St.
Buffalo, M & T Bank Bldg.*
New York City, Chanin Bldg.*
Rochester, Commerce Bldg.
Syracuse, Starrett Syracuse Bldg.
Utica, First National Bank Bldg.
NORTH CAROLINA
Charlotte, Liberty Life Bldg.*
Raleigh, Walter Hotel Bldg.
NORTH DAKOTA
Bismarck, First National Bank Bldg.
OHIO
Canton, Commercial Bldg.
Cincinnati, 34 East 4th St.*
Cleveland, Union Commerce Bldg.*
Columbus, 513 East Town St.
Dayton, 3rd National Bank Bldg.*
Toledo, Security Bank Bldg.
Youngstown, Union National Bank Bldg.
OKLAHOMA
Oklahoma City, Key Bldg.*
Tulsa, Kennedy Bldg.
OREGON
Portland, Bedell Bldg.
PENNSYLVANIA
Allentown, 506 Hamilton St.
Chester, 12-14 East 5th St.
Erie, Erie Trust Company Bldg.
Harrisburg, Doehne Bldg., 24 South 4th St.
Johnstown, U. S. National Bank Bldg.
Lancaster, Woolworth Bldg.
Norristown, Norristown Penn Trust Co.*
Philadelphia, Broad St. Station Bldg.*
Pittsburgh, Fulton Bldg.*
Reading, 615 Penn St.
Scranton, First National Bank Bldg.
Wilkes-Barre, 53 West Market St.
Williamsport, Susquehanna Trust Co. Bldg.
York, 25 North Duke St.
RHODE ISLAND
Providence, Industrial Trust Bldg.
SOUTH CAROLINA
Columbia, Manson Bldg.
SOUTH DAKOTA
Sioux Falls, Boyce Greely Bldg.
TENNESSEE
Chattanooga, James Bldg.
Knoxville, 2nd Floor, Goode Bldg.*
Memphis, Sterick Bldg.*
Nashville, Stahlman Bldg.*
TEXAS
Dallas, 11th Floor, Fidelity Bldg.*
El Paso, El Paso National Bank Bldg.*
Houston, Electric Bldg.*
San Antonio, Majestic Bldg.*
UTAH
Salt Lake City, 248 South Main St.*
VERMONT
Montpelier, 12 State St.
VIRGINIA
Norfolk, Dickson Bldg.
Richmond, 10 South 5th St.*
Roanoke, 118 Kirk Ave., S. W.
WASHINGTON
Seattle, White-Henry-Stuart Bldg.*
Spokane, Old National Bank Bldg.
WEST VIRGINIA
Charleston, Capital City Bldg.
Clarksburg, Empire National Bank Bldg.
Huntington, West Virginia Bldg.
Wheeling, Fidelity Bldg.
WISCONSIN
Appleton, 341 W. College Ave.
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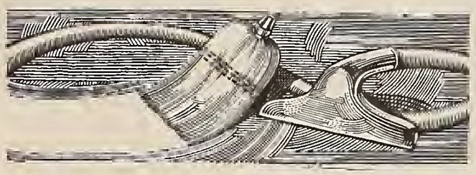
Milwaukee, 7048 Plankinton Bldg.*
Wausau, 408 3rd St.
WYOMING
Casper, Box 1211

As is indictaed by the preparations of Warners' Forum theatre in Los Angeles, shown elsewhere in this issue, air raid precautions in West Coast theatres have been prompt and extensive. Above at left is a recent scene in the lobby of another Warner house, the Granada in Santa Barbara, as Manager J. R. Rodgers and staff get instruction on fire extinguishers from firemen. The right-hand picture shows H. H. Moyer, operator of the Sellwood theatre, Portland, Ore., with his layout of fire and bomb fighting equipment exhibited in the foyer of his theatre.



Summer is the Time To Guard Against Bad Odors

By SAMUEL BRAVERMAN

Special attention should be given to the toilets at this time due to climatic conditions. When temperature is high with excessive humidity, the odors in the toilets become stronger and check ups should be made during the day to remedy this condition. The trap in the urinals should be cleaned thoroughly with a long handled bowl brush and urinal solution so as to remove any incrustrations that may cling to the walls of the pipes.

The lips of the bowls and urinals should also be washed with a urinal solution. Check on floors and see that these are mopped and scrubbed daily and in some instances twice daily depending upon the traffic. Wash down walls, toilet stalls, check on condition of seats, see that same are not in a filthy condition and also wash daily.

Ventilation is extremely important so that no pockets of bad air will accumulate in the wash room. Waste receptacles should be provided for disposal for various types of waste that may casually be thrown on the floor or in the bowl causing bad odors, disagreeable sights and stuffed plumbing.

DEORDORIZING DOOR CHECK

There is a new product on the market known as a "Lavador Deodorizer." After numerous tests I have found this to be an excellent means of eliminating bad odors in the toilets. This is a device which acts as a door check and is placed on the door exactly in the same fashion as a door check which contains a high pressure cylinder pump which forces air through a chamber that emits a perfumed odor. It completely does away with the inefficient liquid sprays, drip machines and the antiquated wall containers. By simply attaching this unique device to the inside of a toilet room door, an automatic means of circulating fragrant, dry deodorant vapors is provided. It is the only deodorizer that neutralizes odor conditions by automatically acting both before and after they occur.

The Lavador is a durable all-metal dry vapor producing pump gun with a perforated metal chamber containing a special dry deodorant chemical block. It can easily be installed by anyone in a few minutes and becomes a permanent sanitation requisite connected to the inside of the rest-room door. The Lavador is a sanitary fixture of streamlined beauty in design—attractively finished—and fully guaranteed.

When the toilet room door is in a closed position, the dry chemical deodorant block evaporates slowly at room temperature, and emits a pleasant deodorant vapor, which being heavier than air, descends to breathing levels and neutralizes objectionable odors. When the door of the room is opened and closed, in normal usage, some of these deodorant vapors are thus allowed to escape.

DEODORANT ACTION AUTOMATIC

The Lavador is so constructed and so affixed to the door that in the normal usage of the door, the pump is automatically operated causing air under pressure to be forced through the hollow deodorant block. This action instantly generates additional deodorant vapors at the very time the room should be deodorized—that is, at the time the room has been used or is to be used. Thus offensive odors are neutralized both before and after they occur.

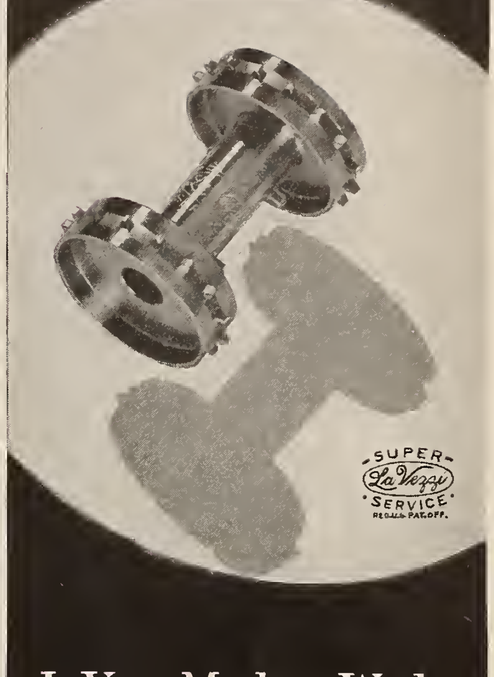
Lavador chemical blocks weigh about 13 ounces and are moulded under 80 tons of hydraulic pressure to intimately fuse rare aromatics and perfumes with paradichlorbenzene. Depending upon climatic conditions, these blocks last about 45 days before they completely disappear in the form of an invisible deodorant vapor.

WATCH FOR WASTE

Check your towel machines, soap dispensers, etc., to see that they are in working condition so that the patron is not fooled when he so desires a towel or soap—also as a source of eliminating waste such as a leaking soap valve or two, four or six towels coming out at one time.

If walls are scratched or spattered, by all means paint these immediately otherwise the rowdies will get an idea to continue on doing what some other mischievous person has already started.

[The author is a former theatre manager now specializing in maintenance.]



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How Much Can You Reduce Arc Current To Save Copper?

● In the urgency of wartime conservation, reduction of arc current has been suggested. Even if some compromise were to be made with image quality, there is, of course, a limit to which the theatre business can go in this direction, and accordingly the amount of reduction feasible will vary from theatre to theatre. This article submits tables prepared especially for the guidance of managers and projectionists in determining to what extent they may lower arc current as a practicable conservation measure.

By CHARLES E. SHULTZ

IT HAS recently been suggested that a reduction in arc power from maximum to minimum for all copper-coated carbons would result in considerable saving of the copper now consumed at the arc.

To bring about a still greater saving in copper, a new group of carbons known as "Victory" carbons is being supplied in place of the regular "suprex" trim. The "Victory" carbons have a lighter copper plate than the carbon which they replace. An increase of 20% is claimed by the manufacturers at corresponding arc current for the trim which replaces the 6.5-mm. x 8-mm. suprex combination. The new trim consists of 7-mm. Orotip "C" negative used with the "Victory" 8-mm. suprex positive.

The group of carbons directly effected are those used in the a.c. and d.c one-kilowatt arcs, and the entire suprex group, as shown in the following list:

Positives: 6-mm. Suprex, 6-mm. Pearlex, 7-mm. Suprex, 8-mm. Suprex, 7-mm. H.I.A.C., and the 6- and 7-mm. Suprex "Victory."

Negatives: 5-mm. Orotip C, 5.5-mm. Pearlex, 6-mm. Orotip C, 6-mm. Suprex, 6.5-mm. Suprex, 7-mm. Orotip C, 7-mm. Suprex, 5-mm. Suprex "Victory," 6-mm. Orotip C "Victory," and 6-mm. Suprex "Victory."

The surprex arc is most easily amenable to reduction, since most such lamps have sufficient flexibility of operation to permit the burning of several sizes of trims at a graduating scale of arc power, from maximum to minimum for each trim. The suprex arc also has a high light output and fast optical system.

The one-kilowatt arcs, however, can be operated over only a comparatively limited range of arc power, as the lamps and carbons allow a relatively small range within which the great efficiency which characterizes this type can be obtained. Because of the slow carbon consumption rate for this type arc, reduction in arc power results in very little retardation of carbon consumption, compared to the intensity change.

The 40-ampere, 27½-volt d.c., or the 66-ampere, 22-volt a.c., can illuminate a *new* screen 18 feet in width to the minimum screen brightness of 9 foot-lamberts at the screen center, as recommended by The Society of Motion Picture Engineers. It may be seen that this allows little or no latitude for arc power reduction unless an extremely small screen is being used.

Wartime arc power reduction may be accomplished with the least operating difficulty within the suprex group. The suprex type arc has the highest carbon consumption rate in inches consumed per hour for the arcs using copper-coated carbons.

The average suprex lamp has an optical speed of from f:2.2, to f:2.3, which is capable of filling the new higher-speed lenses. These lenses often increase the optical transmission sufficiently to offset the losses resulting from arc power reductions. The coating of your present lenses will, *in some cases*, accomplish a gain in transmission equal to the loss through arc power reduction.

The tables on this and the opposite page illustrate the screen sizes which can be illuminated to *minimum* brightness of 9 foot-lambers at center with a 90° shutter in operation, and *no film in the projector.*

The light is assumed to be distributed over the screen so that the sides are 70% as bright as the center, and the corners are 60% as bright as the center:

Center—9 foot-lamberts
Sides—6.3 foot-lamberts
Corners—5.4 foot-lamberts
Average—6.9 foot-lamberts

Two conditions for the reflectivity of the screen are shown: the first is for a new screen of 75% reflectivity, and the second is for a screen eighteen months old. The average loss for this period is 40%, thus the value for the reflectivity of the eighteen-month old screen is 60% of the original 75%, or 45%. This figure for screen depreciation is average and will vary according to atmospheric purity.

[*The author is a member of the firm of Heyer-Shultz, manufacturers of metal projection arc reflectors, and director of their technical research department.*]

Relative Changes in Screen Lumens, Arc Watts and Carbon Use with Reduction from Maximum to Minimum Power

Suprex Arc: 8 mm. Positive × 6.5 mm. Negative

	Screen Lumens in Arbitrary Units	Arc Watts	Screen Width in Arbitrary Units	Carbon Consumption Rate in Inches per Hour	
Maximum Power 65 amps. 36 volts	100	2340	10	Positive 13.5	Negative 4.5
Minimum Power 56 amps. 36 volts	82	2016	9.05	Positive 6.5	Negative 3
Per Cent Decrease	18%	14%	9.5%	Positive 52%	Negative 33%

Suprex Arc: 7mm. Positive × 6 mm. Negative

	Screen Lumens in Arbitrary Units	Arc Watts	Screen Width in Arbitrary Units	Carbon Consumption Rate in Inches per Hour	
Maximum Power 50 amps. 36 volts	100	1800	10	Positive 13.5	Negative 4.5
Minimum Power 42 amps. 32 volts	74.5	1340	8.625	Positive 6.5	Negative 3
Per Cent Decrease	25½%	25½%	13.75%	Positive 52%	Negative 33%

MAXIMUM SCREEN AREA AND WIDTH WITH VARIOUS ARC AND OPTICAL SYSTEMS TO OBTAIN AN AVERAGE SCREEN BRIGHTNESS OF 6.9 FOOT LAMBERTS WHICH REPRESENTS 9 FOOT LAMBERTS CENTER, 6.3 FOOT LAMBERTS AT SIDES, AND 5.4 FOOT LAMBERTS AT CORNERS.

			Uncoated 6 Element f:2.2 Lens	Coated 6 Element f:2.2 Lens	Uncoated 4 Element f:2.2 Lens	Coated 4 Element f:2.2 Lens	Uncoated 6 Element f:2.5 Lens	Coated 6 Element f:2.5 Lens	Uncoated 4 Element f:2.5 Lens	Coated 4 Element f:2.5 Lens
Maximum Arc Power for Suprex 8 mm Pos. × 6.5 mm Neg. 65 amps 36 volts	New Screen 75%	Area	443	561	501	600	344	439	392	470
		Width ...	24.61	27.75	26.3	28.7	21.75	24.5	23.3	25.4
	18 Month Old Screen 45%	Area	265	337	301	360	207	263	235	282
		Width ...	19.05	21.5	20.3	22.2	16.85	19	17.95	19.65
Minimum Arc Power for Suprex 8 mm Pos. × 6.5 mm Neg. 56 amps 36 volts	New Screen 75%	Area	362	459	413	493	283	359	321	385
		Width ...	22.3	25.1	23.9	26.1	19.7	22.1	21	23
	18 Month Old Screen 45%	Area	223	275	248	296	169	215	193	231
		Width ...	17.5	19.4	18.5	20.2	15.25	17.3	16.3	17.8
Maximum Arc Power for Suprex 7 mm Pos. × 6 mm Neg. 50 amps 36 volts	New Screen 75%	Area	362	459	413	493	283	359	321	385
		Width ...	22.3	25.1	23.9	26.1	19.7	22.1	21	23
	18 Month Old Screen 45%	Area	223	275	248	296	169	215	193	231
		Width ...	17.5	19.4	18.5	20.2	15.25	17.3	16.3	17.8
Minimum Arc Power for Suprex 7 mm Pos. × 6 mm Neg. 42 amps 32 volts	New Screen 75%	Area	272	342	306	368	210	267	239	287
		Width ...	19.3	21.8	20.5	22.4	17	19.1	18.2	19.8
	18 Month Old Screen 45%	Area	162	202	184	221	126	160	144	172
		Width ...	14.9	16.7	15.9	17.4	13.3	14.85	14.1	15.4
Normal Arc Power for One Kilowatt Arcs A.C. = 7 mm Pos. and Neg. 66 amps 22 volts. D.C. = 7 mm Pos. × 6 mm Neg. 40 amps 27½ volts	New Screen 75%	Area	...	...	...	...	203	272	236	281
		Width ...	...	...	...	...	16.8	19.3	18	19.6
	18 Month Old Screen 45%	Area	...	...	...	...	123	151	143	167
		Width ...	...	...	...	...	13	14.7	14	15.2
Suprex Arc Using 8 mm "Victory" Positive × 7 mm Orotip "C" Negative. Maximum Arc Power 65 Amperes	New Screen 75% Reflectivity	Area in Square Feet	532	675	600	720	407	527	470	564
		Width in Feet	27	30.4	28.7	31.4	23.6	26.9	25.4	27.8
	18 Month Old Screen 45% Reflectivity	Area in Square Feet	318	405	360	432	248	315	282	338
		Width In Feet	20.8	23.5	22.2	24.35	18.4	20.4	19.65	21.5
Suprex Arc Using 8 mm "Victory" Positive × 7 mm Orotip "C" Negative. Minimum Arc Power 56 Amperes	New Screen 75% Reflectivity	Area in Square Feet	435	551	493	592	340	430	385	462
		Width in Feet	24.4	27.5	26.1	28.5	21.6	24.3	23	25.2
	18 Month Old Screen 45% Reflectivity	Area in Square Feet	267	330	296	356	203	258	231	277
		Width in Feet	19.1	21.3	20.2	22.1	16.7	18.8	17.8	19.5

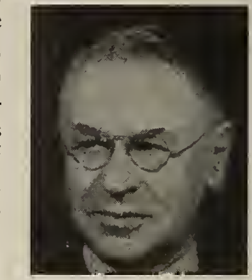
All of the above are computed with 90° shutter in operation but no film in gate. Screen Area is shown in square feet, Screen Width in lineal feet.

F. H. Richardson's COMMENT

The Opportunities for Young Men in Projection

THE FATHER of a fine young lad called on me recently for advice concerning the boy's vocation in life. He said his son was "technically inclined." Just now the boy is very much interested in motion pictures and feels he would like to become a projectionist. The father said that of course he wanted his boy to be happy in whatever he undertook, but would not like to see him spend years learning something only to find he has lost interest.

Projection is a peculiar craft inasmuch as the public in general appreciates only vaguely that such a thing exists in the theatre as a projection room, let alone a projectionist. The producer, the distributor and everyone down the line simply assume that sound and picture will be reproduced in a satisfactory manner. Of course, this may be construed as a compliment to present-day projectionists and equipment, since the work is usually so well done that everyone concerned considers it a matter of routine. But good projection is not routine—it is the result of skill conscientiously applied.


F. H. R.

In the last analysis, it is the projectionist who is responsible for the impression the public receives of the fine acting, the elaborate stage sets, and all that goes to make a modern motion picture. It takes many hundreds of people to produce a picture, but if a single projectionist on duty is not on his toes, does not know his business or does not care to exert his knowledge, he can greatly minimize all of their costly efforts.

A modern projection room is full of complicated equipment requiring considerable diversified knowledge in order to be handled efficiently. It is no place for a fool; quite the contrary, its processes are worthy of a high order of intelligence, and if a young chap is mechanically inclined he will find projection equal to his talents.

There is, of course, the job problem. I received a letter the other day from a man 30 years old who has had years of experience, he says, handling the equipment of the school where he is employed. He continues:

"I have been interested in projection ever since I was a boy and I take to it like a duck to water. I would like to make it my life's work. Could you give me a lead on how to obtain a start?"

And something reflecting the same situation, with certain significant embellishments, is the burden of another recent letter, this one from the West Coast.

The letter, in substance, says that this man has searched in vain for ten years for a solution to his problem, which is to get himself admitted to a local union and a regular position in a theatre. He has had ten years of practical experience and is in possession of high recommendations from employers. During all this period he has tried and tried again to become a member of a union, but has always been told that there was no room for him. Nevertheless, he says, during that period of time others have been taken in.

After first trying and being refused, he obtained work in an unorganized house in order to perfect his work. For this he received no remuneration. Since then he has worked in a theatre off and on, part of the time under permit from the union, and part of the time without a permit.

Projection needs intelligent, ambitious, conscientious workmen. There should be a way for the craft to build itself on that

TRANSVERTER

We're going to play FAVORITES

Yes, for a little while, we're going to see that one of our relatives gets preference over you . . . our regular customers.

That relative is our "Uncle Sam" and he has given us the biggest job we've ever had to do. We're going to help make parts for vital war machines so he can catch some "rascals" who want to run the whole show.

In the meantime, we know you will be glad to help, too. TRANSVERTERS in your projection room were built to give years of uninterrupted performance without costly service. Your nearest National Theatre Supply Company dealer (in U. S. A.) or General Theatre Supply Company dealer (in Canada) will endeavor to maintain replacement parts and keep your equipment operating at top efficiency. Consult them today.

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kind of material. My advice to those wishing to enter projection is always to see the business agent of the nearest local, but as the letter referred to above indicates, such advice is not of much help to the candidates these days. Some day, I believe, projection will be more accessible to young men of mechanical bent. Today one can only say that it is a craft worthy of them.

The Army Is Having Trouble in Projection

FROM AN unnameable private in an unnameable Army camp, comes a plea for advice on arc trouble. He writes:

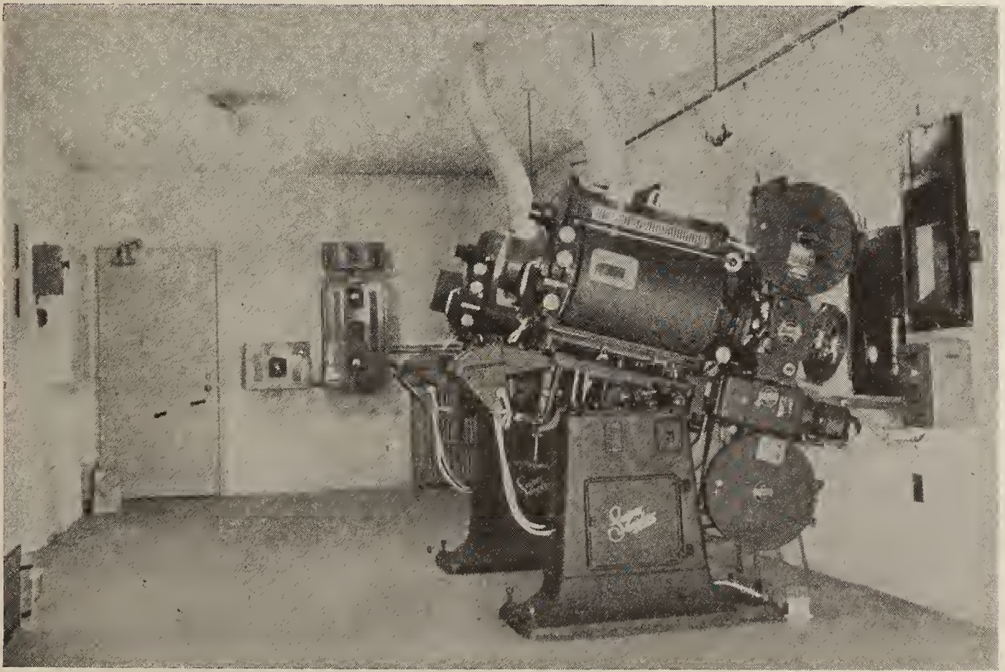
"I am in the Army now and am finding the entire camp is full of hot water, which I am continually getting into clear up to my ears. The only experience I have ever had in the motion picture field is the occasional viewing of a not-too-well projected picture in the small town from which I came, yet I have been assigned to do the projecting in our camp down here. Needless to say, it is no snap for me and I stumble over what probably would be the simplest problems to a regular projectionist. However, I am doing my best to learn all I can in as short a time as possible.

"Away back in the good old days of peace I used to know a real projectionist and I wrote to him for information on various things that puzzled me. This projectionist has suggested that I procure your Bluebook and study that; however, I find this book costs $7.25—a lot of dough for a doughboy—so I am trying to get my superior officer to order it for me. In the meantime I hope you will be good enough to help me out when I get stuck. My friend told me you were a 'regular guy' and would answer the easy ones as well as the hard ones (they are all hard for me).

"I find that my carbon tip burns down to a long slim point, especially the positive one. I have a very bad light on the screen, so I assume the carbon is causing the trouble. Can you offer any suggestions that will help? Also I would appreciate it if you would not mention my name or the camp in which I am located."

There is more than one chap in the Army who has been assigned to handle projection in a Camp theatre, even though he has never touched projection equipment before; and since these columns do become accessible to quite a few of them, I am answering the inquiry in print.

The trouble referred to is, of course, "spindling." While other causes may help to make the light upon the screen bad, this is one sure result of improperly burning carbons. Spindling may be due to using amperage above the rated capacity of the carbons, though I would say this is not apt to happen in an Army camp. It also may be caused by an improper contact surface, and improper contact may be due to a loose contact, a dirty contact surface, or in some cases, by current entering the carbon too far away from the carbon tip. This latter, however, seldom occurs except in high-intensity lamps where the carbons are working above their rated capacity. In any



Thomas E. Colmell, member of Local 277, IATSE & MPMO, has sent in this snapshot of the projection room of the beautiful Klein Memorial theatre in Bridgeport, Conn., owned and operated by the city of Bridgeport. In an accompanying letter Brother Colmell says: "I have been a reader and owner of your Bluebooks since 1922. The good that has come from those pages could scarcely be expressed in words—and that also goes for your comments in BETTER THEATRES. I still have many pages torn from the old *Moving Picture World* containing your writings, and they come in mighty handy in refreshing my memory on many technical points which are all too often forgotten. The enclosed photo is one I snapped in the projection room of the Klein Memorial here in Bridgeport. I have had the privilege and pleasure of working here several times. The equipment consists of two E-7 Simplex projectors, Peerless Magnarc lamps, Hertner Transverter, Simplex sound and Bausch & Lomb Series No. 2 Cinephor lenses, E.F. 4¾ inches. The projection room is 36 feet long, 13 feet deep, and 10 feet high."

Keep 'Em Running!

RCA's plants are now on a war production footing. RCA's Theatre Service Organization is contributing to the all out war effort by helping theatres "Keep 'Em Running" in the projection rooms, so that both civilians and members of the armed forces can get the recreation they need in these trying times.

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The CATALOG BUREAU *is on page* 20

event, spindling is definitely made worse by high temperatures in poorly ventilated lamphouses.

The first thing to do is make sure the carbons are not being forced above their rated capacity after which make sure the lamphouse has continuous and sufficient ventilation, and see that the carbon jaws are clean and not pitted, and that they clamp the carbon firmly through their entire contact area when tightened up.

The cause of poor illumination in the case of a spindling positive is reduction of the light source area and a reduction of the current flow, due to increased resistance offered by the pencil part of the carbon. Negative carbon penciling increases the arc resistance, decreases the amperage flow, and therefore decreases the screen illumination.

Spindling may or may not cause an *unsteady* arc.

Then the other day I had a letter signed Alec Campbell, who is with the Armed forces in Alaska, and apparently handling the projection at his camp. He wanted to know how to go about finding what is wrong when he and his helpers have trouble with their projectors. He also asked why at times the sound was all right, and at other times they cannot hear it, though conditions seem to be the same as far as he can tell. He said he never let anyone "monkey with the volume."

Well, to answer the last question first, Alec, right off the bat I'll say you had better "monkey" with the volume. Get one of your men to assist you by moving quietly around now and then in the auditorium and reporting back to you, then do not hesitate to change your volume as he directs.

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. . . wouldn't have anything else, but can't get delivery now, we regret it as much as you, but there are more important considerations now.

We suggest that you write us about your lamp problems and we will try to help you keep your present equipment in service until the BIG JOB is done and you can buy new. Meanwhile, we will continue to render the best possible parts and repair service.

If newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons cause you operating difficulties, do not hesitate to call us.

If your present lamps are Simplex you will have no worries, for they'll serve you well, practically forever.

NATIONAL THEATRE SUPPLY COMPANY

"There's a Branch Near You"

As to how to go about finding trouble in your equipment—first try to find out *where* it is, not what it is. And since you apparently have no one competent to show you, get instruction books from the manufacturers of your equipment—and try to obtain a copy of my Bluebook—then study.

When a Switch Is Open Does the Current Flow?

HERE IS an inquiry fairly typical of letters I receive right along. I withhold the name of my correspondent for obvious reasons. He writes: "It has always been my idea that when a switch is left open no current can flow, but my brother projectionist tells me I am wrong. Can you tell us which is right?" I am comparatively new at this game and hesitate to ask you questions which you will consider dumb, but I honestly want to learn while I have the opportunity and I have been wondering why you do not help us new ones by starting a sort of questionnaire for beginners. There is much, I find, written for men who know what it is all about, but most of it is so far advanced I find I am just reading words that do not mean a thing."

I think you have something there. Yes, current does still flow even though a switch be open. The switch in a light circuit will extinguish the light, whether the power be a.c. or d.c., but if the lamp bulb be removed from the socket and a meter substituted, a very weak current continues to flow over the a.c. line, though the same does not hold true on a d.c. line.

Consider the switch in the d.c. line. The switch is open. Electrons from the negative source occupy the negative side of the switch. Free electrons from the positive blade have been drawn away toward the positive source of power. If the switch is partly closed there will be an additional flow, because, as the negative and positive charges come closer, more electrons will be attracted to the negative blade while a corresponding number of electrons will be repelled from the positive blade and will move back towards the positive source of power. During the course of this small change there is a slight movement of electrons, which is the same thing as a slight flow of current, in both wires.

However, if the switch is left alone and the d.c. voltage does not change, there is no reason for further movement of electrons, therefore there is no further flow of current.

It is easy to see than that when a.c. is connected to an open switch there is some slight flow of electrons in the wires at all times. The switch blades reverse polarity periodically, therefore electrons are consantly flowing into one and out the other, reversing this procedure so many times each second, according to the frequency of the alternating supply, and so there is a slight but continuous surging of current in the wires leading to the switch.

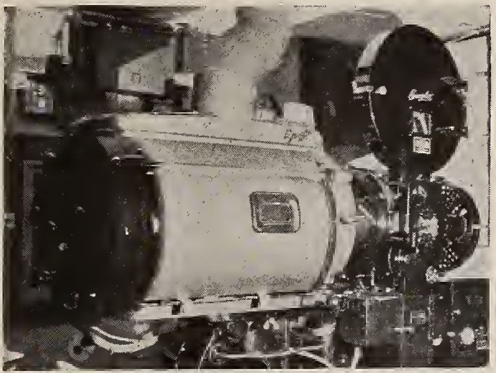
Of course, with a partially closed switch this flow of current will be increased because a greater number of negative electrons will be attracted to the positive blade, and a greater number of them repelled from the positive blade.

I will think over that idea of yours, of conducting a sort of question column on elementary matters for the newer men. Perhaps a series of questions would help.

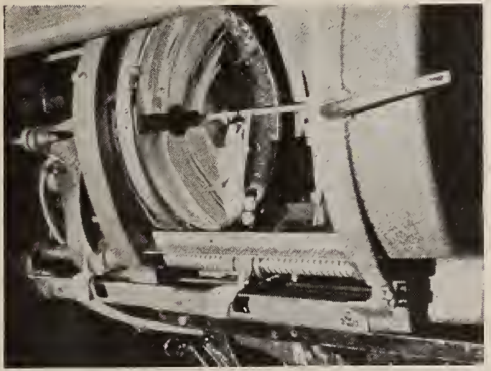
An Easy Way to Tell How Much Carbon Is Left

AN INTERESTING method of telling how much carbon is left at any time during projection has been sent in by Walter Dunkelberger, member of Local 510, Fargo, N. D. And he has included pictures taken by himself. He writes:

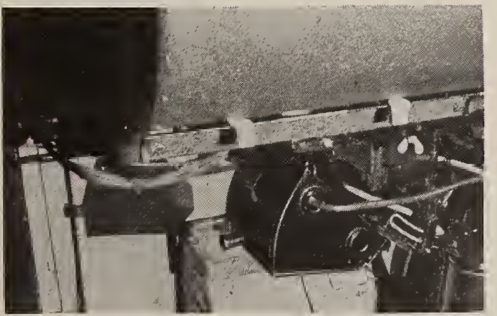
"Recently I hit on an idea to facilitate the determination of the length of carbon still left in the lamp without opening the lamphouse door. I think the idea is good and would like to pass it on to the boys.



1. Painted carbon holder handles.



2. Handles close together.



3. Black gap between handles.

"I went to a paint shop, bought a small amount of white gloss enamel, and painted the carbon holder handles which protrude from the lamphouse. I used a gloss paint so that the handles, which are used frequently, could be kept clean easily. After these dried I moved the handles as close together as they would go, marked the distance between the handles, and painted the area with the same glossy white enamel. As the carbons burn in the lamp, the holders and the handles move toward each other, therefore the black gap between the handles and the white area indicate the amount of useable carbon left in each holder, as you can see in picture No. 3.

"If one so desires, it is a very easy matter to mark off the black area into units—such as inches, or ones corresponding to the lengths of carbon used in so many minutes, or for short or long reels."

Magnetic Units and Magnetic Pressure

A YOUNG student 'way up in a small village in the Rocky Mountains writes as follows:

"I have had interesting talks with the man who runs our small theatre out here and because of these talks I find I am becoming very much interested in projection. The fact that I was loaned some of the more recent BETTER THEATRES magazines, with your column in them, prompts me to write and expose my ignorance. My friend

Heritage From Saratoga

OF all they faced that day at Saratoga, Burgoyne's Redcoats remembered longest the withering accuracy of Morgan's Virginia riflemen. So it was at the Cowpens. Later, at New Orleans, the deadliness of Kentucky sharpshooters moved Napoleon, himself, to write that it had changed the face of war. And all down the years through the Argonne, America's opponents learned a healthy respect for the armies of a nation of riflemen.

That skill was no accident. The colonists shot for prizes. The pioneers practised for their lives. Generation after generation, Americans grew up with the rifle. "Shooting at a mark" has been a great foundation of American readiness for war.

This vitally important hobby flourishes today. On hundreds of ranges across the nation, shooters strive to attain the skill that groups shots in a smaller and smaller circle. At their matches, you'll see a predominant use of Bausch & Lomb products. Ray-Ban Shooting Glasses, the safe, scientific glare protection. Spotting Scopes, with which the shooter dopes wind conditions and "mirage".

And the marksmanship of American naval gunners . . . the most accurate in the world . . . is due in no small measure to the excellence of optical gunfire control equipment—range finders, binoculars, aerial height finders—produced by Bausch & Lomb.

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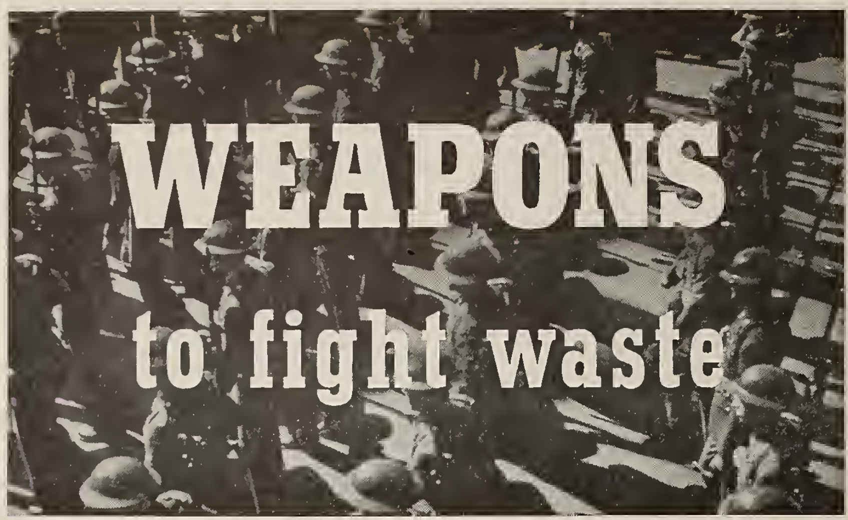

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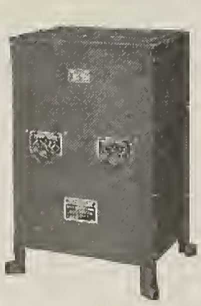

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QP

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

went into a long dissertation about magnetic units and magnetic pressure. I listened but learned little. Will you be good enough to tell me what magnetic unit and magnetic pressure mean?"

Well, it's like this: In order that magnetic forces may be calculated it is necessary for us to assume certain units. The total number of lines of force in a magnetic field are referred to as magnetic flux. Such a field is designated by the Greek letter ϕ. One line of force is termed a Maxwell. The magnetic field may be quite extensive and the density of lines of force may be at variance in different parts of this field. Therefore it is very necessary to know the density of the field (number of lines of force per sq. centimeter) at the point in which our interest is centered. We therefore make use of a unit of magnetic field intensity, the name of which is "gauss." One *gauss* equals one line of force per square centimeter, and we use the letter H as a symbol to represent it.

Assuming the intensity of a field to be uniform throughout its area, the total number of lines of force must equal the total area of the field, multiplied by its intensity —$\phi = AH$; $\phi =$ total number of lines of force in a magnetic field, where $A =$ area of field in square centimeters, and $H =$ number of lines of force per square centimeter (*gausses*).

Now as to magnetic pressure: In an electrical circuit a current flow is the result of applying an electrical potential (voltage) to a circuit which has a definite resistance. Without this pressure we could not, of course, have current flow. Likewise in a magnetic circuit we must apply a magnetic pressure before we can procure a flow of magnetic lines of force (called flux). The unit of magnetic pressure is called the *Gilbert,* being designated by the letter F. It is known as the unit of magneto-motive force.

There, my friend, you have it all in a nut shell. If you are interested in motion picture sound engineering you should procure at least two books. One is my own *Bluebook of Projection,* published by the Quigley Publishing Company; and the other, *Motion Picture Sound Engineering,* put out by D. Van Nostrand Co., Inc. For your uses I would suggest the former if a choice is to be made since I believe what you read there will be a bit easier for a new student to master.

SHORT AND SWEET—

FRANK DUNDON, member of I. A. Local 446, Astoria, Ore., does not mince words, nor does he use any unnecessary ones in this communication:

"Dear Sir: I wish to add my feeble voice in protest against the so-called projectionists who persist in marking cues with grease pencil, crayon or scratches. If an organized campaign is ever started against this malicious practice, consider me a charter member."

Okay, brother—your name is on the list —if and when.

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Ruth Parker, recently appointed manager of Loew's Broad theatre, Columbus, Ohio, is the first young woman to hold a managerial post there.

The Alexandria theatre 1,800-seat neighborhood house of the San Francisco Theatres circuit, has been closed for remodeling.

John Murphy, head of the Jackson and Murphy circuit, Columbus, Ohio, has made the following managerial changes: Thor Hauchfeld from manager of the Olentangy to manager of the Uptown theatre, in addition to which post he will handle the advertising and publicity of the house in the circuit; Arch McCleese, chief of staff at the Uptown, promoted to manager of the Olentangy, and he also will supervise the Alhambra, where Douglas Warner, former Uptown doorman, becomes manager; Dave Brown, assistant manager of the Uptown, named manager of the Wilmar theatre, succeeding Toni Motts, resigned.

Herman Kersken of the Fox theatre, 5,000 seat, first-run Fox West Coast Theatres house in San Francisco, has engaged Dean Maddox, of the radio, to conduct a Saturday night "Fox Community Sing." The songfest is a half-hour affair.

T. and D. Jr. Enterprises, San Francisco, Cal., has purchased the Tower theatre, Reno, Nev., from the Silver State Amusement Company.

Altec has begun servicing of 53 theatres in Los Angeles and vicinity formerly under the supervision of the Sound Maintenance Company. R. D. Barry of the latter company, has been appointed special representative for Altec in that area.

The 1,500-seat Lyric theatre, Bridgeport, Conn., will be closed by Loew's for the summer months. Al Domiam, manager, will do relief work over the Loew-Poli circuit.

Norman Linz has resigned as manager of the RKO Capitol, Cincinnati, to take over an MGM Show Builder unit in Kentucky, West Virginia and Tennessee. James Pendegast, manager of the RKO Shubert in Cincinnati, which recently closed for the summer, is in charge of the Capitol.

Jake Redmond, formerly manager of the RKO Orpheum theatre at Sioux City, Ia., has been appointed general manager for the Mort H. Singer circuit in Chicago; and Robert Whelan, who began as an usher at the Capitol there ten years ago, has been made manager of the Orpheum.

Tom Hungerford, formerly with the Essaness Theatres Corporation, Chicago, as a district manager, has joined the managerial staff of Balaban and Katz and is temporarily stationed as manager of the circuit's Harding theatre, Chicago.

The Tri-States Theatres, Des Moines, Ia., has moved Orville Rennie, manager of their Fort theatre at Rock Island, Ill., to Cedar Rapids, Ia., to be city manager and manage their Paramount theatre there, replacing Hal Sheridan, who has resigned. Jack Koldo, manager of their Esquire at Davenport, Ia., will take over the management of the Fort, and Fred Danico, manager of the Garden, Davenport, will manage the Esquire, while Don Allen, city manager at Davenport, will manage the Garden.

M. S. McCord of Malco Theatres, Inc., North Little Rock, Ark., has turned over the old Camden theatre building at Camden, Ark., to the local chapter of Bundles

Cinemaids
of 1942 . . .

■ A dozen of the Midwest, a singleton of the Eastern seaboard—these comprise our exhibit of maids of the theatre in this number of the series exploiting the distaff side of screen-showbusiness. At left is a petite and winsome member of the staff at the Trylon theatre in Forest Hills, a Long Island section of New York City. She is Miss Susan Tobin, shown here equipped with smile and coffee pot, at the service of patrons in the lounge. Her manager is S. J. Davidson. . . . Above is part of the staff of the Palace in Canton, Ohio, unit of the A. G. Constant circuit. And in submitting the photograph, R. W. Russell, manager, asserts, "You can mark it down that girls are going to assume the ushering job throughout the country in the very near future, not only for the duration, but as a permanent fixture."

for America. It will be used as a workroom where furniture will be refinished to be used in the game room of the Camden Army flying school.

The Lexington theatre, Chicago, formerly operated by **Max Sachs**, has been taken over by **Jack Kirsch**, who has added it to his circuit of four other theatres, which include the Gold, Villa, 20th Century and Circle theatres.

Mr. and Mrs. Marvin Leritz, who purchased the Strand theatre at Milford, Ia., over a year ago, have resold it to **E. C. Arehart**, former owner, who will take possession July 1st.

Carl L. Thomson, assistant advertising manager of International Projector Corporation, is leaving to take up duties in the Army Air Corps, Air Service Command Division, Wright Field, Dayton, Ohio.

Homer Curran, owner of the Curran theatre, San Francisco, has taken over and will reopen the Tivoli theatre, for years the pivot house of the Turner and Dahnken interests, but which has been closed most of the time in recent years.

Kenneth Vohs has remodeled his Ritz theatre at Chariton, Ia., and installed new seats, lighting and air-conditioning equipment. The building was remodeled with a new front, lounge and marquee.

National Theatre Supply Company will install Simplex projector lamps, magazines and pedestals in the 676-seat Strand, Seymour, Conn., operated now by **Mrs. Mary Ralston**.

Robert L. Lippert will open the Studio theatre at 811 MacDonald Ave., Richmond, Cal., upon the completion of alterations to the building, formerly a garage.

The Commonwealth Amusement Company has completed plans for construction of a new theatre at Knobnoster, Mo., two miles from the site of a recently announced Government aviation training project.

For over 20 years the director of advertising for the International Projector Corporation, P. A. McGuire, has long been a widely known figure in projection circles. Not all of his activities in the interests of "Better Projection" have been those of the printed page; his hand has been in many of the successful projects of projection union and engineering organizations. Yet, with it all, he has been in the habit of seizing a moment or two now and then for the relaxation of versification. The following has been printed outside the theatre field, and recited on the radio.

KELLY'S JOB

Kelly is dead, as you surely have read—
Be thankful for men who can fight—
But if you're a man who serves where he can,
Then Kelly will know you're all right.

Kelly of course was fond of life,
Even as you and I;
Kelly loved his baby and wife—
He did not want to die.

Kelly knew the chances he took,
But off to death he flew
With no regret or backward look—
He had a job to do.

"Just a job" to Kelly, that's all—
Men like Kelly will work—
Any job is "their country's call"—
They don't know how to shirk.

Kelly still lives, and the message he gives—
Is one to remember today:
"Just do your work" and if you don't shirk—
Then Kelly will know you're O.K.

—P. A. McGuire

●

The Americus theatre, suburban unit of the Associated Theatres, Cincinnati, of which **F. W. Huss** is president, has reopened after renovation.

George Mann, of San Francisco, who operates a circuit in northern and central California, has a theatre at Modesto managed by **Ollie Wog**, whose wife, believe it or not, is named **Polly**.

Howard Brookings, theatre operator of Avoca, Ia., has installed a new cooling system in his Walnut theatre at Walnut, Ia.

Lloyd (Doc) Phipps, theatre manager of Willows, Cal., tells this one on himself. As a publicity stunt he set out to drop 25 wallets around town, each containing a letter good for two tickets to the show. He made a mistake and dropped 26, the extra one containing $10 in cash, along with his driver's license and credit cards. P.S.—His own wallet was not among those returned to the box office.

A new marquee, purchased "prior to the priorities," has been installed on the Strand, a 1,200-seat downtown subsequent-run house in Hamilton, Ohio, purchased a few months ago by Associated Theatres, Inc., of Detroit. The original marquee will be turned over to the Government for salvaging the metal and other critical materials.

The Menlo Theatre Company, Menlo Park, Cal., plans to erect a new theatre as soon as building materials are available.

E. W. Kugel, owner and operator of the State theatre at Holstein, Ia., has purchased the Orpheum theatre at Mapleton, Ia., and will operate both theatres, with **Roy Reichard**, present manager, continuing in that post. The Orpheum will be closed for remodeling and installation of new equipment.

W. H. Hart has installed cooling equipment in his Iowa theatre at Grinnell, Ia.

John Eberson, prominent New York theatre architect, has volunteered his services to oversee the design and decoration of the Army's Signal Corps Photographic Center recreation room in the former Paramount studio in Long Island City.

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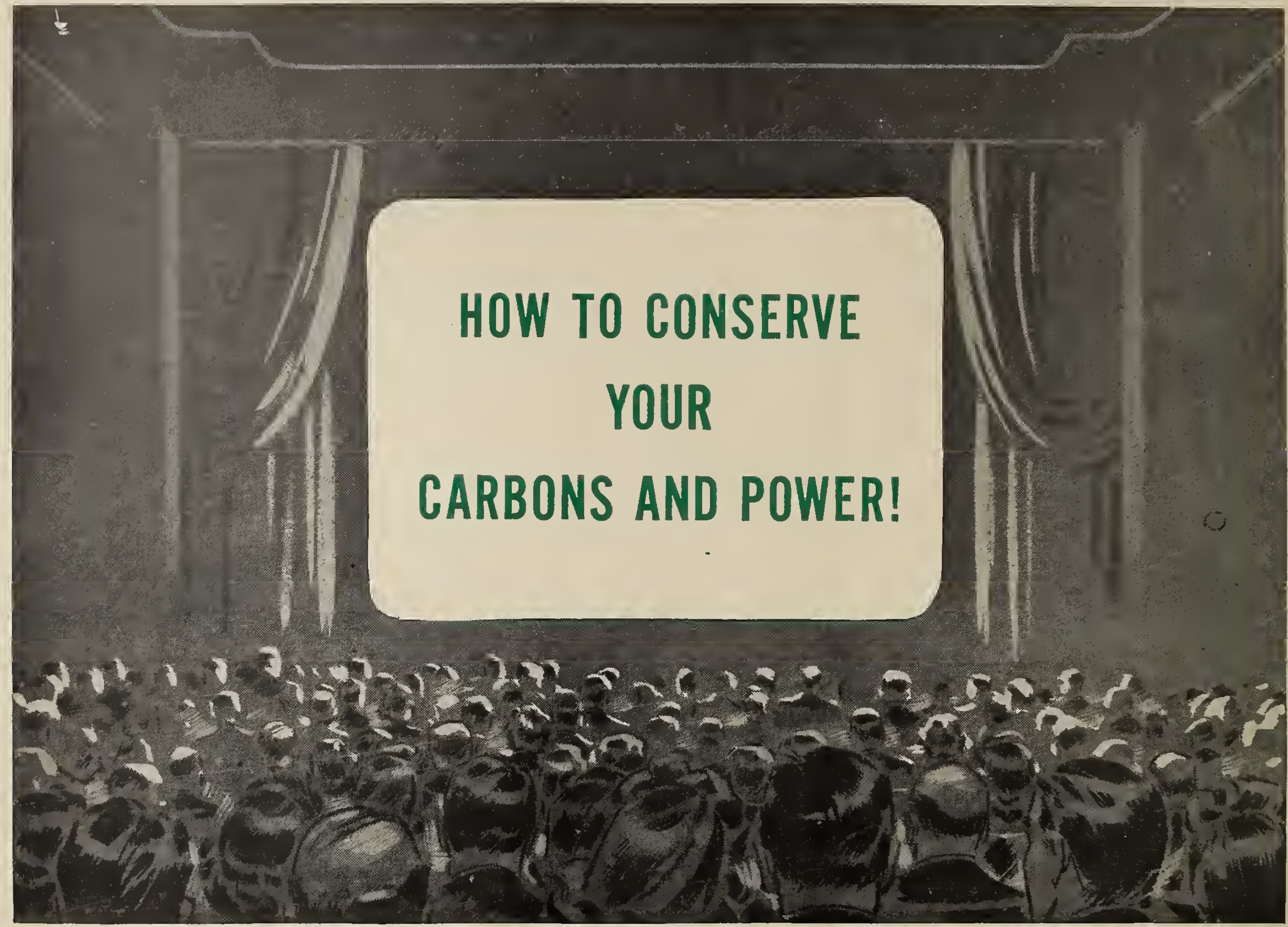

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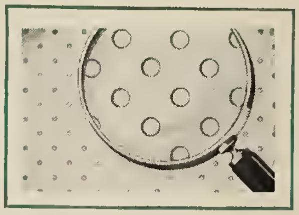

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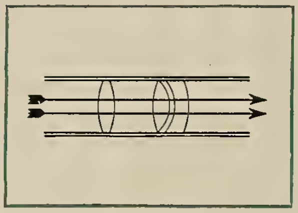

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